

Counterpoint

Music from North Texas

2016

Mean Green
to
Army Green



EST. 1890

COLLEGE OF
MUSIC

UNT

Dean's Message

John W. Richmond, Dean

Excellence is an art won by training and habituation. We do not act rightly because we have virtue or excellence, but we rather have those because we have acted rightly. We are what we repeatedly do. Excellence, then, is not an act but a habit. - Aristotle

Dear alumni, colleagues, friends, and patrons:

It is my great pleasure to greet you as the Dean of the College of Music at the University of North Texas. My few months on the job here in Denton have both reinforced and refined the impressions I have acquired of this storied university from afar. Let me share what I've learned.

This is a place of amazingly devoted and gifted faculty and staff. These colleagues are kind, accomplished, appropriately demanding, inexplicably patient, and consistently supportive. It is a remarkable mix of virtues I expected to find, but frankly not in such abundance.

This is a place of diverse, ambitious, competitive, gifted students of every music specialty who are certain to occupy leadership positions in the many professions they soon will join.

This is a place of determined institutional leaders who understand the value of this celebrated College of Music and are eager to see it gain ever higher levels of accomplishment and acclaim.

This is a place of bold imagination – a university poised to honor its distinguished 125-year history with fresh visions, growing ambitions, and important accomplishments. It is a *remarkable* place.

If ever there was a time to invoke the cliché of “standing on the shoulders of giants,” this occasion seems to me the right one, for I surely benefit from the leadership here of so many of America's most accomplished music executives. The names (and perhaps the spirits) of such icons as McKissack and Boylan, Bain and Blocker, Shrader and Scott at once inspire me and also give me pause as I consider the scope and consequence of my new job. I am so grateful for them, and, in particular, for the transformational leadership of Dean James Scott over the last 15 years. I also wish to extend profound thanks to Warren Henry for his superb leadership as interim dean this spring and for his willingness to continue as our senior associate dean for academic affairs in the days ahead.

Over the next year, our college will take up important conversations about our strategic future. Across the nation and around the world, music academics are engaged in deep discussions of the alignment of professional music curricula with the music professions that await the next generations. Some facets of these curricula seem quite stable, while others are morphing at a sometimes startling rate. Like few other music institutions in the world, the UNT College of Music is poised to offer critical leadership and so it will be thrilling to participate in these strategic conversations – to listen to each other, learn from each other, and then lead the college to the full realization of our collective vision.

To make this collective vision a reality, we will need your help more than ever. We need your support through your attendance at our events on campus and online. We need your time as volunteers and advisors on our various committees and support groups. And, we need your generous contributions to provide the scholarships, fellowships, program endowments, and other fiscal infrastructure necessary to make the future of our College of Music brighter and more innovative than its storied past. Meanwhile, we pledge to follow Aristotle's admonition to “repeatedly do” those things that give rise to excellence and virtue in every facet of our work.

Sincerely,

John W. Richmond, Ph.D.
Dean



To learn more about Dean Richmond, visit music.unt.edu/faculty-and-staff/john-richmond

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Cover:

“I absolutely loved my time at UNT. The mentorship of Regents Professor Keith Johnson and the experience gained from performing in ensembles as varied as the Two O’Clock Lab Band, Wind Symphony, Baroque Orchestra, Chamber Orchestra, Opera Orchestra, solo recitals, and chamber music groups prepared me for any musical opportunity which might arise.”

—Master Sgt. John Manning (pictured)

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Ellen Bakulina (Music Theory)

Assistant Professor

Ellen Bakulina's areas of scholarly interest include form and meter in Viennese Classical repertoire, Schenkerian analysis, theories of tonality and Russian sacred music. Her articles have appeared in *Intersections*, *Music Theory Online* and the *Journal of Music Theory*. She was a recipient of Canada's Social Sciences and Humanities Research Council doctoral grant, the Enhanced Chancellor's Fellowship at City University of New York (CUNY) and the Schulich Scholarship at McGill University. A passionate teacher, Ellen has taught music theory and aural skills at various levels, from primary-school children to the graduate level. Ellen is a professional pianist and choral singer with many years of performance experience including three years as a soprano with the chorus of Montreal Symphony Orchestra. Ellen has degrees in music theory from the College of the Moscow State Tchaikovsky Conservatory (music theory and musicology), the Moscow Conservatory, McGill University, Montreal (BMus and MA) and CUNY Graduate Center, New York (PhD, 2015).



Brad Bennight (Harpisichord)

Senior Lecturer

Brad Bennight completed his doctor of musical arts in harpsichord at the University of North Texas and has taught harpsichord and continuo at Baylor University from 2003–2016. Brad has performed with many early music ensembles including Texas Camerata, Orchestra of New Spain, Mercury Baroque, La Folia Austin, Denton Bach Society, Camerata Ventepane, Texas Early Music Project, the Emmanuel Episcopal Church in Boston and with the Santa Fe Desert Chorale. Brad has been heard as both soloist and continuo player at the Boston Early Music Festival, the Berkeley Early Music Festival, at performances in Mexico at the inaugural Festival de Música Barocca in San Miguel d'Allende, as well as in Querétaro and Guanajuato, the International Festival of Early Music in the colonial cities of Bolivia and in Cusco, Peru. Brad can also be heard on the Dorian label with the Orchestra of New Spain.



Elizabeth Chappell (Music Education)

Senior Lecturer

Prior to joining UNT, **Elizabeth Chappell** taught orchestra for 17 years in the Austin Independent School District and 12 of those years were in Title One programs. This experience sparked one of her research interests: equity of access to music education in urban public schools. Elizabeth has presented this research and conducted clinics for the American String Teachers Association, National Association for Music Education Southwestern Division Symposium, Texas Music Educators Association and was also published in the *Journal of Band Research*. She has presented on topics related to inclusion and students with disabilities. Elizabeth's inclusion research has been presented to the American Music Therapy Association, ASTA and TMEA and has been published in the *Journal of Music Therapy*. A violinist and violist for nearly 40 years, Elizabeth has performed with various orchestras and chamber groups. She was a conductor for the Austin Youth Orchestra program and taught in the University of Texas String Project.



Fabiana Claire (Director of Career Development and Entrepreneurship in Music)

Senior Lecturer

Fabiana Claire is a multifaceted artist and entrepreneur with a passion for performing, educating and exploring the business side of music. Fabiana is the co-founder and executive director of the Superior Academy of Music in Miami, FL that has been featured twice on national television (PBS). Fabiana holds a doctor of musical arts in piano performance with a related field in music business and entertainment industries from the University of Miami. Her research in the field of music entrepreneurship led her to author her doctoral dissertation entitled “The Entrepreneurial Concert Pianist: A Study of the Diverse Trends Used to Complement a Performing Career.” Fabiana received a master’s degree and artist certificate in piano performance from Southern Methodist University, a bachelor of arts degree in music from the College of Charleston and a pianist, professor and chamber music instructor diploma from the National School of Arts in Havana, Cuba.



Allen Hightower (Director of Choral Studies)

Professor

Prior to joining UNT, **Allen Hightower** was the first holder of the Weston Noble Endowed Chair in Music at Luther College. As director of choral activities, he led a program that included four conductors, six choirs and over 530 singers. Allen earned a bachelor’s degree in music education from Sam Houston State University, a master’s degree in choral conducting from Eastman School of Music, a master’s degree in orchestral conducting from Baylor University and a doctorate in conducting from University of California, Los Angeles. Allen pursued further orchestral conducting studies at the University of Southern California; and was a member of the conducting class of Helmuth Rilling at the Oregon Bach Festival. Allen was first-prize winner in the graduate division of the American Choral Directors Association Conducting Competition in 1997; and from 1997–2000 served as assistant to Paul Salamunovich, conductor of the Los Angeles Master Chorale.



Natalie Mannix (Trombone)

Assistant Professor

Natalie Mannix is an avid trombone soloist, chamber musician, orchestral performer and educator. Prior to joining UNT, Natalie was associate professor of trombone at Towson University, and principal trombone with Delaware Symphony Orchestra and Ash Lawn Opera Orchestra. Natalie also was a member of the United States Navy Band in Washington, DC for over nine years. Natalie’s recent recordings include an upcoming solo CD, *Broken Ground: A Celebration of Women Composers*, and two chamber music CDs, the Grammy-nominated *Interchange: Concertos by Rodrigo and Assad* with the Delaware Symphony and the LA Guitar Quartet; and *Shadowcatcher: Music for Winds, Brass and Percussion*. As a euphonium soloist, Natalie won first place in the Leonard Falcone International Solo Competition, was solo euphonium for the Imperial Brass Band and a finalist in the International Tuba Euphonium Conference Solo Competition. Natalie received her degrees from the University of Michigan, The Juilliard School and Catholic University.



Steven Menard (Trombone)

Assistant Professor

Steven Menard holds a bachelor's degree in trombone performance from Northwestern University and a master's degree in performance from the San Francisco Conservatory. Steven maintains an active performing schedule, and has recorded and performed with the Chicago Symphony, San Francisco Symphony, San Antonio Symphony, San Diego Symphony, Oregon Symphony, Honolulu Symphony, Virginia Symphony and Louisiana Philharmonic. As a soloist he has presented recitals around the country, and was the 2008 winner of the Frank Smith Solo Competition at the International Trombone Festival. Steven is passionate about chamber music, and is a founding member of the Equali Quartet, a trombone quartet made up of members of the St. Louis Symphony, Jacksonville Symphony and the Cincinnati Symphony. Steven is a performing artist for Shires Trombones.



April Prince (Music History)

Senior Lecturer

Grounded in cultural and gender studies, **April Prince's** research focuses on 19th-century German pianism as well as southern cultural and musical identity. April received a grant from the Gladys Krieble Delmas Visiting Scholar Program, funding archival work at the Rock and Roll Hall of Fame Library and Archives to examine the songs of early 20th-century country music and blues women. Before coming to UNT, April designed and taught courses across the general education curriculum at Loyola University New Orleans. Focusing on music as it relates to cultural context, her classes included topics on gender and sexuality, American popular music and music outside the traditional canon. April received her undergraduate degree from Wesleyan College in Macon, Georgia and her PhD in musicology from the University of Texas at Austin.



Gudrun Raschen (Double Bass)

Lecturer

Gudrun Raschen has extensive experience on both double bass and cello. She has taught and performed at Pan American Music Festival in South Texas, International Chamber Music Festival in South Africa, International Bass Convention in Poland, Oficina de Música in Curitiba, Brazil, International Chamber Music Festival in Positano, Italy, Arts Festival Autumn Melodies in Vietnam and Performing Arts Festival in Hawaii. She has toured with these ensembles to Brazil, Bolivia, Mexico and Vietnam. Gudrun has also performed with Cape Town Philharmonic, Natal Philharmonic, Fort Worth Symphony, Dallas and Texas chamber orchestras, Richardson Symphony, Wichita Falls Symphony and East Texas Symphony. Gudrun earned her bachelor and master's degrees from the University of Cape Town, South Africa. She received her doctorate in double bass performance at the University of North Texas.



Vivek Virani (Ethnomusicology – Music Theory)

Assistant Professor

Vivek Virani received his PhD in ethnomusicology at University of California, Los Angeles (UCLA). Vivek's dissertation explored how songs of South Asian devotional poet-saints are used to negotiate issues of culture, religion and society at the regional and national levels. His broader interests in ethnomusicology include music and spiritual expression; music and community-building; music, religion and nation; and Indian classical music. Vivek has trained in classical tabla performance under Suresh Talwalkar and Swapan Chaudhuri. He regularly performs South Asian classical, folk and devotional music on tabla, bamboo flute and other instruments. Recently, Vivek has contributed a chapter on altered states of consciousness in classical tabla compositions to be published in *Music and Consciousness 2* by Oxford University Press and a chapter on caste reform through devotional singing to be published in *Songs of Social Protest*.



Gene Cho

Professor

Gene Cho retired in 2016 as a full professor. He taught pedagogy of theory, music theory analysis, and aural skills. Gene is a member of the Charter Editorial Board of *Journal of Music Theory Pedagogy*, and an editorial board member of *Journal of Music in China* (Los Angeles). His compositions and arrangements for voice, piano, ensemble, and orchestra have been performed in the United States, Europe, and Asia. His most recent commissioned original compositions include incidental music for a stage play titled *Confucius*, and a musical setting of a literary tone poem, *Abraham Lincoln: The Whole Heart*, for orchestra, chorus, soli and narrators. His most recent monograph, *Replica of the Ark of the Lost Covenant*, fuses religion studies with Japanese cultural history for an insightful glimpse into the interplay of new and old traditions. Gene has presented lectures, clinics and workshops in theory, conducting and composition in six countries outside the United States. In addition, Gene teaches a sequence of courses in music and culture of China and Japan and directs field study programs to Asia.



Paula Homer

Director of Opera

Paula Homer retired in 2016 as director of opera and the first holder of the Margot and Bill Winspear chair in opera studies. As such, Paula was both the producer and stage director for the University of North Texas Opera productions and oversaw the training program and curriculum. Paula joined the faculty of the College of Music in 1992, and has produced and stage directed over 50 operas; three have been collaborative opera productions with the A. Steffani Conservatory of Music in Italy, and three others have won national first place awards for opera production from the National Opera Association. In addition to her academic work, Paula was co-director of the Apprentice Artists Program and stage director for Des Moines Opera from 1990–2002. She was also founder and artistic director for OperaWorks, Inc., a traveling professional opera company from 1982–1992. Paula holds music degrees from Indiana University and St. Mary's College at Notre Dame.



Jerry McCoy

Director of Choral Studies and Regents Professor of Music

Jerry McCoy retired in 2016 as director of choral studies and regents professor of music. The 2013 winner of the Texas Choral Directors Association's prestigious Choirmaster Award, Jerry conducted the A Cappella Choir and Grand Chorus, taught graduate conducting and choral techniques and guided the choral studies program. Under his leadership, the UNT A Cappella Choir was featured on the programs of the 9th Taipei (Taiwan) International Choral Festival (2009) and the 2nd Daejeon (Korea) International Choral Festival (2012). Jerry serves as national chair of the Past-President's Advisory Council and on the Executive Committee of the American Choral Directors Association (ACDA). He has served as guest conductor/clinician in thirty-eight US states, in addition to serving in guest roles in Austria, China, Cuba, Great Britain, South Korea, Sweden, Taiwan, and Venezuela. Prior to joining the faculty at UNT, he served as director of choral activities at Oklahoma State University, the University of Arizona, and Nicholls State University.



Jay Saunders

Principal Lecturer

Jay Saunders retired in 2016 as an instructor in the Jazz Studies Division of the College of Music at the University of North Texas. He taught applied trumpet lessons to Jazz Studies majors, directed the One and Two O'Clock Lab Bands, and taught Introduction to Jazz Recordings. During his undergraduate years at North Texas, Jay was a member of the One O'Clock Lab Band. After graduation, he played lead trumpet in the Studio Band of the U.S. Army Field Band. Upon discharge from the Army, he toured with the Stan Kenton Band as lead trumpet. Since the 1980s Jay has been a performer/educator in the Dallas-Fort Worth area. He has been heard as lead trumpet for broadcasts by CNN, HBO, HBO Asia, The Golf Channel, ESPN radio, Warner Bros. and Paramount TV themes, for the BBC, VOA, WABC, KABC, WNBC, KNBC, WCBS and many other broadcasters in the United States. He has recorded eleven albums with Stan Kenton, one album each with Doc Severinsen and Ornette Coleman, and many rock, Latino and religious artists.

In March, **Joseph Banowetz** had a teaching residency at Lang Lang's music school "Music World" in Shenzhen, China.

Jennifer Barnes was recognized by *DownBeat* with a Jazz Education Achievement Award.

Alan Baylock's tenure as Chief Arranger for the USAF Airmen of Note's "Jazz Heritage Series" culminated on November 20, 2015 with a concert featuring guest saxophonist Walt Weiskopf. Over the years, Alan wrote 96 new arrangements for the series.

Jason Bergman received a Faculty Mentoring Micro-Grant from the Office of Faculty Success. His project will involve a collaborative partnership with Dr. Christopher Moore, professor of trumpet at Florida State University. Bergman was also awarded a UNT Scholarly and Creative Activity Award (SCA) which he and **Steven Harlos** (piano) will use to create a recording of modern trumpet sonatas that will be released on the MSR Classics label.

Dennis Fisher and **Jason Bergman** travelled to the Central Conservatory of Music in Beijing, China in March. While in-residence, Fisher worked with the wind ensemble and several other groups in the Beijing area and Bergman presented a recital and solo performance with the wind ensemble.

Pat Coil toured with Michael McDonald last Christmas and this summer.

Rich DeRosa's conducting and arranging was featured on two projects in Cologne, Germany. The first project, *Unheard Ellington*, features Garry Dial and Dick Oatts with the WDR Big Band. The second project, *Serenade*, features the WDR

Big Band with the WDR's Rundfunk Choir that includes DeRosa's new composition, *Beloved*.

Benjamin Dobbs presented a paper, "Triadic Counterpoint or Contrapuntal Triads: Compositional Pedagogy in Early Seventeenth-Century Germany," at the 2015 Annual Meeting of the Society for Music Theory in St. Louis. He also published an article entitled "The Privileging of Written Music as Impetus for the Concept of 'Musica poetica': Religious, Intellectual, and Musical Factors in the Sixteenth Century" in the journal *Musiktheorie*.

Donna Emmanuel received the UNT Faculty Community Service Award.

Rebecca Geoffroy-Schwinden presented a paper, "Vive le son: Revolutionary Musicians as Intellectual Proprietors (1749–99)," at the Society for Ethnomusicology's pre-conference symposium on music, property, and law in Austin.

Harp/violin duo **Crimson (Jaymee Haefner** and **Matt Milewski)** have released their first CD, called *Crimson*.

Frank Heidlberger presented a paper, "Carl Dahlhaus on the History of Music Theory - New Perspectives," at the annual meeting of the German Society of Music Theory in Berlin. He also presented, "De rebus prius factis – Ernst Krenek's Theoretical and Practical Approach to Electronic Music in the Context of Post-World-War II Serialism," at the annual meeting of the Society of Music Theory in St. Louis.

John Holt was awarded the 2016 UNT Creative Impact Award, which is given to a full-time faculty member whose publications, performances or exhibitions have had great societal impact.

Joseph Klein was named one of two 2016–17 Faculty Fellows from the UNT Institute for the Advancement of the Arts. He will use his fellowship to complete a large-scale modular chamber work, *An Unaware Cosmos*, to be premiered at UNT in January 2018.

Panayiotis Kokoras presented the keynote lecture and a concert of his works at the National Student Electronic Music Event in March 2016 at the University of Oklahoma.

Jennifer Lane sang the title role in *Dido & Aeneas* with La Folia Baroque Austin and the alto solos in *Missa Solemnis* with Dallas Choral Festival and members of the Dallas Symphony.

Brad Leali toured with Lyle Lovett this summer.

Kimberly Cole Luevano's recent CD release, *Atonement*, was entered into the Grammy nomination process in the category of Best Chamber Music Performance. Along with her trio Haven (Midori Koga, piano and Lindsay Kesselman, soprano), she was the recipient of a Chamber Music America Classical Commissioning Grant.

Mark McKnight was recently elected Vice President-President Elect of the Music Library Association.

Felix Olschofka was selected as a 2015–16 UNT Leadership Fellow and awarded a UNT Scholarly and Creative Activity Award, which he will use to record a CD with his group TrioPolis (**Kimberly Cole Luevano**, clarinet, and **Anatolia Ioannides**, piano).

Pamela Mia Paul was named to the international screening jury for the 2017 Van Cliburn International Piano Compe-



Jennifer Barnes



Jaymee Haefner



Joseph Klein



James Scott concluded his final year as Dean of the College of Music with a celebratory concert. Pictured left to right: Pamela Mia Paul, Elizabeth Scott, James Scott and Finley Graves.

tion and will be traveling throughout the world to select contestants for the competition.

Darhyl Ramsey won the UNT Bob Rogers Service and Community Engagement Award.

William Scharnberg premiered Paul Chihara's *Willow Wood* at the 47th International Horn Symposium at the Colburn School with two UNT alumni: **Kristin Van Cleve** and **Mitch Maxwell**.

A volume **Hendrik Schulze** edited entitled *Musical Text as Ritual Object* (Turnhout: Brepols, 2016) has been published. The book contains 16 individual contributions by authors from various fields in the humanities, discussing such diverse issues as Roman cantata manuscripts, Alevite rituals and ancient Egyptian inscriptions.

James Scott was designated an Honorary Member of the National Association of Schools of Music. He has been a member of NASM since 1983 and has represented four different institutions (Rutgers University, Indiana University, University of Illinois, UNT). Scott also was selected to receive the Peabody Distinguished Alumni Award for 2017 from the Peabody Institute of Johns Hopkins University.

Ed Soph was inducted into the Percussive Arts Society's Hall of Fame.

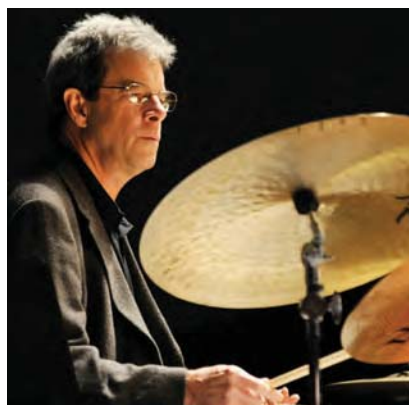
Richard Sparks gave a pre-concert talk for a performance celebrating the 90th anniversary of the Swedish Radio Choir in Stockholm. He also guest conducted four concerts with the Santa Fe Desert Chorale.

David Stout co-founded a working group at the Santa Fe Institute (SFI) with ecologist and complexity scientist, Dr. Jennifer Dunn. The Ecological Data Dramatization Art and Science working group will focus on the dramatization of ecological data sets integrating sonification, visualization and immersive staging.

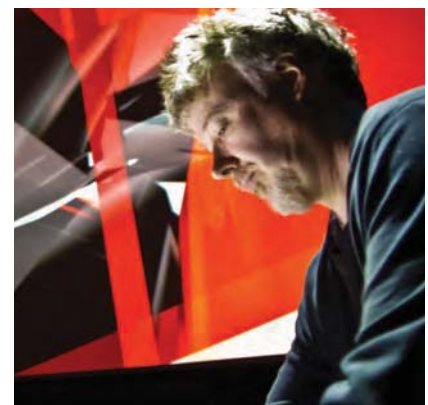
Adam Wodnicki's edition of *Tadeusz Joteyko's 24 Preludes for Piano* and his edition of Edward Wolff's *L'Art de L'expression: 24 Etudes Faciles et Progressives, op. 90* was published by the Eufonium Publishing House. He also performed with the Swietokrzyska Philharmonic, Koszalin Philharmonic, L'viv Philharmonic and Valley Symphony Orchestra.



William Scharnberg



Ed Soph



David Stout

Eight College of Music students were selected as 2016–17 recipients of an Undergraduate Research Fellowship. Recipients/mentors are: **Evan Adams**/Joseph Klein; **Michael Cardenas**/Cathy Ragland; **Helen Marincel**/Peter Mondelli; **Michele Newman**/Diego Cubero; **Marisa Spengeman**/Jaymee Haefner; **Charles Stolze**/Kris Chesky; **Michael Thompson**/Kimberly Cole Luevano; **Jessica Tucker**/Peter Mondelli.

Maria Gabriela Alvarado was selected for the American Bach Soloists Academy, and her flute quintet, *Radiance Quintet*, performed at the National Flute Association convention in San Diego.

Robert Anderson was supported by a Toulouse Travel Grant to present, “The Listener as Genius: ‘Musical Instinct’ in Chabanon’s *Observations sur la musique* (1779),” at the 2016 Columbia Music Scholarship Conference held at Columbia University.

At the DFW Chapter of NATS 2016 Student Auditions, the following winners were announced: **Musical Theatre: Max Ary**, 1st place in Category I; **Lauren Le-stage**, 2nd place in Category IX; **Classical: Max Ary**, 1st place in Category IVA and Betty Utter Award for overall best Lower Class College singer; **Andrea Weidemann**, 1st place in Category XI and James McKinney Award for best Upper Class or Advanced College Singer; **Derrick Brown**, 2nd place in Category XIV.

Ryan Ayres received second prize in the Voices of Change Young Composers Competition for his work *twitch*.

Trumpetists **Amanda Bateman**, **Harold Sedano**, and **Rigoberto Velez** performed with percussionists **Benji Baker** and **Adrian Valderrama** in the touring cast of *Blast!*

Ermir Bejo was one of 15 recipients selected to receive a 2016 ASCAP Morton Gould Young Composer Award from over 700 submissions for his work *Opus 4* for solo piano.

Baritone **Robert Cardwell** was accepted by Sarasota Opera to their Apprentice Program.

Tenor **Martin Clark** was cast as Tonio in Donizetti’s *La fille du régiment* with Opera North and Eduardo Milford in Rossini’s *La Cambiale di Matrimonio* with Opera in Concert.

Gregory Santa Croce was selected as the 2016–17 Presser Undergraduate Scholar.

Lizeth Dominguez presented her paper “*Parrandera, Rebelde, y Atrevida*: Jenni Rivera’s Creation of a Discursive Space in the Banda Genre” at the Society for Ethnomusicology conference.

Robby Garrison was awarded the October 2015 Young Artist Award from the International Trumpet Guild.

Liudmila Georgievskaya and **Thomas Schwan** performed two duo piano recitals at the William Walton Foundation in Forio d’Ischia, Italy, and a duo piano recital at Sala Paisiello in Lucera, Italy, as part of the Festival Pianistico Elvira Calabria.

John Irving accepted the position of Director of Choral Activities at Christopher Newport University.

Dean Jilek accepted the position of Director of Choirs at North Dakota State University.

Dwight Jilek accepted the position of Director of Choral Activities at Bemidji State University in Minnesota.

Andrew Kenney won first prize graduate division in the Bill Hall Organ Competition at First Presbyterian Church in San Antonio and **Gregory Santa Croce** won first prize, undergraduate division, and the undergraduate best hymn award.

Arsentiy Kharitonov’s “piano magic enraptured a packed Carnegie Hall,” according to *Observer Music*. His performance was ranked one of the top six moments

of the 2015–16 classical music scene in New York.

Soprano **Eleni Kotzabassis** made her Tanglewood Young Artist’s Program debut in the role of Rosalinde in *Die Fledermaus*.

Stephen Lochbaum won first prize at the Columbus International Guitar Competition and second place at the University of Texas at Dallas International Guitar Competition.

Doctoral composition student **Stephen Lucas** had a streak of album releases, resulting in over 20 albums as a composer and performer.

Lockjaw, a brass quintet by alumnus **Brandon Maahs**, was premiered at the 2015 Vox Novus Festival by the Nautilus Brass Quintet.

Stuart Mack won first place in the International Trumpet Guild Jazz Improvisation Competition.

Yuxin Mei was awarded the Vida Chenoweth Prize for best student paper presented at the Southern Plains Chapter of the Society for Ethnomusicology conference. The title of her paper is “Negotiating with Sound: The Living Sound Niche Created by Chinese Immigrants in the Plano-Dallas Area.”

Sam Mikulewicz’s composition *Himawari* was performed at the April 2016 Sound of Dragon Chinese Music Festival in Vancouver, BC, Canada. Sam was one of ten composers selected and the only American.

Kyungseu (Dominic) Na accepted an Assistant Professor position at the University of Arkansas.

The Global Music Awards awarded **Hando Nahkur**’s new CD *Waltzing Mephisto by the Danube* with the Silver Medal in both Instrumentalist and Classical Music categories.



Maria Gabriela Alvarado



John Irving



Yuxin Mei

Violinist **Yu-Ri Noh** led Round Top Music Festival's orchestra in two concerts as concertmaster.

Alan Olmos received the prestigious Bill Gates Millennium Scholarship.

Daniel Pardo won the 2016 Sherman-Bar-santi Inspiration Award. Daniel's project, *From a Land Far Away*, brings musicians together from around the world to perform music and promote cultural understanding.

Marcin Parys was a grand prize winner of the 2015 IBLA Competition in Ragusa-Ibla, Sicily. He toured the United States and performed 14 concerts as a Grand Prize winner.

Malcolm Payne Jr. was a member of Dallas Opera's production of *Show Boat*. Simulcast at the AT&T Stadium from a Winspear Opera Hall performance, the production was viewed by a sold-out stadium of opera fans.

Flutist **Laura Pillman** won first prize in the Coeur d'Alene Symphony Orchestra's Young Artist Competition and first place in the local division of TMTA's Collegiate Young Artist Competition.

Éva Polgár performed as piano soloist with the Vác Symphonic Orchestra at the Danube Palace in Budapest, Hungary and the Akademisches Orchester Leipzig in Leipzig, Germany.

Irving Ray won a euphonium position with the U.S. Army Band in Washington, DC.

Xing Rong was silver medalist in the professional and college student category of the 2015 American Protégé International Piano and Strings Competition and silver medalist in the professional college student category of the 2016 American Fine Arts Festival.

Pianist **Nathan Ryland** was the winner of the MidTexas Symphony Concerto Competition and performed with the orchestra in May 2016.

Seth Shafer presented his paper "Temporal Models in Live-Generative Music Notation" at the second New Music Conference and Festival held at Northwestern University.

Jay Smith presented his paper, "The Metric Battle in Holst's Mars, the Bringer of War" at the Music Theory Forum, the Graduate Theory Association's Annual Symposium of Research in Music Theory, the Texas Society for Music Theory Conference, and the Rocky Mountain Society for Music Theory Conference. Jay's research was recognized with the Herbert Colvin Award for Best Student Paper at the Texas Society for Music Theory Conference.

Compositions by **Michael Smith** and **Bihe Wen**, as well as alumnus **Dave Gedosh** (DMA '09), are among 24 works selected from 289 submissions from around the world for the Ars Electronica Forum Wallis 2016.

Brian Stark's composition "Fry Street Follies" won the Texas Big Band Composition Contest and was premiered at the 2016 TMEA convention. His composition "La Apertura de las Semillas," received Honorable Mention at the Ithaca College Jazz Composition Contest and was performed and recorded by the Ithaca College Jazz Ensemble alongside guest artist Tony Kadlec.

Jessica Stearns received the 2016 Dena Epstein Award for Archival and Library Research in American Music from the Music Library Association. The award will fund research for her project "Christian Wolff's Notation and Its Context." Jessica also presented her paper "Opera, Architecture, and Place: The Regional Experience of the Santa Fe Opera Festival" at the Locations and Dislocations: An Ecomusicological Conversation conference in Princeton, NJ.

Pianist **Natnaree (Belle) Suwanpotipra** was invited to perform with the Thailand Philharmonic Orchestra in their 12th season concert series.

Doctoral music composition students **Ermir Bejo**, **Seth Shafer**, **Mike Smith** and **Zach Thomas**, along with alumnus **Dan Tramte**, have joined forces to create the cutting edge online resource Score Follower.

Bassist **Clay Thompson** was selected for the Wolf Trap Opera Studio Artist program.

Matt Solis, **John Sturino**, **Kosuke Toho** and **Brendon Wilkins** were members of the 2016 Disneyland All-American College Band.

Hector Alfonso Torres won first prize at the Mountain View Guitar Festival Competition and first prize at the Baldwin Wallace Guitar Competition.

José R. Torres-Ramos was awarded the 2016–17 Presser Graduate Music Award. He spent two months in Mexico for a performance-research practicum to develop an ethnomusicological praxis for mariachi teaching and performance.

Pianist **Xiao Wang** performed solo recitals in Venice and Padova as a prizewinner of the Padova International Competition.

Robert Ward accepted the position of Director of Choral Activities at Emporia State University.

DMA flutist **Rachel Woolf** toured with The Polyphonic Spree on their US and Canada tour.

DMA students **Rachel Woolf**, **Hannah Lefler**, and **Ieng Wei (Wesley) Wong** were named three of eight semi-finalists in the Myrna W. Brown Artist Competition, a national flute competition. Also named a semi-finalist was alumna **Hyejeong Ryu**.

Soprano **Jennifer Youngs** received a UNT I-GRO GAMES grant to conduct research for her DMA project in Paris, France.

Pianist **Baolong Zhang** won the Lewisville Symphony Concerto Competition and performed in their season opener.



Yu-Ri Noh



Hector Torres



Jennifer Youngs



Famed Alumna Receives UNT Presidential Medal of Honor

On September 21, UNT College of Music students and faculty packed the Recital Hall to welcome back alumna and Grammy-winning artist, Norah Jones. More than two hundred students filled the seats to hear the music icon speak during a question-and-answer session facilitated by John W. Richmond, dean of the University of North Texas College of Music.

As Jones entered from backstage and took her seat, the crowd greeted her with an enthusiastic welcome. Jones then spent 50 minutes answering a wide range of questions. The topics ranged from the business side of music, such as maintaining artistic integrity, marketing, and building an international following, to more personal questions like her favorite artists, keeping healthy on tour, and how her journey to stardom began during a fateful drive across the UNT campus in her 1971 Cadillac.

Jones, a jazz studies student at the College of Music from 1997 to 1999, was assigned to pick up jazz bassist Marc Johnson and his band (Jesse Harris, Tony Scherr and Kenny Wollesen) from the Radisson Hotel for a clinic they were leading at the music building. During the drive, Jones was inspired by them and shortly after, moved to New York City to pursue her singing career.

“That short ride from across the highway is, I guess, what started all of this,” Jones says. The move to New York City helped jump-start her career and Jones has since been awarded nine Grammy-awards and sold more than 50 million records.

After the question-and-answer session, UNT President Neal Smatresk presented Jones with the UNT Presidential Medal of Honor, an exclusive award given by the president to acknowledge those who have elevated the university and made significant contributions to the world. It is the highest presidential honor given to an individual and only one other alumnus, sports broadcaster George Dunham, has ever received the award.

“Norah Jones is a celebrated artist who has had such a wonderful impact on the music world, and she has made her alma mater proud,” President Smatresk said. “Her journey from music student to award-winning artist and musical icon inspires our students to work hard to fulfill their dreams.”

Jones wrapped up the session with some advice for students: “How to be successful in music is hard to answer,” Jones said. “It’s a lot of hard work and a lot of luck.”



Paul Voertman presented with UNT Honorary Doctorate

Philanthropist and College of Music supporter Paul Voertman was presented with an honorary doctorate from the University of North Texas this fall.

“Paul’s devotion to the arts, to UNT and our spirit of creativity knows no bounds. Because of his generosity, our students are fulfilling their dreams of earning a college degree and becoming world-class performers and artists,” said UNT President Neal Smatresk. “He’s helped to nurture UNT’s artistic excellence, which is a core part of our legacy. As we celebrate our 125th anniversary, I’m so proud to thank and honor him for his impacts.”

UNT awards the honorary degree to individuals who, by their extraordinary achievements, add substantial knowledge to the community or better society as a whole.

Paul is a proud patron of music and the arts at UNT whose ties to the university started in kindergarten. He attended the university’s Demonstration School, the training laboratory for UNT students studying to be teachers, through high school. He went on to attend UNT through his sophomore year before transferring to the University of Texas at Austin, where

he earned a bachelor of arts in economics in 1949. He served in the U.S. Army for two years in the 1950s.

Because of his passion for music and the arts, Paul has helped hundreds of UNT students to hone their musical and artistic talents through his generosity. In addition to countless gifts for scholarships that have helped hundreds and his provision of operational support for the college, Paul’s giving helped make possible the installation of the Richard Ardoin-Paul Voertman Concert Organ in the Murchison Performing Arts Center and the renovated Paul Voertman Concert Hall in the Music Building.

Through the years, Paul has generously shared his time and passion with UNT, regularly attending campus music performances and art events and serving in numerous capacities.

The UNT College of Music would like to offer sincere congratulations to Paul for receiving this well-earned honor and for his many years as a generous supporter of the College of Music.



UNT College of Music Down Under

Thirty years after their first trip to Australia, the One O'Clock Lab Band headed back down under for two weeks this past May. "This trip was a long time coming," said Craig Marshall, program manager for the band. "We were fortunate enough to have the opportunity to spend two weeks playing concerts, hosting clinics and masterclasses and expanding our cultural knowledge."

This year's trip included performances, workshops and rehearsals in Mt. Gambier, Melbourne and Sydney.

"Our student musicians assisted in leading concerts and clinics at James Morrison Academy (JMA), performed for thousands of jazz students from all across Australia as featured headliner at the Generations in Jazz festival, and collaborated with numerous jazz professionals and jazz orchestras from Australia and around the world," said One O'Clock Lab Band Director Jay Saunders.

As the headliner at Generations in Jazz, the band performed for more than 6,500 students and jazz fans in Mt. Gambier. Near the end of the main concert, they shared the stage with the top big band from JMA for a double big band set featuring Wycliffe Gordon, Kate Ceberano, Ross Irwin and James Morrison as soloists.

Following their festival performance, the band spent two days conducting clinics at JMA. Situated in the middle of downtown Mt. Gambier, JMA is one of the main attractions of Mt. Gambier and is bustling every day of the week with students, tours and jazz.

After leaving Mt. Gambier, the band's focus turned to preparing for their Lab 2016 recording session. They rehearsed extensively at the Australian Institute of Music in Melbourne and Sydney to prepare.

The last time the One O'Clock Lab Band toured Australia was in 1986 under the direction of Neil Slater. It was an experience that helped to launch careers for many alumni, including former One O'Clock Lab Band director Steve Wiest; Dave Pietro, a jazz saxophonist who recorded with the Toshiko Akiyoshi Jazz Orchestra; Mike Williams, Count Basie Orchestra's lead trumpet since 1987; and Tony Scherr, a bassist who has recorded with Bill Frisell.

The College of Music offers ample international experiences that give students and faculty opportunities to perform, study and exchange ideas around the world. "This trip was not a vacation," Saunders said. "This was a professional development opportunity of a lifetime."



“Our student musicians assisted in leading concerts and clinics at James Morrison Academy (JMA), performed for thousands of jazz students from all across Australia as featured headliner at the Generations in Jazz festival, and collaborated with numerous jazz professionals and jazz orchestras from Australia and around the world.”

–One O’Clock Lab Band
Director Jay Saunders

Rehearsing with the JMA band for the combined big band performance



A JMA jazz combo performing at the welcome reception for the band



Mean Green to Army Green

By Staff Sgt. Ashley Mendeke

“You’re from North Texas! Aren’t you?”

It wasn’t long after my first few steps in Egner Hall at West Point that I was greeted with an eagle claw. (OK, not really, but I had mine ready alongside a vigilantly practiced hand salute.) Upon accepting a position in the band, enlisting in the United States Army, and completing Basic Combat Training, I joined the band in February of 2014. I serve alongside nine University of North Texas College of Music alumni.

On October 22, 2016, Army West Point football played UNT, so I saw it fitting to gather the alums for a group photo as we briefly reminisced about the experiences and interactions that helped prepare us to be non-commissioned officers in the West Point Band – one of the Army’s premier bands – tracing its roots to a fifer and drummer during the time of the American Revolution.

Some of my most vivid memories while at UNT were interactions with faculty members. My professors coached me to a higher, more consistent level of artistry, which included performing when I didn’t “feel” ready amidst balancing several deadlines – in other words, real-life experience. I remember my flute instructor Dr. Mary Karen Clardy handing me *Variations on “Nel cor più”* by Theobald Boehm, and performing it less than 12 hours later. I also recall my conductor

The attire that roughly 100 UNT College of Music alumni don when they perform doesn’t consist of the tuxes and black dresses typically seen on the concert stage. Instead, they wear the uniforms of the Army, Marine Corps, Navy, Air Force and Coast Guard premier military bands.

Each branch of the Armed Forces has ensembles that perform community concerts, military ceremonies and education programs. These events promote public diplomacy and create positive relations around the world.

*Staff Sergeant **Ashley Mendeke** (BM ’01) and nine other members of the West Point Band share how their UNT education laid the foundation for their future careers as elite military musicians.*



UNT College of Music Alumni
 Pictured left to right:
 Staff Sgt. Katrina Elsnick, 2007–2009;
 Sgt. 1st Class Jeff Prosperie, 1989–1992; 1997–1999;
 Sgt. 1st Class Bryan Uhl, 1995–1997;
 Staff Sgt. Sam Ross, 2007–2009;
 Sgt. 1st Class Rone Sparrow, 1997–2002;
 Staff Sgt. Eric Ordway, 2000–2003;
 Staff Sgt. Ashley Mendeke, 2006–2011;
 Staff Sgt. David Bergman, 2000–2005;
 Master Sgt. John Manning, 1996–1998;
 Sgt. 1st Class Brandon Nelson
 Photo Credit: Sgt. 1st Class William Calohan

at the time, Professor Dennis Fisher, giving the Symphonic Band a piece to sight read during a performance. Looking back, these performances instilled confidence in my musical development. While the instructors challenged me to consistency in performing, everything was very process-driven, focusing on fundamentals and musicality.

One common aspect appreciated among fellow University of North Texas alumni was that of being afforded the opportunity to perform in an array of ensembles. Through numerous performances in these diverse ensembles, members of the band gained a unique outlook while practicing the skill of performance in and of itself.

This perspective has come to serve us well in the West Point Band, where programs and ceremonies are regu-

larly adapted to serve our audience: the United States Corps of Cadets, as well as local, national, and international communities. Being versatile, flexible, and willing to change at a moment's notice are skills that I have come to appreciate.

With more than 30,000 students enrolled in the University of North Texas, there is an inherent competitive atmosphere in the College of Music. Similar to music conservatories across the country, talent, excellence, and sheer virtuosity practically burst out of the doors at 415 Avenue C, Denton, Texas. Nevertheless, I remember the environment being incredibly supportive. In my time there I observed fellow studio members' lessons and attended numerous recitals and concerts. I'll always remember scurrying off to the practice building upon hearing the inspiring performances.



Staff Sgt. David Bergman



Staff Sgt. Sam Ross



Staff Sgt. Katrina Elsnick

Exceptional Mentorship

“UNT’s College of Music is known as a powerhouse over the world. The large number of music students fuels an array of ensembles in which I was able to take part. Although my program was large, I never felt like a number. I was able to form close mentorships with my professors there that were extremely important to my development.”

—Staff Sgt. David Bergman

“My musical duties in the West Point Band primarily consist of rudimental snare drum, and orchestral percussion including timpani and drumset. At UNT, I honed these skills with three world-class musicians as my teachers: Paul Rennick, Christopher Deane, and Ed Soph respectively. Their mentorship was a critical part of my development and success.”

—Sgt. 1st Class Rone Sparrow

Unique Opportunities

“I’m really grateful for my time at UNT; it afforded me countless performing opportunities, from Wind Symphony and Symphony Orchestra, to NOVA (contemporary music ensemble), opera orchestra, and chamber ensembles. Being in such a large music school, I was able to study with two teachers in the course of the same semester and gain a wider perspective, and as a means to improve myself as a musician at a faster rate. Everything was really centered on that for me.”

—Staff Sgt. Sam Ross

“I had the opportunity to perform in so many ensembles: small chamber ensembles, Wind Symphony, Symphony Orchestra, UNT Opera productions, NOVA ensemble, and flute choir.”

—Staff Sgt. Katrina Elsnick

“I absolutely loved my time at UNT. The mentorship of Regents Professor Keith Johnson and the experience gained from performing in ensembles as varied as the Two O’Clock Lab Band, Wind Symphony, Baroque Orchestra, Chamber Orchestra, Opera Orchestra, solo recitals, and chamber music groups prepared me for any musical opportunity which might arise.”

—Master Sgt. John Manning

A Healthy Dose of Competition

“The real-world level of excellence and competition that the faculty and students create at the University of North Texas gave me the skills and confidence to pursue any professional goals I have achieved.”

—Sgt. 1st Class Jeff Prosperie

“UNT was my first choice for graduate studies. I knew the size, diversity, and quality of the percussion department and the student body would provide the greatest opportunity for me to learn and grow as a musician. It was an energized environment with great music and stiff competition.”

—Sgt. 1st Class Rone Sparrow



UNT Opera: Strong Women and Collaboration

The UNT College of Music is committed to providing educational opportunities that include musical and academic experiences covering a broad spectrum of historical, cultural and stylistic perspectives. Since 2016 has been a year for women making major strides in politics, and the military opening all combat roles to females, the College of Music's opera program developed a season celebrating strong women.

"I think celebrating strong women is a topic that for many reasons – politically, socially, and personally – has a real resonance," said Stephen Dubberly, music director of the UNT opera program. "We're excited to be a part of it."

The first production was Gertrude Stein and Virgil Thomson's *The Mother of Us All*, a modern opera chronicling the life of Susan B. Anthony and her tireless fight for women's suffrage. Featuring the UNT Opera and Concert Orchestra, *The Mother of Us All* melded together both fictional and non-fictional characters from American history to convey the story of how women were legally given the right to vote.

The second production was Monteverdi's *The Coronation of Poppea*. This 17th-century opera tells the story of how Poppea, a beautiful and ruthless woman, is able to scheme her way to the top of the Roman Empire.

In addition to celebrating strong women, *The Coronation of Poppea* was a collaborative effort that partnered together students, staff and faculty from across the college's divisions. Stephen Dubberly and David Ward combined the opera division with powerful student voices and creative staging. Paul Leenhouts directed the Baroque Orchestra who accompanied to the singers on period instruments such as baroque violins, harpsichords, lutes (including a theorbo) and recorders. Professor of Music History, Hendrik Schulze, and a number of UNT musicology students, created the edition used by the Opera and Baroque Orchestra.

"This collaboration was particularly broad in its scope. The result was an unusually rich blend of talents and perspectives that led to stunningly expressive, nuanced, performances of *Poppea*. Opera is the ultimate team sport," said Dubberly.

Combining these cross-division skills to collaborate on one stunning production is a hallmark of the College of Music and *The Coronation of Poppea* was the perfect opera to finish a season dedicated to celebrating strong women.

"We like to perform a great variety of repertoires and styles," Dubberly said. "Once we looked at the whole picture, this wonderful theme developed. These are strong women who, rather than being victims, show courage in the face of amazing odds," Dubberly said. "I'm excited that we get to explore the whole picture."

1970s

Machine Language by ANIMATION, the group founded and led by the late **Bob Belden** (BM, '74), was released September 25, 2015. The recording features Belden on saxophone and flute, **Peter Clagett** (MM '12) on trumpet, **Roberto Verastegui** (BM '11) on keyboards, Bill Laswell on electric bass, current UNT student **Matt Young** on drums and Kurt Elling narrating.

1980s

Gregory Jones (MMEd '86) retired after 28 years teaching trumpet at Truman State University to become the chair of the Music Department at Indiana University-Purdue University Fort Wayne.

1990s

Kathy Johnson (MMEd '91), Director of Bands at Argyle High School, was elected to membership in the American Bandmasters Association.

Three UNT Jazz Studies alumni are playing in the band for *Lazarus*, the off-Broadway play based on David Bowie's music: Keyboardist **Henry Hey** (BM '92), drummer **Brian Delaney** (BM '92) and guitarist **Chris McQueen** (BM '06).

Jennifer Teisinger (BM '94) was selected as the new executive director for BravoVail music festival.

2000s

Seven UNT-affiliated composers were selected to participate in the SEAMUS 2016 Conference at Georgia Southern University: faculty composer Andrew May; current student composer **Timothy Harenda**; and alumni composers **Elainie Lillios** (DMA '00), **Chapman Welch** (DMA '08), **David Gedosh** (DMA '09), **Jason Fick** (PhD '13) and **Eli Fieldsteel** (MM '10).

Pavel Wlosok Trio (MM '00; BM '98) released their second CD, *Alternate Reality*.

Paula Gudmundson (MM '01) was selected to perform and present at the 44th Annual National Flute Association Convention in San Diego, CA. She is Assistant Professor of Flute at the University of Minnesota Duluth and the recipient of a 2016 Career Development grant and Equipment and Technology grant from the Arrowhead Regional Arts Council.

Clint Foreman (BM '03) is acting associate principal flute, Boston Symphony Orchestra.

Lamar, a CD by UNT jazz studies guitar alumnus **Brad Allen Williams** (BM '03), was reviewed in the *New York Times* by Nate Chinen. Brad has been touring internationally with José James, Kris Bowers and Cory Henry.

New York/Denton based group AMP Trio released their second album *m(y) our world*. AMP Trio is pianist **Addison Frei** (BM '14), drummer **Matt Young** and bassist **Perrin Grace** (BM '13). They are joined by **Drew Zaremba** (MM '15; BM '13), **Tahira Clayton** (BA '15), **Brad Kang** and current UNT student **Nicholas Routhouse** (BM '16).

Megan Lanz (BM '04) joined the Arapahoe Philharmonic in Colorado as piccolo for the 2015–16 season.

Kevin Brunkhorst (MM '04; BM '87) released his new CD, *Otherwise*, which he recorded with John Murphy, tenor saxophone, Fred Hamilton, bass, and Ed Soph, drums.

Justin Benavidez (BM '05) was the 2015 Aspen Music Festival Concerto Competition Winner and performed the Ralph Vaughan Williams *Concerto for Bass Tuba* with the Aspen Festival Orchestra. He is on the music faculty at Ithaca College, NY.

Brandon McLean (BM '05) was appointed associate principal double bass of the Pittsburgh Symphony Orchestra.

The Fayetteville Symphony Orchestra established a \$1.1 million endowment in honor of **Fouad Fakhouri** (DMA '06) who left after conducting the symphony for 11 years.

Joel Cross' (BM '08) cover of Taylor Swift's "Shake It Off," recorded at the Dallas Arboretum, is attracting international attention.

Kait Dunton (MM '08) debuted her new electro-acoustic band, trioKAIT, with eponymous new album. *trioKAIT* that features Jake Reed on drums and **Cooper Appelt** (BM '07) on electric bass.

Tom Kmiecik (MM '08) was named director of Artist/Educator Relations for the D'Addario Corporation.

Cari Shipp Kramer (BM '08) performs as Principal Flute with the newly-formed Hunt Valley Symphony in Maryland.

Amanda Quist (DMA '08) achieved tenure at the Westminster Choir College/Rider University and was appointed Department Chair.

Ryan Davidson (MM '09) won his second award from the Canadian Country Music Association.



Gregory Jones



Megan Lanz



Ryan Davidson

Ben Haugland (MM '09) released his second album, *A Million Dreams*, which features Scott Wendholt on trumpet, **Stephen Jones** (MM '00) on tenor, bassist Jay Anderson and drummer Chris Smith.

Anastasia Markina (GAC '09; MM '07; BM '04) performed Beethoven's *Choral Fantasy in C minor* to a sold-out audience with the Plano Symphony Orchestra, Plano Civic Chorus and soloists.

2010s

Mei-En (Grace) Ho (BM '10) won Grand Prize at the Fischhoff Chamber Music Competition with her string quartet, Ulysses.

Wen-Chien Tang (DMA '10) and **Eun Jeong Park** (DMA '11; MM '07) performed two-piano recitals in Korea and Taiwan.

Patricia Surman (DMA '10; MM '06; MM '03) was appointed Assistant Professor of Flute and Director of Woodwind Studies at Metropolitan State University of Denver.

Greg Dixon (PhD '12) received a commission from the Instruments India Composition Commission, sponsored by Liverpool Hope University and Milapfest, Britain's leading Indian arts development trust.

The **Tyler Mire** (MM '12; BM '10) Big Band released its second CD, *Movin' Day*. The album features 11 original compositions with guest artists **Jeff Coffin** (BM '90), **Daniel Pardo** (DMA '16; MM '13), Don Aliquo, **Thomas Eby** (MM '14) and Nashville's finest jazz and studio musicians. Other UNT alumni on the recording include **Andrew Golden** (BA '02), **Lindsey Miller** (BM '06) and **Kelsey Mire** (MM '13).

Leslie Daniel Newman (BM '12) won the Shreveport Symphony's audition for second flute and piccolo.

Kaela Sinclair (BM '12) joined the band M83 and performed on Jimmy Kimmel Live.

Ryan Brewer (BM '13) won a trumpet position with the U.S. Army Field Band in Washington, D.C.

Derek Chester (DMA '13) sang Rameau's cantatas *Orphée* and *L'Impatience* with Albuquerque Baroque Players, Fernando in Opera Ft. Collins' production of *Così fan tutte*, and the Evangelist in *St. John Passion* at the Staunton Festival in Virginia, while continuing his assistant professorship at University of Northern Colorado.

Soprano **Heather Hawk** (DMA '13) was first place winner at the 2016 NATSAA Competition for the Texoma Region.

Kristen Thompson (MM '13) was named a Reserve Method Clinician for the D'Addario Corporation.

Bryan Gozdowski (MM '14) was appointed principal tuba with the New Philharmonic Orchestra of Irving.

Alex Hahn (BM '14) will be attending the Thelonious Monk Institute of Jazz working alongside Herbie Hancock and Wayne Shorter. He also won two *DownBeat* Magazine Student Awards and received First Place in the North American Saxophone Alliance Jazz Saxophone Competition.

Patricia O'Keefe (DMA '14) was selected to perform at the Casalmaggiore International Festival in Italy.

Laura Otero (MM '14) released a new album of all original compositions, *From Noche to Night*.

Daniel Sabzghabaei (BM '14) was one of four composers selected by the choral ensemble Magpies and Ravens for their Lineage program. Daniel will receive mentoring from composer Paul Rudoj and the ensemble, culminating in two performances of his work *Delbaré*.

Mark Hartsuch (BM '15), **Joakim Toftgård** and **Daniel Matthews** (MM '15) released their inaugural video for a new project called the Dallas Horns.

Zachary Marley (BM '15) was a silver medalist at the Leonard Falcone Festival Tuba Artist Solo Competition in August.

Sam Melnick (BM '15) was selected as winner in the Third Coast Trombone Retreat's first Call for Scores Competition. *Fanfare for Many Cars Stuck in Way Too Much Traffic on a Two Lane Highway* was premiered by the Anthony P. Hopkins Memorial Trombone Choir.

Erin Morse (MM '15) was selected to participate in the International Cultural Exchange for Classical Musicians which places talented young musicians in a 10-month residency performance program with the Sarajevo Philharmonic.

Ellen Pavliska (BM '15) performed at the Cactus Pear Festival, San Antonio and is a finalist in the Carmel Music Society Piano Competition.

Helen Dewey Reikofski (DMA '15) spent a week in January as guest artist in residence at the University of Northern Colorado in Greeley presenting information from her dissertation, "Singing in English in the 21st Century."

David Morgenroth (DMA '15; MM '91) became the first student to complete the DMA in Performance with local concentration in Jazz Studies at UNT.



Greg Dixon



Kaela Sinclair



Zachary Marley

Faculty

Cecil D. Adkins was born on January 30, 1932 in Red Oak, Iowa and died on November 4, 2015. Cecil earned a BFA in organ from the University of Omaha, an MM in theory from the University of South Dakota and a PhD in theory from the University of Iowa.

Cecil was assistant conductor and arranger for the Fourth Armored Division Band at Fort Hood, Texas; director of instrumental music at the Paullina Independent School District in Paullina, Iowa; Instructor in the Department of Music at Mount Mercy College in Cedar Rapids, Iowa; and Regents Professor of Musicology at the University of North Texas (1963–88).

Much of his time at UNT was devoted to the development of an early music program. During his tenure, the College of Music built a collection of more than 200 period instruments, and he directed the early music groups in over 400 performances.

Cecil was a significant organologist and bibliographer. He produced definitive works on the monochord, the positive organ, the trumpet marine and the history of the oboe in the eighteenth century. Besides his many articles on musical instruments, he was a steady contributor of research papers on a variety of topics and was the recipient of grants from the American Musicological Society, International Musicological Society, Pro Helvetia, American Council of Learned Societies, National Endowment for the Humanities and American Philosophical Society.

Cecil served as President of the American Musical Instrument Society, President of the Southwest Chapter of the American Musicological Society and as national registrar for this Society. He was a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda.

Mary Nan Hudgins Mailman, 87, died on June 25, 2016 in Weatherford, TX. She taught at UNT from 1976 to 1995. Her career in music began at age 20 when she won the 1949 G.B. Dealey Memorial Award and played the Mozart Concerto in E-flat Major for Two Pianos with the Dallas Symphony Orchestra. She was also a finalist in the International Concours in Geneva, Switzerland.

Mary Nan earned her bachelor's degree in 1950 and master's degree in 1956 in piano performance from UNT, where she studied with Silvio Scionti. She earned an artist diploma from the Juilliard School of Music, studying with the famous piano pedagogue Rosina Lhévinne.

Besides UNT, Mary Nan taught at the Eastman School of Music and East Carolina University. She frequently played in concerts, and she especially loved performing works by Mozart and Poulenc. She often played as a duo-pianist with her longtime friend and fellow piano faculty member, the late Jean Mainous.

Mary Nan was a longtime member of Sigma Alpha Iota and Pi Kappa Lambda. She is survived by two children and two grandchildren.

Roeland "Randy" Elvin Kelly was born June 2, 1948 in Denton, Texas and died June 30, 2016 at home surrounded by friends and family. He was the son of Archie Roeland Kelly and Inez Baker Kelly. He graduated from Denton High School and attended North Texas State University prior to his military service as part of the Armed Forces Courier Service during the Vietnam Conflict. Randy worked for many years as a vice president at North Texas Savings and Loan and retired as the business manager for the UNT College of Music in 2004. While at North Texas Savings and Loan, he was active in the United Way and the Optimist Club. He also taught real estate appraisal for the association. During his 10 years with the College of Music, Randy taught several "popular music" units in the music appreciation course. Randy was a member of First Presbyterian Church, Denton where he served as an elder and was a featured soloist in the choir.

Randy met his future wife, Melody Specht, in Mr. McMath's Summer Saturday Band classes in 1962 and they married April 11, 1970. He was preceded in death by his father, Archie Roeland Kelly, and is survived by his mother, Inez Baker Kelly; wife, Melody Specht Kelly; son, Roeland Patrick Kelly; sister, Virginia Kelly Craven and husband Richard Craven; brother-in-law Joe Specht and wife Alice Wilson Specht; two nieces, one nephew as well as numerous cousins and friends.



Alumni

1930s

Loretta Hudspeth (BM '37 Music Education)
died Saturday, January 18, 2014

1940s

Maxine Page (BM '41 Music Education)
died Friday, June 3, 2016

James D. Carr (BM '43 Music Education)
died Sunday, February 28, 2016

Doris O. Bry-Nildsen (BM '45 Music Education)
died Sunday, July 31, 2016

Jeanette M. Ball (MM '46 Composition; BM '45 Composition)
died Tuesday, September 22, 2015

Laura E. Mitchell (BM '46 Music Education)
died Wednesday, February 24, 2016

Eldon M. Sonnenburg (MA '47 Music; BM '42 Music Education)
died Thursday, November 5, 2015

Martha E. Salberg (BA '47 Music; BM '47 Music Education)
died December 2014

Thomas C. Hardie (MM '50 Performance; BM '43 Performance)
died Saturday, November 15, 2014

1950s

Harold B. Dorsey (BM '50 Music Education)
died Tuesday, October 20, 2015

Gilbert R. Fischer (MA '50 English; MM '49 Composition)
died Sunday, March 6, 2016

Anna Moreland (BM '51 Music Education)
died Wednesday, January 9, 2008

Paul J. Riordan (BM '51 Music Education)
died Friday, April 15, 2016

Virginia W. Reeves (BM '52 Music Education)
died Sunday, June 5, 2016

Catherine J. Boyce (MEd '52 Secondary School Supervision; BM '49 Music Education)
died Sunday, June 19, 2016

Constance E. Sammons (BM '54 Music Education)
died Friday, October 7, 2011

Robert B. Buchanan (MM '55 Music Education; BM '51 Music Education)
died Tuesday, June 21, 2016

Mary Nan Hudgins Mailman (MM '56 Performance; BM '50 Performance)
died Saturday, June 25, 2016

Darrell Strong (BM '57 Music Education)
died Thursday, July 7, 2016

Nell Armstrong (BM '58 Music Education)
died Friday, April 1, 2016

Patricia A. Huff (BM '58 Music Education)
died Sunday, July 5, 2015

1960s

Carol Sue W. Parks (BM '61 Music Education)
died Thursday, June 25, 2015

Marian W. Lark (BM '61 Music Education)
died Wednesday, September 23, 2015

Marlene Delavan (BM '64 Music Education)
died Monday, March 2, 2015

Ruth E. Mosley (MMEd '65 Music Education; BM '61 Music Education)
died Tuesday, August 2, 2016

Roger B. Rush (MMEd '65 Music Education)
died Thursday, August 11, 2016

Herbert A. Porter (BM '67 Music Education)
died Tuesday, October 6, 2015

Larry G. Wilcoxon (MA '68 Music)
died November 2015

1970s

Austin R. Knight (MM '72 Music Education; BM '59 Music Education)
died Tuesday, September 29, 2015

Sister Mercylle A. Grzeszkiewicz (MM '74 Music Education)
died Friday, March 20, 2015

Philip B. Garonzik (BM '74 Music Education)
died Monday, February 8, 2016

Karen L. Bennett (BM '75 Music Education)
died Saturday, January 23, 2016

Ava N. Chambers (MMEd '78 Public School Administration; BM '49 Music Education)
died Tuesday, July 28, 2015

1980s

James M. Roberson (BM '83 Music Education)
died Sunday, June 12, 2016

Elisabeth J. Howington (MM '83 Music Education)
died Thursday, January 21, 2016

Dennis R. Hill (PhD '85 Music Education)
died Wednesday, February 4, 2015

John A. Seidel (DMA '88 Performance)
died Friday, June 10, 2016

Maxey H. Mayo (MM '88 Musicology)
died Tuesday, August 16, 2016

1990s

Kalva S. Scott (BM '96 Performance)
died Saturday, August 1, 2015

2010s

Dwayne L. Pedigo (MM '10 Jazz Studies; BM '70 Music Education)
died Thursday, January 28, 2016

Thomas C. Nokes (MM '16 Performance)
died Sunday, May 15, 2016

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Raisin Organ (Pictured on back cover)

More than 150 years ago, a Lutheran pastor hauled an organ from Switzerland to Texas by sea, and, for years, early German pioneers of Texas played the instrument. Last November, the Raisin Organ, as it is called, found a home at the University of North Texas College of Music.

The Raisin Organ, named for the small Texas town where it was discovered, is believed to have been built around 1780. It served as the first instrument in the Trinity Lutheran Church in Victoria, Texas, until it was placed in storage and forgotten. For almost 75 years, the organ rotted and was ravaged by pests. Victoria businessman Rubin Frels discovered the instrument in a former stagecoach inn and commissioned organ expert Susan Tattershall in 1980 to restore the organ to working condition.

UNT alumna Susan Ferré purchased the Raisin Organ in 1991 and loaned it to the Mesquite Arts Center for public display. In November 2015, Ferré donated the instrument to UNT's College of Music.

Share your stories and photos with us for the next edition of Counterpoint. Please include your full name, degree and year of graduation. **Email:** music.alumni.news@unt.edu

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