

2004-2005

Counterpoint

Music from North Texas

Premieres
at the College

Around the
World

A New **Organ**
for the Murchison



**One 'O'Clock
in Thailand**

UNIVERSITY OF NORTH TEXAS™

A Year of Premieres

World Premieres



David Del Tredici, composer and 1980 winner of the Pulitzer Prize in Music, traveled

to Denton in February 2005 to witness the world premiere of his first work for string quartet, commissioned and performed by the Maine-based **DaPonte String Quartet**. The 3-day visit by the group marked the first year of a 3-year series of residencies at the UNT College of Music.



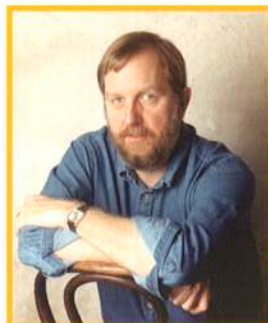
Spring 2004 saw the world premiere of **Hans Schaeuble's** "lost" opera, *Dorian Gray*, featuring tenor Brian Nedvin in the title role, and using an edition created under the supervision of UNT Music Theory professor Timothy Jackson.



Cindy McTee's work, *Einstein's Dream*, written on commission from the Dallas Symphony Orchestra, and scored for strings, percussion,

and computer music, was premiered in 2005 in the Meyerson Symphony Center to extensive local coverage & critical praise.

Texas Premiere



Joseph Schwantner,

composer and winner of the 1979 Pulitzer Prize in music, was on campus for a residency and attended the **UNT Wind Symphony's** performance of the Texas premiere of his work, *Recoil*.

Western U.S. Premiere



In February 2005, the **UNT Baroque Orchestra** and **Collegium Singers** presented **Heinrich Biber's** *Requiem a 15* in its Western U.S. premiere. (In 2003, they performed the North American premiere of **G. P. Telemann's** *Der Tod Jesu*.)

John and Marilyn Haynie Donate Faculty Photo Wall

Professor Emeritus John Haynie has generously initiated the creation of a photo display of all of the College of Music faculty members. John took all of the photos and then he and his wife Marilyn had them printed and donated all 85 photos to the College of Music. During the past year, the photos have been attractively mounted and hung in the lower level Music Commons area in the main music building. When you come back for a visit, be sure to stop by



the Commons and enjoy John's handiwork (and look for your favorite prof)! Thanks so much, John and Marilyn!!



SEND →

Send us your information and photos for the next issue of *Counterpoint*.



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Be sure to include your **full name, degree, and year of graduation** in the subject line.

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Counterpoint is an annual retrospective publication of the College of Music at the University of North Texas.

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From the

Dean's
Office

Dean James C. Scott has been elected chair of the Commission on Accreditation of the National Association of Schools of Music.

As chair of NASM's Commission on Accreditation, Scott will lead an 18-member team that receives applications from institutions with baccalaureate and/or graduate programs that seek membership in NASM. The commission determines the qualifications of the institutions seeking membership and, after a thorough examination in accordance with association procedures, takes action on behalf of NASM. It also investigates maintenance of standards in any institution that is already a member of NASM. As part of his role, Scott will serve on the NASM Executive Committee as chair of the Commission on Accreditation.

A Message from Associate Dean
Dr. Warren Henry

We welcome this message from Dr. Warren Henry, who is the new Associate Dean for Academic Affairs in the College of Music. Dr. Henry received his Bachelor's and Master's degrees in Music Education from the Crane School of Music (Potsdam, NY) and his Ph.D. in Music Education from Michigan State University. Before joining the faculty at the University of North Texas in 1995, Dr. Henry worked in the New York State public school system for ten years. Prior to this appointment, Dr. Henry served as Chair of Music Education for seven years.

As I write this column from my office, looking out onto Avenue C, I am struck by the number of university students (and faculty!) clinging to their cell phones, Blackberrys and iPods. It is perhaps symbolic of the inevitability of change and how we choose to adapt to changing conditions. When I joined the Division of Music Education ten years ago, I had not ever used email, and "please turn off all cell phones and pagers" was not part of the concert hall tradition! How remarkable that in less than a decade, these technologies have seamlessly eased their way into our daily lives, permanently changing the manner in which we interact and communicate. Indeed, change is inevitable.

In the 2001 issue of *Counterpoint*, Dean James Scott acknowledged the rapidly changing field of music and the necessity of upholding our core values in the midst of these changes. To borrow an idea from Jim Collins' book *Good to Great*, core values are necessary to achieve and sustain "greatness." In this bestselling book, Collins researched why some companies made the leap to "great" status, while others did not. Although this reference from the business world may seem far removed from the context of a music school, his findings serve as an interesting framework from which to explain why our College of Music continues its tradition of excellence.

The many accomplishments of our faculty and students presented in this issue and past issues of *Counterpoint* highlight one of Collins' primary themes: It is not the people who make the difference, but rather the *right* people who make the difference. Of vital importance to our sustained success are our faculty members who create the conditions in which our students learn and whose actions as teachers, scholars and performing artists have perhaps the most significant impact on our students' education. This remarkable group of teachers and the collective efforts and achievements of past generations of College of Music faculty are clear evidence of why we have sustained our "greatness." Indeed, they are and have been the *right* people!

When the new academic year begins, we will be pleased to welcome two additional "right" faculty to the College of Music, Dr. Andrew May (Composition) and Dr. Donald Taylor (Music Education). With these new appointments also come more than 220 new freshman musicians whose energy and raw talent annually bring an exciting new dimension to the College of Music. I look forward to my second year as Associate Dean of Academic Affairs and want to acknowledge our gifted faculty, extraordinary staff, alumni and College of Music friends for their ongoing commitment to keep us "great." Please enjoy this issue of *Counterpoint*, which is both a sample of the past and a teaser for the many artistic and scholarly events to come. Join us anytime!

As a final thought, you might want to know that this new generation of students believes email is for "old people." Indeed, change is inevitable...

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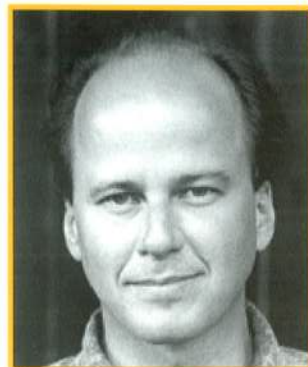
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Center for Chamber Music Studies
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NEW FACES



RICHARD CROFT Professor of Music Vocal Division



American tenor **Richard Croft** joined the College of Music faculty in the fall of 2004. Internationally renowned for his performances with leading opera companies and orchestras around the world, including the Metropolitan Opera, Opéra National de Paris, Glyndebourne Festival, Santa Fe Opera, Boston Symphony Orchestra, and New York Philharmonic, Croft's clarion voice, superlative musicianship and commanding stage presence allow him to pursue a wide breadth of repertoire from Handel and Mozart to the music of today's composers.

In Paris, Berlin and Zurich, and across the United States and Europe, in both operatic and concert engagements, Richard Croft has won critical praise for his performances in title roles in works ranging from Rameau to Scarlatti to Handel to Mozart to Debussy. In the past recent seasons, Croft has sung Tacmas in a new production of Rameau's *Les indes galantes* with the Opéra National de Paris, Ferrando in *Così fan tutte* with Berlin Staatsoper and Dallas Opera, Jupiter in a new production of *Semele* with the Théâtre des Champs-Élysées, Almaviva in *Il barbiere di Siviglia* with Houston Grand Opera, Abaris at Zurich in Rameau's *Les Boréades*, Pelléas in a new production of Debussy's *Pelléas et Mélisande* at Deutsche Oper Berlin, and Don Ottavio in *Don Giovanni* with Dallas Opera. He also performed in concerts of Scarlatti cantatas throughout France, performed Handel's *Messiah* with the New York Philharmonic under the baton of Sir Neville Marriner, and Beethoven's *Mass in C* with the Atlanta Symphony.

Richard Croft has recorded *Ariodante*, *Hercules*, and *Orphée et Eurydice* for Deutsche Grammophon/ARCHIV, *Il primo omicidio* for Harmonia Mundi, and *Theodora* for Erato. His performances of *Die Entführung aus dem Serail* and *La finta giardiniera* in Drottningholm have been released on video and laserdisc by Philips Classics.



DR. ELVIA L. PUCCINELLI Assistant Professor of Music Vocal Division

Pianist **Elvia Puccinelli** also joined the UNT College of Music faculty in 2004 as Assistant Professor of Music. A dedicated educator in the field of collaborative arts and a specialist in vocal literature, Dr. Puccinelli has held previous appointments with Baylor University and the Thornton School of Music of the University of Southern California. Alongside her teaching, Puccinelli is active as a collaborative pianist, vocal coach, and chamber musician. A frequent recitalist at a variety of national and international venues, her broad professional experience embraces such diverse performance events as the Los Angeles Philharmonic's Chamber Concert Series, Plácido Domingo's Operalia Competition, the International Viola Congress, and regional and national NATS conventions. Also an accomplished organist and harpsichordist, Dr. Puccinelli enjoys a wide variety of repertoire in her collaborations, from Baroque to Twenty-first century literature.

An alumna of San Francisco Opera's prestigious Merola Program, Puccinelli spends her summers coaching professional and aspiring singers at the OperaWorks program in Los Angeles. She was twice invited to serve as rehearsal pianist for Seiji Ozawa at the Tanglewood Music Festival.

Puccinelli holds a Master's of Music and Doctor of Musical Arts from the University of Southern California, as well as an undergraduate degree in French, which remains an area of special interest to her. Puccinelli completed her piano and collaborative studies under Alan L. Smith, with additional studies at the Music Academy of the West, with Gwendolyn Koldofsky.

LOOKING AHEAD New Faculty for 2005-2006

Look in the next edition of *Counterpoint* for details about our incoming new faculty members for 2005-2006. **Dr. Andrew May** joins our faculty as Assistant Professor of Composition and Director of the Center for Experimental Music and Intermedia (CEMI), and his wife, **Dr. Elizabeth McNutt**, will teach courses as an adjunct instructor in Composition as well as flute and will serve as director of the new music ensemble NOVA. Also, following a search in the Music Education Division, **Dr. Donald Taylor** was selected to fill the position left vacant by the retirement of long-time professor **Margaret Hudnall**. He has been appointed Assistant Professor of Music Education. **Nicholas Williams** has been advanced to the faculty rank of Lecturer in Wind Studies, serving as Assistant Director of Bands and Director of Athletic Bands. **Inci Bashar** and **Damián Keller** will join the Vocal Studies and Composition faculties, respectively, on temporary appointments.

FRIENDS RETIRE

Harold Heiberg Retirement Dinner Held in May 2004

Scarcely two years after a special celebration of Harold Heiberg's 80th birthday in 2002, Heiberg's official retirement from the University of North Texas was celebrated in May of 2004 at a special dinner held in the Denton Radisson



Hotel. Honoring both Heiberg and Laurel Miller for their many years of service, the evening was punctuated by wit, good food, good company, good memories, and good music in the form of excerpts from College of Music archives, and two songs sung by Winspear Scholar Mireya Rodriguez, accompanied by Stephen Dubberly at the piano.

HAROLD HEIBERG, who served the College of Music for 33 years, has coached hundreds of singers, trained generations of pianists in the art of accompanying, and served as collaborator for numerous vocal recitals. He has done advanced study in piano with Karl Ulrich Schnabel and Leonard Shure, and in voice with Gerhard Huesch and Cornelius Reid. He has performed professionally in concerts in Europe, the Far East, and the United States as soloist and accompanist. Mr. Heiberg has been affiliated since 1969 with the summer program of the American Institute of Musical Studies in Graz, Austria, where he specialized in German art song. He is frequently in demand for adjudication, lecturing, master classes and workshops, and is active as a translator of texts for opera, song, and choral works.



LAUREL MILLER, a Juilliard graduate, performed extensively in opera, recital and 20th-century vocal music both in the United States and Europe. She maintained a private voice studio in New York City from 1953-1977, taught in Italy during the summers of 1975-1977, and served as faculty member at the University of North Texas College of Music since 1977. In the Dallas-Fort Worth area, she has been active in the NATS organization and in helping to organize the Deep Ellum Opera Theatre, and also was active in Alexander Technique/Voice workshops and is an Alexander Technique certified teacher.

MS. MARGARET HUDNALL retired at the end of the 2004 academic year, having served the College of Music for 36 years. Her areas of expertise included foundations in music, advanced techniques and materials for elementary general music instruction, survey of materials for elementary general music, music in education programs for exceptional children, and student teaching supervision. While at UNT, she served two terms as the chair of the Faculty Senate and involved herself in numerous committees. She served as Undergraduate Coordinator, advising thousands of students, doing extensive certification work, and helping with curricular changes. Even after retirement, Hudnall continues to serve the music education profession as a Silver Burdett Training Representative.



In 2004, **DR. THOMAS CLARK**, a College of Music faculty member for 28 years who served as Assistant Dean of Academic Affairs, and, for a time, Interim Dean of the College, followed an opportunity to take the position of Dean of the School of Music at the North Carolina School of the Arts. Tom also taught in the Division of Composition, and was instrumental in establishing the New Music Performance Lab (later known as the Nova Ensemble) and served as director of the Center for Experimental Music and Intermedia.



did you catch this?

The John Williams score in *Catch Me If You Can* features saxophonist Dan Higgins ('77), a former student of James Riggs. In an interview for the movie, Williams praises Higgins, perhaps the most sought-after session sax player in the country, for his brilliant performance.

Around the World

An International Agenda

The cliché that we have all heard for most of our lives about music being a universal language has always seemed to me to do a disservice both to music and to the universe. We don't really know the "music of the spheres," and we do know that music on our own sphere is actually many languages. What is so powerful is that these languages speak so strongly to people geographically far removed from their source. Whether we are talking about what we usually call western art music, American jazz, or indigenous musics from the most remote parts of the globe, we find resonance for the musical languages and performance traditions in very disparate societies. It is only natural that as a part of building a sense of international community and understanding, we should encourage our students to share their music studies with people of diverse backgrounds, as this adds an important dimension to their professional preparation as musicians.

We have spoken before about our wealth of international relationships on almost all continents, and it was my privilege during the last year to visit several sites where we are building such relationships. The following stories encapsulate something of what we are doing in these areas. We want to do all we can to encourage more such interactions. As I write, the One O'Clock Lab Band is in Poland; some of our students are returning from study in Ghana; and two others are getting ready to embark on Fulbright-sponsored studies in Venezuela and Vienna. In future issues we will share more stories of the global reach of our College of Music.

-James C. Scott, Dean

The Black Pearl Trio

This "international" group is composed of Venezuelan Yennifer Correia (violin), Canadian-Korean Kevin Park (cello) and Irishman Paul McCarroll (piano).

The Black Pearl Trio won \$2,000 in spring 2005 while competing against college musicians statewide in the WRR Chamber Music Competition presented by Chamber Music International. The trio had also received an enthusiastic response as they played in March at the Janáček Akademie and the Prague Conservatory in the Czech Republic during a trip sponsored by the College of Music. All are students in the Center for Cham-



ber Music Study at the College of Music, which was established in fall 2002 to help raise the prominence of chamber music at UNT. The center identifies the best students in the chamber music program and offers them intensive coaching and special performance opportunities. UNT Professor Emeritus George Papich returned from retirement three years ago to serve as coordinator of the center. "It's the ultimate experience of playing together with someone," Papich said of chamber music. "You don't have a conductor telling you what to do. You learn to depend on each other artistically."



UNT Signs Agreement with Sichuan Conservatory

Officials from the Sichuan Conservatory of Music in Chengdu, China, visited UNT and the College of Music this spring. The two schools signed an agreement planning a music exchange, to begin as early as next year.

The Conservatory officials included the president of the conservatory, the academic dean and the head of external affairs. UNT President Norval Pohl led the signing of the agreement.

According to Dean Scott, the College of Music expects "to interact in areas of mutual strength such as piano and strings, as well as to enhance each other's emerging areas. Our recently established ethnomusicology program can be greatly enriched through access to their program of traditional Chinese music, and I know they are eager to gain insights from our well-known programs in double reed and brass instruments. It is the overall idea, though, of working in partnership with a major institution in China that will open unlimited learning opportunities for both students and faculty."

Jazz Arrangements of Traditional Taiwanese Melodies Performed

"Taiwanese Music in Western Garb: Traditional and Popular Taiwanese Melodies," a concert of jazz arrange-

ments of native Taiwanese melodies co-sponsored by the College of Music and the Taipei Economic and Cultural Office in Houston, was performed twice in early December 2004, with the director of the Cultural Division, Mr. Yuri Chih, in attendance. Jazz arrangements were made by College of Music faculty member Stefan Karlsson, and were performed by Mr. Karlsson along with College of Music students Brad Danho (reeds), Mike Maher (trumpet), Sara Jacovino (trombone), Paul Orbell (guitar), Daniel Foose (double bass) and Jon Deitemyer (drumset). Six melodies were arranged: "From the First to the Fifteenth," "Country,"

"Tomorrow Shall be Better," "Ode to Republic of China," "Flower, T'is Not," and "Scarlet Sister." According to Regents Professor Gene Cho, "the concerts were a demonstration of how Asian music can not only be introduced to American students as a part of university curriculum, but also as a means to create a new musical idiom in which Asian and Western features are combined. This concert is unique in that it is arguably the first concert where traditional and popular Taiwanese melodies are 'redressed' with jazz idioms, to make traditional Asian melody a viable modern musical entity. Many young composers at UNT are drawing impetus and inspiration from their experience in Asian music, and see the wedding of Eastern and Western musical ideas as one of the viable choices in their creative perspectives."

COM Presents Free Benefit Concert to Raise Funds for Tsunami Victims

In January 2005, the College of Music presented a free benefit concert in

The recently-concluded 2005 Cliburn Piano Competition was notable for the remarkably large representation of Chinese pianists among the competitors.

Winspear Hall of the Murchison Performing Arts Center that raised nearly \$5,000 for victims of the Asian tsunami. Given a short time frame for organizing and publicizing the event, the generous efforts of music faculty

and staff volunteers combined to make the event a well-attended success. The concert was broadcast live on KNTU radio, which also fielded on-air pledges. Featured musicians on the concert included the UNT One O'Clock Lab Band and A Cappella Choir, as well as performers from the College of Music jazz and brass

faculty. Doctoral student I-Jen Fang and adjunct faculty member Ed Smith also performed the world premiere of a special piece written by Smith for the "gender wayang," an Indonesian instrument. Because of the special relationship between the UNT College of Music and His Majesty King Bhumibol Adulyadej of Thailand, the college donated the contributions and concert proceeds to the American Red Cross in memory of His Majesty's grandson Poomi Jensen, who died in the tsunami disaster. (During March 2004, dignitaries from UNT, along with the One O'Clock Lab Band, traveled to Thailand to present the King with an honorary doctorate. See inside back cover.)

(Late Breaking News: The One O'Clock Lab Band will tour Poland in August of 2005. Look for a report in the next issue of Counterpoint.)

NATIONAL & INTERNATIONAL CONFERENCES



SEPTEMBER 2004

HEALTH PROMOTION IN SCHOOLS OF MUSIC CONFERENCE

The UNT Texas Center for Music and Medicine, in partnership with the Performing Arts Medical Association, held the first Health Promotion in Schools of Music conference in late September. For three days, delegates listened and responded to presentations and recommendations from medical experts about how to address the various health problems associated with learning and performing music.

Primary presenters included notable experts in mental health, audiology, physical medicine, and vocal health. Delegates agreed that both individual and structural elements play critical roles in the formulation and potential successes of school-based health promotion strategies. Consequently, the UNT College of Music is now creating supportive environments, re-orienting health services, and developing educational initiatives that are designed to reduce risk and encourage personal responsibility among music students. Delegates also acknowledged the plurality of interests and concerns within the context of all music education, especially with children, and stressed the importance of a consistent and balanced message regarding all the potential outcomes associated with being a music student, teacher, performer, or even a passive listener.

These discussions are being crafted into a set of recommendations that will be circulated to all NASM accredited schools for consideration. To support this project, the Center secured \$60,000 from organizations within the music industry, including the National Academy of Recording Arts and Sciences (NARAS), the organization that awards the Grammys. A \$30,000 grant has been received from NARAS, together with \$15,000 from the International Music Products Association and \$15,000 from the International Foundation for Music Research. These grants are in addition to \$20,000 previously received from the National Endowment for the Arts. (The Texas Center for Music and Medicine was established by, and is led by, College of Music faculty member Dr. Kris Chesky. The Center was profiled after an on-site

visit in the October 2004 issue of the *Chronicle for Higher Education*.)



NOVEMBER 2004

NATIONAL AGO PEDAGOGY CONFERENCE: CELEBRATING FRENCH CLASSICAL ORGAN

The American Guild of Organists gathered to celebrate the French Classical Organ and its music at the University of North Texas in November 2004 at its biennial national pedagogy conference (the first not held in conjunction with a national convention). The Robert W. and Shirley C. Ottman Organ, a rare 18th-century style French Baroque organ, was the centerpiece of both the lectures and the series of concerts that were part of the conference. Built by Gene Bedient in 1985, the Ottman Organ was designed to be faithful to the principles of French organ building in the 18th century, and is UNT's first historically significant concert organ. It is installed in the UNT Main Auditorium. (Note: The installation of the Ottman organ was featured in the last issue of *Counterpoint*.)

A performance by UNT organ faculty Dale Peters, Jesse Eschbach and Lenora McCroskey opened the series of conference concerts. Featured guest performers were Marie-Claire Alain, "Grand Prix Disque" winner, whose performance included the complete Parish organ mass of François Couperin, presented in alternation with a choir, and Michel Bouvard of the Conservatoire National Supérieur de Musique in Paris, who played a stunning recital of examples from the gamut of French Classic literature, ending with an improvisation in the style. The closing concert by the UNT Baroque Orchestra and Collegium Singers included a number of premieres edited especially for this conference, including a *Te Deum* by Clérambault, who was well known by the conference attendees for his organ works, but not vocal works.

Among the many enlightening lectures about style, the music, ornamentation, registration, and liturgy were: Gene Bedient's fascinating lecture on building the organ; Robert Bates' (University of Houston) discussion of registration of

pre-Classical, Classical, and post-Classical music—very helpful with the organ there to demonstrate; Davitt Moroney's review of ornamentation ("Quivering with Pleasure"); Elisabeth Gallat-Moran's talk on liturgical practices in New France (Quebec) which paralleled many in Paris; David Fuller's (professor emeritus of SUNY-Buffalo) entertaining talk on post-Classical literature complete with examples played by students of Lenora McCroskey; and Catherine Turocy's demonstration of how dance influenced organ music, in both tempo and affect.

NOVEMBER 2004



2004 NATIONAL ASSOCIATION OF TEACHERS OF SINGING TEXOMA REGION CONFERENCE HELD AT UNT

Also in November, the Texoma Region Conference of the National Association of Teachers of Singing held its 2004 Conference at the University of North Texas. Over 100 teachers and 600 students (high school through college) from Texas, Oklahoma and New Mexico gathered for four days of lectures, competitive auditions, and concerts. Featured clinicians were Shirlee Emmons and Alma Thomas, Joan Wall, Janet Bookspan, and Robert Caldwell, with session titles ranging from "Constructing Performance Portraits" to a panel discussion on "Excellence in Singing." The Edward Baird Singer of the Year award, named after a former UNT faculty member, went to UNT graduate student David Portillo, while UNT undergraduate Dan Collins was first runner-up.

During the conference, attendees were treated to one of the stunning performances of *Madama Butterfly* that was currently being staged by the UNT Opera Theatre. The "keynote" concert featured UNT alumna Emily Pulley, whose recital (presented as part of the UNT Fine Arts Series) drew a full house of enthusiastic lovers of good singing, who demanded multiple encores.

JANUARY 2005



INTERNATIONAL SIBELIUS CONFERENCE HELD OUTSIDE FINLAND FOR FIRST TIME

Musical scholars, performers and composers from throughout the world gathered at the College of Music in January 2005 for the 4th International Jean Sibelius Conference. This marked the first time the international assembly convened outside Finland, the composer's native land.

Timothy Jackson, UNT associate professor of music and keynote speaker for the conference, played an instrumental role in bringing the prestigious event to UNT. (Jackson is a co-editor of *Sibelius Studies*, published by Cambridge University Press in 2001, and has presented papers at previous International Sibelius Conferences, as well as serving as guest professor at the Sibelius Academy in Finland in 1997.)



The program for this collaboration between the College of Music at UNT, the Sibelius Academy, and the American Sibelius Society featured a host of concerts performed by assembled international, national, and UNT and North Texas area musicians. Several American and world premieres were performed, including the world premiere of the first version of Sibelius's *Seventh Sym-*

phony, his *Lemminkäinen in Tuonela* (1896 version) and his *Symphony No. 2 in D Major*. Joseph Banowetz and Heejung Kang also performed the North American premiere of Sibelius's two-piano piece *Rakkaalle Ainolle JS 161* (To My Beloved Aino), and Jeff Bradetich performed music for double bass by Kalevi Aho (with the composer present). UNT faculty members Henry Gibbons (conducting *Canticum novum*) and contralto Linda Di Fiore also performed.

(Conference sponsors included Nokia, the American Sibelius Society, Suomi-Seura [the Finland Society in Helsinki], the Finlandia Foundation National [USA], the UNT College of Music, and the UNT Center for Schenkerian Studies. In addition, the Dallas Symphony Orchestra and Fort Worth Symphony Orchestra collaborated with the symposium.)

NEW STYLE FOR CONVOCATION

As part of a University-wide change in 2004, the College of Music has been able to plan a separate convocation ceremony for its graduates. An important part of our new graduation ceremony is the inclusion of performances by graduating students. One notable new tradition that has grown from this is the use of a jazz version of "Pomp and Circumstance" for the recessional!

Introducing the Graduate Artist Certificate in Music Performance

Announced in Summer 2005, The Graduate Artist Certificate in Music Performance is a non-degree program providing an intensive, two-year period of post-baccalaureate study in music performance. It is intended as an alternative to master's and doctoral degrees for exceptionally gifted and accomplished performers seeking professional performing careers.

College of Music News

COMPOSITION

During 2004-2005, the Composition Studies Division enjoyed the artistry and input of a number of figures from around the country, including Pulitzer Prize-winning composers David Del Tredici and Joseph Schwantner; Jaako Mäntyärvi, Christopher Morgan, Anthony Cornicello, Juan Parra Cancino & Enid Sutherland (all composers); Douglas Kahn (art/sound historian), F. Gerry Errante (clarinetist), Stephen Duke (saxophonist), and Alice Fulton (poet).

A program of student works from the **Center for Experimental Music and Intermedia (CEMI)** was presented at the 14th annual Florida Electroacoustic Music Festival at the University of Florida. CEMI also was well represented at the International Computer Music Conference held in Miami, Florida.

Recent composition graduate **Daniel Chan**, chosen as one of ten semifinalists from over 500 entries, won Fourth Prize in the 2005 Turner Classic Movies Young Film Composers Competition. Daniel was the youngest and only finalist that has not already studied in California.

Doctoral composition student **Chien-Wen Cheng's** chamber piece, *A Message from the Night Rain*, won 4th prize in the 3rd Percussion Music Composing Competition 2005 and was performed by the Taipei Percussion Ensemble. A video piece by Cheng was selected for presentation in the Most Significant Bytes II concert, and the Chang-Huei Shiu Cultural and Fine Arts Foundation selected his *Dancing of Autumn Leaves* for performance in Taipei in fall 2004.

Crunch and Slide, an electroacoustic composition by doctoral student and College of Music staff member **Scott Krejci**, was performed at Sonorities 2005 in Belfast, Northern Ireland.

Doctoral student **Jay Walls** col-

laborated with the Singaporean firm Yu-Paedeia to stage a seminar in Rome and Florence, Italy called "Ecology of Creativity."

A work for stereo tape by doctoral student **Jing Wang** was presented at this year's 34th annual International Festival of Electronic Music & Sonic Art in Bourges, France. Another of her works made the final round of the II Electro-acoustic Miniatures International Contest in Huelva, Spain.

Graduate students **Daniel Zajicek** and **Hsiao-Lan Wang** both received an ASCAP PLUS Standard Award 2004. **Hsiao-Lan Wang** is also the recipient of the 2004 Libby Larsen Prize for her *Etude for Orchestra*, given by the International Alliance for Women in Music (IAWM).

COMPOSITION FACULTY NEWS

Equipoise, a CD of works by **Joseph Klein** and William Kleinsasser, was released in March 2005 on the Innova label (Innova 611).

Jon Christopher Nelson's composition *Scatter* for eight-channel tape was awarded a Euphonies d'Or Prize from the Institut de Musique Electroacoustique de Bourges (IMEB), an international prize that recognizes the ten best prize-winning works of the past 10 years of electronic music composition competitions at IMEB. Nelson is one of only three recipients from the United States during this 30-year period. *Scatter* was also performed in Madrid in 2004 as a part of the La Musica Toma El Museo, JIEM 2004 festival.

The Detroit Symphony Orchestra performed **Cindy McTee's** *Circuits* for the first time in its 2003-2004 season. This was a Detroit Symphony premiere of this work. In 2005, the Dallas Symphony Orchestra premiered McTee's work, *Einstein's Dream*, in the Meyerson Symphony Center. An interview with LeAnn Binford was published in the March 1, 2005 issue of *Playbill*, and *Star Telegram* reviewer Wayne Lee

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Gray praised the work, saying, "McTee creates an eclectic and constantly ear-catching mixture including musical quotations from Bach, a human voice electronically manipulated and dozens of other devices pulling irresistibly to a final unison E (in honor of Einstein's famous formula)." (see inside front cover)

CONDUCTING & ENSEMBLES

CHORAL STUDIES

The **UNT A Cappella Choir**, led by Director of Choral Studies **Dr. Jerry McCoy**, had a banner year in 2004, giving performances for TMEA (to rave reviews) in February and joining with the Wichita Falls Symphony for a performance of Mozart's *Requiem*. The A Cappella Choir and Grand Chorus also joined with the UNT Symphony Orchestra, faculty soloists and the

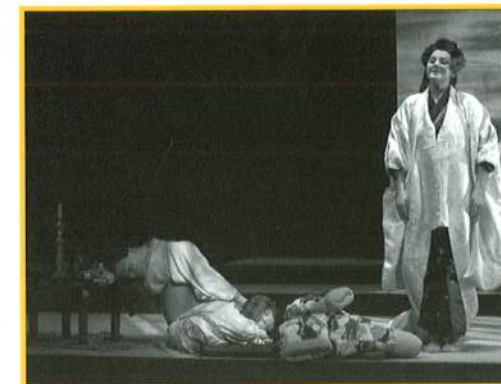


Texas Boys Choir for a performance of Britten's monumental *War Requiem*. In 2005, the A Cappella Choir garnered a coveted invitation (selected through nationally adjudicated blind audition) to sing at the national convention of the American Choral Directors Association. As a preview to the convention appearance, they joined choirs from UT and Texas Tech for a performance at the Meyerson Symphony Center in Dallas. At the end of 2004, the A Cappella issued its second compact disc titled *Imaginings*, and anticipate recording a compact disc for GIA to accompany a new book for choral music educators titled *Teaching Choral Music Through Performance*.

OPERA

Spring 2004 saw the *world premiere* of Hans Schaeuble's "lost"

opera, **Dorian Gray**, in a production staged by **Paula Homer** and conducted by **Stephen Dubberly**. Written more than 50 years ago by a little known Swiss composer inspired by Wilde's



novella, the production was the culmination of more than three years of work that called upon almost every discipline within the College of Music and was performed to a sell-out crowd. Thanks to a \$63,000 support grant from the Swiss-based Schaeuble Foundation, UNT Music Theory professor **Timothy Jackson** was able to work with graduate students **Jennifer Sadoff**, **Kevin Salfen** and **Edward Munguia** in the preparation of a performing edition of the opera.

In Fall 2004, the UNT Opera presented three moving performances of

Giacomo Puccini's *Madama Butterfly*, in a full production that featured full orchestra, rear projections on three giant screens, authentic Japanese kimonos, state-of-the-art lighting, and English supertitles projected over the stage, and, of course, glorious singing.

WIND STUDIES

The **University of North Texas Wind Symphony** gave a standing-room-only performance at the 2005 Texas Music Educators Conference (TMEC) in San Antonio. The Wind Symphony, led by **Eugene Migliaro Corporon**, performed the world premiere of Jack Stamp's *Lone Star Fanfare* along with a varied program. They also accompanied guest soloist **Steven Harlos** in an arrangement of the *Concerto for Piano* by David Gillingham. The Wind Symphony has released

two CDs on the Klavier label: *Allegories* and *Retrospectives*, and garnered a third **Grammy nomination** for the *Carmina Burana* CD (K11136). (The combined choirs in this performance were prepared under the direction of Dr. Jerry McCoy, Dr. Alan McClung and Professor Henry Gibbons.) In March 2005, Pulitzer Prize composer **Joseph Schwantner** attended UNT Wind Symphony's performance of the Texas premiere of his work, *Recoil*.

CONDUCTING & ENSEMBLES FACULTY NEWS

Eugene Migliaro Corporon, Director of Wind Studies, released his latest *Teaching Music Through Performance in Band* CD set on the GIA label, as well as a disk with the Showa Wind Symphony on the CAFUA label. Corporon conducted the Southeast Asia Wind Symphony in Bangkok, Thailand, conducted the Showa Wind Symphony in Tokyo, Japan, and then returned to his home state to conduct the U.S. Coast Guard Band. Corporon was honored with three awards recently: the American School Band Directors Association A. Austin Harding award; the Distinguished Alumnus award from California State University, Long Beach; and the University of North Texas 2004 Honors Professor Award.

Dennis Fisher, conductor of the Symphonic Band & associate director of Wind Studies, newly elected into the American Bandmasters Association, was formally inducted into the organization in 2005, and he was also chosen President-Elect of the Southwest Region of the College Band Directors National Association (includes all colleges and universities in Texas, Oklahoma, New Mexico, Colorado, Kansas, Missouri, and Arkansas). During his 2 years as President-Elect and 2 years as President, he will also serve on the national Board of Directors for CBDNA. During the past summer, Fisher was invited to present 2 clinics at the Texas Bandmasters Convention this summer and traveled with the Volga Band to Greece to conduct 4 concerts.

In both 2004 and 2005, **Jerry McCoy**, Director of Choral Studies,

has conducted a summer choral workshop built on the theme of "Becoming the Choral Poet." In 2004, the guest clinician was Dr. James Jordan of Westminster Choir College, here shown working with graduate choral conducting student, **Jong-In Kim**.



INSTRUMENTAL STUDIES

BRASS TRUMPET

The **UNT Trumpet Ensemble** under the direction of **John Holt** performed two concerts as part of the 2004 MoUNTain Music Institute in Crested Butte, Colorado. The ensemble performed two different concerts featuring trumpet ensemble music of varying styles from early 20th-century classical to modern jazz. The members enjoyed themselves immensely when not playing concerts by spending time hiking in the mountains. In July 2005, they made a return visit for a week-long workshop focusing on orchestral repertory.

TROMBONE

Senior bass trombonist **Dan West** won the Lewis Van Haney Philharmonic Prize Bass Trombone Competition. The other two finalists came from the Juilliard School of Music and the Liszt Academy of Music in Budapest.

TUBA-EUPHONIUM

At the 2004 Potomac Tuba/Euphonium Festival, the top three awards went to **Lauren Veronie** (1st Place), **Jeremy McBride** (2nd Place), and **Jamie Lipton** (3rd Place), while at the International Falcone Euphonium Professional Competition, the top three awards went to **Mitsuru Saito**

(1st Place), **Jamie Lipton** (2nd Place), and **Jeremy McBride** (3rd Place). Also, two students won professional auditions: **Ryan McGeorge** in the United States Marine Band, Washington, DC; **Meredith Healy** in the United States Air Force Heartland of America Band.

Senior tubist **Justin Benavidez** won \$500 as winner of the Unusual Instrument Division at the Kingsville International Young Performers Competition in spring 2005, and was also named Best Undergraduate Brass Student for 2004-2005 by the College of Music. Justin will use a full-tuition scholarship to pursue MM graduate studies at the University of Michigan at Ann Arbor.

PERCUSSION

In partnership with Ethnomusicology, a **Balinese Gamelan** was purchased, and installation was begun in the fall (*below*).



The Percussion Area hosted a two-week residency with Japanese marimbist Keiko Abe which included performances with the UNT Percussion Ensemble and the creation of a DVD and CD with the UNT Wind Symphony. This area also hosted Brazilian percussionist Ney Rosauero.

Two percussion students ranked high in international competitions - **Akie Takada** as a semifinalist in Belgium and **I-Jen Fang** as a Finalist in the Percussive Arts Society International Convention Vibraphone Competition.

STRINGS

(www.music.unt.edu/strings)

VIOLA

Renata van der Vyver, a student of Susan Dubois and viola performance major, was selected as the 2005-2006 Presser Scholar. Renata is the principal violist in the UNT Chamber

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Orchestra as well as being active in the UNT Baroque Orchestra.

VIOLIN

Summer 2004 was the inaugural summer of the "Stringendo Summer Violin Camp," which was led by the UNT Violin Faculty.

DOUBLE BASS

Jeffrey Eckels (*see page 25*)

Jack Unzicker won the principal bass position in the Plano Symphony.

WOODWINDS

BASSOON

Amelia Fannin, who graduated magna cum laude with bachelor's degrees in music performance and music education, was the Chamber Music Coordinator for the Bowdoin Music Festival in Maine. She has received a Bassoon Teaching Fellowship at the Eastman School of Music, where she will pursue her master's in Performance.

SAXOPHONE

Sarah Roberts, student of Eric Nestler, won the Kingsville International Competition, Senior Winds Division.

In April 2005, sixteen UNT College of Music students, alumni and faculty attended the 2005 North American Saxophone Alliance Biennial Conference held at Jonesboro, Arkansas.

CLARINET

Garry Evans, DMA student of James Gillespie, was the featured soloist with the Chamber Orchestra of Denton, under the direction of **Dax Stokes**, on its 2004 fall concert.

FLUTE

Orlando Guerrero won 2nd prize in the Texas Music Teachers Solo Instrumental Competition. **Sarah Wimmer** was a semifinalist in the National Flute Association Piccolo Artist Competition in Nashville, Tennessee, and also took 3rd Place in the Piccolo Artist Competition at the 2004 National Flute Convention. Both are students of Terri Sundberg. **Becky Weidman** won the 2nd flute position in the Garland Symphony.

The **Quadrivium Quartet**, students of Mary Karen Clardy, were finalists in the 2004 MTNA Chamber Competition, and First Prize Winners

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in Chicago Flute Club's First Annual Competition, which included a performance in Chicago in early 2005.



INSTRUMENTAL STUDIES FACULTY NEWS

The **UNT African Ensemble** performed at the Seoul Drumming Festival in October 2004 under the direction of **Gideon Alorwoye**.

After a competitive national audition, **Tony Baker** was appointed to the second trombone position in the Dallas Opera Orchestra. (Colleagues John Holt, William Scharnberg, Keith Johnson, Donald Little and Kathleen Reynolds are regular members of the opera orchestra.)

In 2004, **Tony Baker**, **Jan Kagarice** and **Vern Kagarice** had a very successful week at the International Trombone Festival in Ithaca, NY, where Tony's jazz and contemporary music performances were outstanding and were received with much enthusiasm, and Jan's presentation on focal dystonia was received as "a breakthrough" in this highly controversial and little understood area.

Brian Bowman was awarded the Fessor Graham Award at UNT. He also served on the Board of Directors of the International Tuba/Euphonium Association, the Summit Brass Association and the International Falcone Competition.

Jeff Bradetich, Chair of the International Solo Competition of the International Society of Bassists, released the first DVD of the *Bach Cello Suite No. 1* on double bass. In 2005, the Bass Area invited some of the leading bass performers and pedagogues from around the world to perform on a Sunday afternoon Recital Series at UNT and to give master classes.

Christopher Deane performed

the Joseph Schwantner *Concerto for Percussion* with the UNT Wind Symphony, drawing highest accolades from the Pulitzer Prize winning composer, who was in residence at the time.

Susan Dubois organized a major viola workshop at UNT in June 2004, with over 60 participants and auditors taking part in the Karen Tuttle "Coordination" Workshop. (In the past, violists from across the nation have converged for this yearly workshop at the Cleveland Institute of Music.) Violists were treated to a "Texas-sized" workshop, with a wide range of master teachers,



including Tuttle (Juilliard School and Curtis Institute), Jeffrey Irvine (Cleveland Institute), Michelle LaCourse (Boston U.), Karen Ritscher (Rice), Carol Rodland (New England Conservatory), and Susan Dubois (UNT). Dubois also wrote an article on stress relief and the martial arts entitled "Martial Arts vs. the Big Brown Bear" that appeared in the "In the Studio" section of the *Journal of the American Viola Society*.

Mark Ford's composition, *Stubberrnic*, was featured on the popular classical radio show "From the Top," taped at Brookhaven College in Dallas and aired on National Public Radio in October 2004. Mark was also a guest artist in two international percussion festivals: the Stockholm Percussion Festival in Sweden and the Seoul Drumming Festival in South Korea. In addition, Mark performed in Paris at the *Journées de la Percussion*, France's largest percussion gathering with representatives from all areas of Europe, Asia and the US. He served as President of the Percussive Arts Society until December 2004.

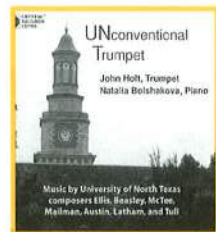
James Gillespie and **Steven Harlos** took part in the China Clarinet & Saxophone Festival in Changchun, China in late summer 2004. The recital included the world premiere of Harlos' *Sonata Benniana* for clarinet and piano. **Gillespie** also presented master classes and Harlos



Mary Karen Clardy (flute) authored a series of books written for the woodwind family entitled *Woodwind Patterns* that were published by Lashes Press in 2004. Released at the National Flute Association's August 2004 convention, her newest CD, titled *Sonatas and Sonatinas*, features the world premiere recording of **Steven Harlos's** *Sonata Rubata for Flute and Piano*. *Music of Bax, Bennett and Debussy* and *The Solo Flute* are scheduled for release in 2005. In addition to her CDs, Alphonse Leduc in Paris recently published two volumes of transcriptions of Fauré's *Melodies* and currently at press are two new volumes (*Classic Duets II and Classic Solos for Flute*) from Universal Edition in Vienna. Clardy serves on the Board of Directors of the National Flute Association. In addition to Board responsibilities, she performed twice and served as a panelist for the NFA's Pedagogy Committee. She continues in her position as Consulting Editor for *Flute Talk Magazine* and as a Design Consultant/Artist for the Yamaha Corporation of America. In the past year, among other appearances, she has toured to Shanghai, China, performed with the Dallas Symphony Orchestra, collaborated with the UNT Wind Symphony in a concerto performance, and gave a solo piccolo performance at the 2004 National Flute Association Convention.

was a staff accompanist for the event. Gillespie continues to serve as Editor of the *International Clarinet Journal* and was recently elected into Honorary Membership in the International Clarinet Association.

Crystal Records has released **John Holt's** newest solo CD *UNconventional Trumpet*, an album that features



the music of UNT composers Merrill Ellis, Rule Beasley, Cindy McTee, Fisher Tull, Larry Austin, William Latham and Martin Mailman. John received special mention in the May/June issue of *Gramophone* for both of his last two CDs - *UNconventional Trumpet* and *Facets 2*. (Note: all royalties from sales will go into the "John Haynie Trumpet Projects Fund" at UNT.)

Keith Johnson spent two weeks in Romania where he gave clinics and recitals at the conservatories in Cluj and Timosoara.

Eric Nestler was a Featured Artist at both the Southeast Asia Saxophone Conference held in Bangkok, Thailand, and the North American Saxophone Alliance Conference that was held in Jonesboro, Arkansas. Nestler served as one of the adjudicators for the North American Saxophone Alliance Classical Saxophone Competition.

George Papich was a judge for a concerto competition at Yale University.

Bill Scharnberg completed his first year as Editor of *The Horn Call*, twelfth season as principal horn of the Breckenridge Music Festival Orchestra, and twenty-third year at the Red Lodge Music Festival (MT) in 2004. He performed as principal horn of the Dallas Opera Orchestra, Orchestra of New Spain, Dallas Bach Society, and Breckenridge Music Festival.

James Lerch, UNT Professor Emeritus, is concertmaster of the Wichita Falls Symphony, which welcomed the UNT A Cappella Choir as guest artists in March 2004. Lerch, a graduate of the Juilliard School and Eastman School of Music, has served as musical director for a number of groups and colleges around the country.

Terri Sundberg was elected to be the new Instrumental Studies Division chair, replacing Jeff Bradetich, who stepped down after serving for several years.

JAZZ STUDIES

The **One O'Clock Lab Band**, directed by **Neil Slater**, performed at the 58th annual Midwest Clinic in Chicago (the largest and most prestigious such festival in the country) in December 2004. During the preceding term, **Benny Golson** was the headliner artist for their fall concert. (Golson was the focus of the subplot in the film *The Terminal*.) Jazz saxophonist **Phil Woods**, the Glenn E. Gomez International Jazz Artist for 2005, was in residence in the Jazz Studies division in February 2005, and performed with jazz faculty and the One O'Clock. The group also performed by invitation at the International Association for Jazz Education (IAJE) in New York City in January. *Lab 2004*, the newest compact disc by the One O'Clock Lab Band, was released in September and submitted to the Grammy Awards. (See also the cover story on The One O'Clock Lab Band's trip to Thailand.)

The **UNT Jazz Repertory Ensemble**, directed by **John Murphy**, welcomed guest pianist **Jovino Santos Neto** in a performance of the U.S. premiere of works for big band by Hermeto Pascoal (the first time outside of Brazil other than England and Denmark). Neto also gave a workshop for College of Music jazz pianists. **Steve Harlos** was the soloist with the Jazz Repertory Ensemble in two performances of Gershwin's *Rhapsody in Blue* (a 9-piece arrangement of the accompaniment by Masanobu Ikemiya of the New York Ragtime Orchestra) at the Greater Denton Arts Council and at the Sammons Center for the Arts in Dallas in early 2005.

The **Jazz Singers**, directed by **Paris Rutherford**, performed at the 32nd Annual International Conference of the International Association for Jazz Education in Long Beach, CA in January.

UNT jazz groups performing at the **North Texas Jazz Festival** (in Addison, TX) and the **Denton Arts and Jazz Festival** included the Jazz Sing-

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ers, Zebras, Jazz Repertory Ensemble, the One, Two and Three O'Clock Lab Bands, and the Latin Jazz Ensemble, as well as small groups led by Stefan Karlsson and Rosana Eckert.

Two jazz students were named the 2004-2005 recipients of the **Floyd Graham Scholarship: Matthew Sawyer** (senior/saxophone) and **Andrew Page** (senior/piano).

At the 2005 International Society of Bassists' annual conference at Western Michigan University, **Daniel Foose**, bassist in the One O'Clock Lab Band in 2004-2005 and a student of Lynn Seaton, placed third in the jazz competition.

The Inner City All Stars Brass Band, made up of current UNT students (including Jazz Studies majors), performed on "Showtime at the Apollo" in New York City, a performance aired on nationally syndicated television. The band's lineup: Kazuki Nagashima, James Martinez, Darren Petersen, Calvin Sexton, Ray Ray Williams, Kenny Washington, and James Goodley.

JAZZ FACULTY NEWS

Stefan Karlsson (piano) and **Ed Soph** (drums) toured Sweden in February 2004, where they worked at three universities: The Royal Academy of Music in Stockholm, Stockholm Music Conservatory and Framnas University in Pitea. They recorded with Norrbotten Big Band (for the Swedish Radio), and performed five concerts throughout Sweden.

Karlsson released a CD of music by Russ Freeman, *Music is Forever*. All of the selections are by Freeman, save one by Karlsson. Stefan also performed four concerts in Japan with Eddie Gomez and Jimmy Cobb in 2004, in Tokyo, Nagoya and at the jazz festival in Murroran-Hokkaido. He also performed at Kemah Jazz Festival in Kemah, Texas in the fall, and col-



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laborated as performer and arranger with colleague **Gene Cho** on a project to present traditional and popular Taiwanese melodies in the jazz idiom.

Fred Kern (piano) gave a lecture, "Symphonic Masterworks Through a Zoom Lens," to the Dallas Music Teachers Association, and a piano pedagogy presentation, "Is My Lesson Over Already?" at the New Mexico State Music Teachers Santa Fe Convention.

In 2004, **Lynn Seaton** (double bass) had several performances in the Dallas area, and was the director of the UNT Jazz Double Bass Workshop, where he performed nightly, was the principal teacher, and conducted on the final concert. In addition, he performed and taught for two weeks in Louisville, KY as part of the Jamey Aebersold Jazz Workshop, and performed and taught at the UNT Jazz Combo Workshop in July. He and his trio performed two concerts as part of the Crested Butte festival in August, and, as guest soloist, with the CB Festival Orchestra. Lynn traveled to Salt Lake City to record a CD with drummer Jay Lawrence and LA pianist Tamir Hendleman.

Ed Soph is heard on a CD released in 2005 featuring Marvin Stamm, Bill Mays, John Abercrombie, and Rufus Reid. It was recorded at Birdland in NYC. Ed's latest book and accompanying DVD, *Musical Time: A Source Book for Jazz Drumming* was released in November 2004.

KEYBOARD

PIANO

Artist Certificate student **Petronel Milan** received three nominations for Grammy Awards, and also made a concert tour of South Africa, designated as Special Guest Artist for the Brett Kebbie Art Awards.

Daniel Stipe, a student of Adam Wodnicki and Jesse Eschbach, was selected as the recipient of the 2004-2005 Presser Award. Daniel was the recipient of scholarships in both organ and piano, as well as being a student in the University Honors Program where he maintained a 4.0 GPA.

Vladimir Viardo student **Kostyantyn Travinsky** was awarded 1st prize at the Wideman Piano Con-

certo Competition. In addition to the monetary prize, he was awarded one concert in Washington, D.C., two in Shreveport, Louisiana, and one in Chicago that was broadcast nationwide.

Ji Eun Yum, a student of Gustavo Romero, was the only pianist selected to perform in the annual UNT Concerto Competition.

ORGAN

The organ area co-hosted with the **American Guild of Organists** an international symposium on the French classical organ and the literature composed for it. The three-day conference assembled scholars and musicians from across North America, France, and one South American country (See page 10).



Photo: (Left to right) Back row: Julia West, Michael Snoddy, Jordan Frugé, Jamila Javadova, Gregg Bailey, Brad Bennight, Clinton Bray. Front row: Jung Won Kim, Hye-Young Lee, Dr. Lenora McCroskey, Mary Heiden. (Photo by Channing Prothro.)

HARPSICHORD

Doctoral student **Bradley Bennight** won an adjunct teaching position in harpsichord at Baylor University. Brad spent two years in Boston establishing himself as a harpsichordist before returning to UNT to begin doctoral studies.

KEYBOARD FACULTY NEWS

Steven Harlos (piano) had his 2002 composition *Sonata Rubata* for

flute and piano published by Southern Music this summer. He has recorded the piece with flute faculty member **Mary Karen Clardy** on a new CD entitled *Sonatas and Sonatinas*, and they presented the work at the National Flute Association Convention in Nashville, Tennessee. Harlos was also interviewed on the "Glenn Mitchell Show" about the music of George Gershwin.

Pamela Mia Paul received a University Research Grant 2004-05 to study the 15/16th piano keyboard. Paul is the first researcher in the United States to undertake this research concerning piano studies for students with small hands. Her research has led to a close collaboration between the performance area and the Center for Music and Medicine, as she works with an interdisciplinary research team, including Center for Music and Medicine head **Kris Chesky** and College of Music staffer **Cyriel Aerts**. Paul was also heard in interview and recordings on Kevin Sutton's "Music in the Metroplex" radio show.

WRR-FM (90.1) listeners selected **Gustavo Romero's** programs with Chamber Music International, Dallas as the best solo/chamber event of 2004. Romero was also interviewed on NPR's "Studio 4A," where he described his early days growing up in a non-musical family, but with an entry to the world of performance via a neighbor's piano. In addition to the interview, Romero played selections from Enrique Granados and Federico Mompou.

In 2004 **Adam Wodnicki** performed solo recitals in Poland and England, and was twice a soloist in Brahms' *Piano Concerto No. 2*. In its November/December 2004 edition, *Fanfare* magazine listed Wodnicki's Centaur recording of the music of Muczynski as one of the top releases of the year. Walter Simmons, in including it in his 2004 "Want List" as one of the top five recordings of the year, wrote: "Wodnicki seems to set and maintain energetic tempos that invigorate the other members of the ensemble...in this sensational, wholly committed performance."

FULBRIGHT SCHOLARS NAMED

Two College of Music students from the T.H.E. Division were selected to be **Fulbright Scholars**, and are the only UNT students to be awarded a Fulbright for 2005! **Eric Jones**, who is seeking a master's degree in ethnomusicology, plans to study folk music in Cochabamba, Bolivia. Jones, from Norman, Oklahoma, will examine various sub-genres of folk music and their roles in constructing Bolivian identity. He earned bachelor's and master's degrees in viola performance from UNT, where he was winner of the UNT Concerto Competition in 2003. After earning his second master's degree, he plans to work toward a doctoral degree in ethnomusicology and continue teaching violin and viola. He also hopes to set up a music festival for young string players in Cochabamba. **Jennifer Sadoff**, a doctoral student in music theory, will conduct her dissertation research on music theorist Heinrich Schenker at the University of Vienna in Austria. In Vienna, Sadoff will work on the last treatise by the famous 20th-century music theorist Heinrich Schenker, who is highly regarded for innovative analytical methodologies for tonal music. Sadoff, from Hoffman Estates, IL is a member of Pi Kappa Lambda and the co-founder and editor of the *Journal of Schenkerian Studies*. She earned her master's of music from UNT in 2001. After earning her doctorate, she plans to teach music theory and bassoon at the college level.

MUSIC EDUCATION

The Music Education Division of the College of Music recently hosted the first biennial **North Texas Symposium on Research in Music Education**, an event organized by Dr. **Donna Emmanuel**, who served as the chair for planning, development, and implementation. The purpose of the symposium was to create a venue for graduate students in music education in which they might present and discuss research issues; to give them an opportunity to collaborate with graduate students from universities across the country; to establish a working support network with fellow graduate students; and to receive guidance from scholars in the field of music education. The participants included master's and Ph.D. students from universities around the country.

The **Music Education Lecture Series**, now in its 4th year, was developed to bring national leaders in music education to the UNT campus. This year's speakers included Dr. Don Hodges from the University of North Carolina-Greensboro (*Brain Research in Music*), Ann Jones from Boston University and the Tanglewood Institute (*Choral Voice Building*) and Marguerite Wilder, freelance instrumental conductor (*Improving Ensemble Instruction*).

The Division of Music Education continues its focus on community outreach. Active programs include the **Early Childhood Education Program**, the **New Horizons Senior Band**, the Owsley Community Center **Start Up the Band** program and the **String Project**, with an enrollment of about 175, which was awarded a NEA grant renewal award of \$10,000.

Carlos Gámez, Jr., a senior Music Education major, was awarded a scholarship from the national Hispanic Scholarship Fund.

MUSIC EDUCATION FACULTY NEWS

Warren Henry presented a workshop at the MENC Hawaii-Pacific Research Conference held in Honolulu, HI, and was invited to present a research paper and several workshops for early childhood educators in Lithuania. In Fall 2004 Dr. Henry assumed a new position as Associate Dean for Academic Affairs. In

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Dr. Debbie Rohwer, new Chair of Music Education, presented papers on adult instrumental beginners at the conferences of the National Association of Music Education and the Texas Music Education Association. Under her direction, the Denton New Horizons Senior Citizen Beginning Band continues to perform around the community and state.

Don Taylor has established a new collaboration between students in MUED 3100 (Music in Childhood) and individuals at the Ann Windle School for Young Children. Don presented a paper on children's singing during early childhood at the MENC national convention in Minneapolis, Minnesota, and also presented a paper on beating time and percussion instruments in Orff ensembles at last spring's TMEA convention. In 2005, Don became a tenure-track member of the College of Music faculty.

THEORY, HISTORY, ETHNOMUSICOLOGY

The Division inaugurated the **Master of Music degree in Musicology** with an **Ethnomusicology** emphasis, and continues to expand and develop its four successful study abroad programs that include Africa, People's Republic of China, Germany, and the Czech Republic. Negotiations are in progress for additional study abroad programs in Taiwan, People's Republic of China, and India.

The UNT **Early Music** program, directed by **Dr. Lyle Nordstrom**, had a very productive year. An in-depth article appeared in the Spring 2005 issue of *Early Music America*, bringing extremely positive national attention to the UNT program. Julianne Baird, the internationally renowned soprano, came to UNT last fall to perform an all-Handel concert with the Baroque Orchestra & Collegium Singers, while in November, the Baroque Orchestra & Singers participated in the AGO National Pedagogy Symposium on French Baroque music (see page 10). In February, the group traveled to Oklahoma for warmly received performances of the music of Heinrich Ignaz Biber. (The repertory was recorded for a CD that is now available from the Early Music Department.) In

College of Music News

June, twenty-six students and three UNT faculty presented a concert to much acclaim at the Boston Early Music Festival. Nearly thirty students were enrolled in the MoUNTain Music Institute in Crested Butte, Colorado where students studied with soprano Julianne Baird and violinist David Douglass.

Kevin Salfen was awarded the University Outstanding Teaching Fellow Award.

Tamara Meredith and **Andrea Fegley** (students of Lee Lattimore) were named finalists in the 2004 Baroque Flute Competition for the National Flute Association.

In 2004, **Brandi Berry** (student of Cynthia Roberts) was one of four students awarded a scholarship from Early Music America in a national competition. **Dianna Perry**, **Rebecca Choate Beasley** (students of Lynn Eustis) and **Brandi Berry** were each awarded scholarships from the Vancouver Early Music Society to attend the Vancouver Early Music Advanced Institute in Baroque Music. **Daniel Golleher** (student of Cynthia Roberts) was awarded a full tuition scholarship to attend the Tafelmusik Summer Institute.

For September 2005, four early music students were selected from a national competition to attend the Carnegie Hall Weill Professional Workshops. **Yura Nakajima** (principal viola), **Gyongy Erodi** (principal cello), **Tatiana Daubek** (violin) and **John Proft** (bass voice) will spend an expenses-paid week in New York City working with influential harpsichordist and conductor Ton Koopman. **Yura Nakajima** (student of Cynthia Roberts and Susan Dubois) also received the prestigious EMA summer workshop scholarship (the third UNT student to do so) and several other students received scholarships to attend the Oberlin Baroque Performance Institute. (Tatiana studies modern violin with Julia Bushkova and John studies voice with Linda Di Fiore.)

T.H.E. FACULTY NEWS

Gene Cho presented papers comparing Chinese & European melodies and Zhu Zaiyu's discoveries of equal temperament at the 37th World Conference of the International Coun-

cil for Traditional Music in Fuzhou, China, and the Tenth International Conference on the History of Science in China, in Harbin, China. These topics were the subject of three articles published in *Journal of Music in China*, *Theoria*, and *Proceedings of the International Conference on the History of Science in China*. Three of his compositions have been performed in various locations in Texas. Cho also was an invited speaker on two lecture series at the Hong Kong Institute of Education in the spring.

Michael Cooper joined the Musicological Team of the Online Chopin Variorum Edition (based at Royal Holloway College, University of London) and in 2004 presented a paper on two Mendelssohn concert arias at the Quarto Seminario di Philologia Musicale held in Cremona, Italy. He published an article titled "Knowing Mendelssohn: A Challenge from the Primary Sources" in *Music Library Association Notes*, and an extended online article on philological and textual issues in Mendelssohn's *Hebrides Overture*, Op. 26 (including MIDI files of the musical examples) in *Philomusica Online*. Most recently, his essay "Mendelssohn Received" was published in *The Cambridge Companion to Mendelssohn*.

Steven Friedson of the Ethnomusicology faculty received an American Philosophical Society Sabbatical Leave Grant for study in Ghana.

Eileen M. Hayes, Assistant Professor of Ethnomusicology, is the recipient of a Ford Foundation Postdoctoral Fellowship for 2004-2005. She is in residence in the Music Department at the University of California, Riverside. Hayes presented a paper, "Thirty Minutes Behind the Walls: The All-Inmate Variety Shows of the Texas Penitentiary System, 1938-1944" at the 49th meeting of the Society for Ethnomusicology, held in fall 2004.

In July 2004, **Frank Heidlberger** presented two papers in Melbourne, Australia: the first at the Symposium of the International Musicological Society at Monash University (regarding Paul Hindemith); and the second at the International Symposium: "Music in France 1830-1940" at the University of Melbourne (regarding Hector Berlioz).

Timothy Jackson was awarded a Fulbright Grant to teach in Seoul, Korea, and a Lady Davis Fellowship to teach at the Hebrew University in Jerusalem, Israel for 2005-2006.

Stephen Slottow's article on Carl Ruggles's *Lilacs* has been published in *A Composition as a Problem IV/I: Proceedings of the 4th International Conference on Music Theory*. The Society for Music Theory has accepted Slottow's paper "Forks in the Road: Teaching Scarlatti's *Sonata in C Major* (K.159, Longo 104)" for their annual meeting in Seattle.

Lyle Nordstrom, UNT director of early music activities, led a panel on early music in American colleges and universities at the Berkeley (CA) Early Music Conference, and also presented a paper on pitch and temperament for the AGO National Pedagogy Conference as well as participating in a panel on French Baroque performance practices. In 2005, he directed a concert of Elizabethan music for the award winning Catacoustic Consort in Cincinnati and Dayton, Ohio. After organizing a trip for a group of twenty-six students to perform at the Boston Early Music Festival, he was Artistic Director of the MoUNTain Music Institute in Crested Butte, Colorado. Also as part of the Crested Butte Festival, he conducted a complete semi-staged performance of Handel's *Acis and Galatea* that featured Julianne Baird as Galatea and Brian Nedvin as Acis. Dr. Nordstrom also is serving on the Board of Early Music America and acted as judge for the EMA Summer Scholarship program. In 2006, he will prepare and direct a production of Monteverdi's "Coronation of Poppea" at Ohio State University in Columbus.

Thomas Sovík, new head of the T.H.E. Division for Fall 2005, took a group of UNT students and faculty to the Czech Republic on study-abroad tours in both 2004 and 2005. In April 2004, he and his wife hosted a 12-member historical dance company from the Czech Republic on a two-week tour of Texas. (The group was sponsored as a pilot project of the Czech Educational Foundation of Texas, which is raising \$400,000 for an annual residency in Czech music at UNT.) In addition, he had two articles in the Spring 2004 issue of *Kosmas: Czechoslovak & Central*



Murchison Arts Partnership Launched at the Murchison Performing Arts Center

M.A.P., a collaborative venture of the University of North Texas College of Music and School of Visual Arts, is a reality! Initiated on October 6, 2004, the opening exhibit, located throughout the public spaces at the Murchison, featured the works of SOVA studio artists Chris Boughton, Jacob Breeden and Garland Fielder. The spring exhibit, which opened in February 2005, featured artists John Adelman, Nevada Hill, Jeff Mueller and Shannon Sullivan. (For information about upcoming exhibits, call 940.369.8972.)

European Journal: the first on Glaucoius of Moravia and the second a review of a collection of essays by renowned Czech musicologist Zdenka Fischmann, on the occasion of her death. More recently, he was promoted to Full Professor, was voted "Top UNT Faculty Celebrity" by the UNT Christian Students Association, and was asked by President Norval Pohl to give the keynote address at the new student convocation in the UNT Coliseum.

VOCAL STUDIES

College of Music students continue to participate in some of the most prestigious summer programs, including The Seagle Colony, Opera in the Ozarks, the Opera Theatre of Saint Louis Young Artists Program, the Des Moines Metro Opera Apprentice Artist Program, the Utah Festival Opera Young Artist Program, and the Lake George Opera Apprentice Artists. COM students performed roles with Dallas Opera, Fort Worth Opera, Music Theatre of Denton, Denton Community Theatre, Amarillo Opera, and Opera in the Heights (Houston). UNT DMA voice graduates have accepted prestigious teaching positions at Luther College, Penn State University, Oklahoma State University, West Virginia Wesleyan University and Shorter College.

Daniel Collins, student of Linda Di Fiore, participated in the Ashlawn-Highland Opera Festival in Virginia, where he covered and performed roles in *Annie* and *Il barbiere di Siviglia*. He was the youngest singer in the program. Dan also sang the role of Pageno in *Die Zauberflöte* with El Paso Opera in their outreach program, and was one of the finalists in their competition in spring 2004.

Rebecca Duren, BM student of Lynn Eustis, accepted a scholarship to the Peabody Conservatory of Music, where she began her MM last fall.

Jammieca Mott, DMA student of Linda Di Fiore, was invited to perform at the Meyerson Symphony Center as part of a gala concert in September 2004 for the Dallas Women's Job Corps. She was also chosen as a featured soloist for the final gala concert in the 2004 **Casalmaggiore** (Italy)

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International Festival. Other students who were featured in chamber music concerts in Casalmaggiore include **Nathan Fuhrman, Vanessa Perez, Janise Warren, Catherine Martin, Jodi Hill, Alexander Bumpas**, all students of Linda Di Fiore, and **Mireya Rodriguez**, student of Stephen Austin.

The University named **Brian Nedvin**, voice Teaching Fellow, an "Outstanding Teaching Fellow." Brian, who studied with Lynn Eustis, has accepted a position teaching voice at Shorter College in Rome, Georgia.

Mireya Rodriguez, a student of Stephen Austin, received the first place award of \$10,000 at the Dallas Opera Guild Competition.

At the Texoma Region NATS auditions, held at UNT in November 2004, a number of students of Lynn Eustis placed in a variety of categories: 5th place, Junior Women - **Sibyl Kirkpatrick-McKee**. Semifinalists: **Nancy Davis** (graduate women), **Dianna Perry** (senior women), **Nilda Gomez** (junior women).

VOCAL STUDIES FACULTY NEWS

Stephen Austin organized and participated in a pre-conference workshop on "Training the Male High Voice" prior to the National Convention of the National Association of Teachers of Singing in New Orleans. He has a regular column, "Provenance" in *The Journal of Singing*.

Rose Marie Chisholm, Lecturer in Voice, had her article "Singing Shakespeare's Words" published by the *Journal of Singing* and did a master class on French diction at Texas Tech University.

Richard Croft appeared as Pelléas in Deutsche Oper Berlin's production of Debussy's *Pelléas et Mélisande*, as Ramiro in the Dallas Opera production of Rossini's *La Cenerentola*, the title role in Mozart's *Idomeneo* with Houston Grand Opera, and the role of Don Ottavio in Mozart's *Don Giovanni* with Metropolitan Opera in New York.

In 2004, **Linda DiFiore** performed the Brahms *Liebeslieder* (Books I and II) on a concert held in the Abrizzi Palace, in Venice, Italy. In July, she performed on a faculty recital at the San Lorenzo Castle in Cremona, Italy. In June she presented a lecture for

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the NATS Intern Program in Ft. Collins, Colorado, where she was a master teacher. Di Fiore served as "Master Teacher" at the National Association of Teachers of Singing summer internship program.

Lynn Eustis's book, *The Singer's Ego: Finding Balance Between Music and Life*, was accepted by GIA Publications, Inc. in Chicago, and was published in early 2005. Lynn Eustis sang the soprano I solos in the Bach *B minor Mass* with the Dallas Bach Society, and performed the role of Iphis in a series of performances of Handel's *Jephtha* under the direction of Dallas Opera musical director Graeme Jenkins.

Collaborative pianist and vocal coach **Elvia Puccinelli**, new this past year to UNT's voice faculty, played for Placido Domingo's Operalia Competition in Los Angeles. During the summer of 2004, she collaborated on two recitals with UNT faculty Lynn Eustis in the Czech Republic, in addition to performing Libby Larsen's *Viola Sonata* with Baylor viola professor Katherine Steely at the International Viola Congress in Minneapolis. She will be teaching this summer at The American Institute of Musical Studies in Graz, Austria.

In 2005, **Jeffrey Snider** won second place in the first Chester Ludgin American Verdi Baritone Competition presented by Opera New York in New York City. Snider, a UNT faculty member since 1998, received \$2,500 in the national competition, judged by Placido Domingo and his wife, Marta; Regina Resnik; James Morris and Mignon Dunn. In 2004-2005, Snider also sang the role of Tonio in Leoncavallo's *I Pagliacci* with Amarillo Opera, the First Nazarene in *Salome* by Richard Strauss, Gideon March in *Adamo's Little Women* with Fort Worth Opera, and the role of Manuel in De Falla's *La Vida Breve* with the Dallas Opera. The *Fort Worth Star-Telegram* praised his "commanding presence" in the role of Zebul in a series of performances of Handel's oratorio *Jephtha* under the direction of Dallas Opera music director Graeme Jenkins.

TEXAS CENTER FOR MUSIC & MEDICINE

A research team including Fang

Ling Lu from Speech Pathology and Center Director **Kris Chesky** received a \$4000 faculty research grant to support the research efforts of **Michael Adduci**, DMA student of **Charles Veazey** on the effect on the throat of pressure during oboe performance. The new funding will allow for refinement of the research methodology and a larger subject population. (See also "UNT Hosts Conferences," p. 10 to read about last fall's Music and Medicine event.)

In summer 2004, **Kris Chesky** chaired a roundtable presentation titled: "Music and Medicine: Status of the Field and Implications for Music Education" during the XXVI World Conference of the International Society for Music Education in the Canary Islands. Members of the roundtable included experts from Germany, Switzerland, Spain, Mexico, and the US. While in Spain, Chesky also presented a session describing the Health Promotion in Schools of Music project during the meeting of the ISME Commission for the Education of the Professional Musician in Barcelona. During his visit to Spain, Chesky established a formal cooperative relationship with the Fundacio Ciència i Art and Dr. Rosset Jaume of Tarrasa, beginning with a collaborative project focused on brass embouchure. In fall 2004, the BBC broadcast a documentary series entitled "The Power of Music" that featured UNT and the work done with spinal fusion surgery patients at Cooks Childrens Hospital in Fort Worth.

THE CENTER FOR CHAMBER MUSIC STUDY

Dean James Scott undertook a re-organization of the chamber music program in the College of Music and appointed Professor Emeritus **George Papich** as coordinator of chamber music. Dr. Papich, who returned to the College of Music from retirement to take on the challenge of initiating Dean Scott's vision, originally came to the University of North Texas in the fall of 1967 and taught viola and chamber music. While at UNT, he served as coordinator of the Doctor of Musical

Arts program and coordinator of the String Department, and eventually retired as Regents Professor of Music. The Center for Chamber Music Study now houses the very best performers in the program. The groups individually perform throughout the year and come together at the end of each semester for a concert in the Murchison Performing Arts Center. *A chamber music scholarship has been established to help these young artists further their studies in this genre. If you are interested in donating please contact Ms. Elida Tamez at the College of Music (940) 565-2243.*



New Stairway to the Stars

No more clambering up a muddy slope to get to a jazz rehearsal or concert at Kenton Hall. During the week before the 2005 spring semester started, UNT added a set of steps to the College of Music entrance closest to Kenton Hall.

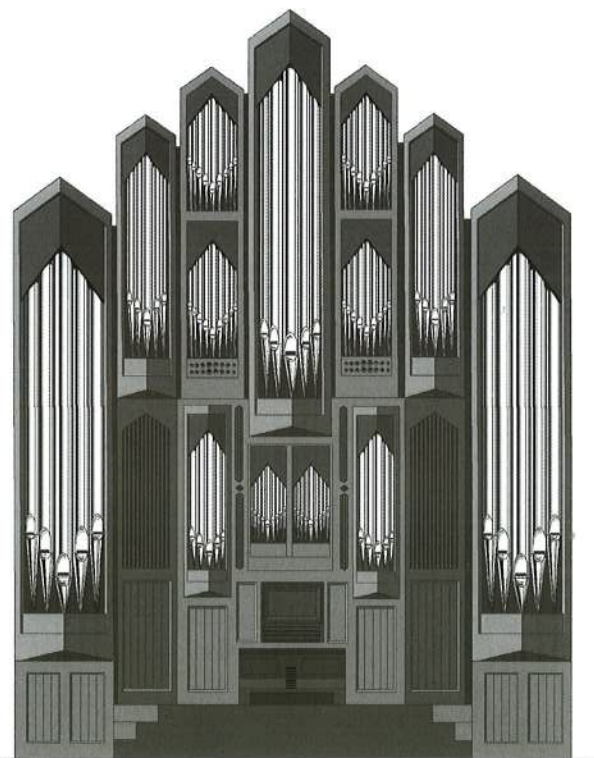
An Organ Gift for the Murchison

The Murchison Performing Arts Center and Winspear Hall will move one step closer to realizing its full potential with the installation of the Richard Ardoin-Paul Voertman Concert Organ in 2008.

In 2004, the College of Music announced the creation of the Ardoin-Voertman Memorial Fund by local philanthropist Paul Voertman to support the installation of the Ardoin-Voertman Concert Organ in Winspear Hall of the Murchison Performing Arts Center on the UNT campus. The organ was originally envisioned as an integral part of the Murchison, and the College of Music is very grateful that Mr. Voertman has made this \$1.5M commitment that will enable us to complete such an important part of the facility. Having an outstanding pipe organ in Winspear Hall will make it possible to perform the symphonic repertoire that calls for organ, as well as the large oratorios and cantatas for chorus and orchestra. At the present time, the College cannot present these kinds of works with an appropriate instrument. The instrument will be designed in such a way as to serve many periods of the solo organ repertoire as well.

After giving extensive consideration to a number of potential builders, the College has chosen Wolff and Associates to execute this project. Located in the city of Laval, in the Canadian Province of Quebec, Wolff and Associates enjoys an international reputation. Their organ installation at the University of Kansas has received worldwide attention, and a major organ in Houston is also much respected.

Mr. Hellmuth Wolff, of Wolff and Associates, recently shared some of his thoughts about building the



Ardoin-Voertman Concert Organ to be built by Wolff and Associates



College of Music Dean James C. Scott, philanthropist and businessman Paul Voertman and Keyboard Studies Division Chair Jesse Eschbach gather in Winspear Hall to discuss the location of the future Richard Ardoin-Paul Voertman Concert Organ. (Photo by Hiroyuki Komae. Published in the Denton Record-Chronicle, June 20, 2004.)

Ardoin-Voertman Concert Organ. According to Mr. Wolff, “Designing and building the future organ for the Winspear Performance Hall will be an exciting project for us and we trust the result will be rewarding for the university and the musical community of the area as well. The organ’s sound will be favored by exceptionally fine acoustics. The acoustical setting, adjusted to its most reverberant mode, will allow the organ to sing out and to let the audience hear the voices in polyphonic music clearly.”

“There are usually three things that ought to be combined to make an organ project worthwhile: the space, the acoustics and the people. It seems all the good qualities are united in this project. I have mentioned the space and the acoustics and I must add that we have had the most wonderful collaboration with the Dean, the organ professors and other persons from the university while working out the details of this project.”

Describing the physical properties of the instrument itself, Mr. Wolff said “The organ will be a fairly large three-manual instrument of 55 stops, offering a powerful plenum, plenty of quiet registrations as well as colorful flutes and reeds. As with most of our instruments,

we draw from sources of the Classic and Romantic periods and from different national schools of organ building. This organ also will be inspired by the great organs of the past and by the best work of our colleagues of the Old and the New World, from whom we have learned quite a few things in our craft.”

“The organ’s case features the geometric shapes and angles of the hall with its pentagonal window behind the organ loft. Except for the Swell division, the façade pipes reflect their respective keyboard divisions with their pipes standing behind the façade in the case. The keydesk is attached to the organ to favor a most direct mechanical linkage between the keys and the valves directing the wind to the pipes. The stops are drawn electrically and the most up-to-date electronic assistance devices will help the players with their registrations.”

Scheduled for installation in 2008, the Ardoin-Voertman Concert Organ will be positioned behind the choral terrace in Winspear Hall.

Performing Handel's

JEPHTHA

by Lenora McCroskey

While playing for the Dallas Opera's production of Handel's *Ariodante* in 1998, the music director, Graeme Jenkins, commented to me that he would love to do a Handel oratorio with period instruments. As co-artistic director of Fort Worth Early Music, I was in a position to make that happen, so the UNT-Jenkins-Handel project was born. *Israel in Egypt* was performed in 2001, a joint effort with UNT's Baroque Orchestra (Lyle Nordstrom, director) and Canticum novum (Henry Gibbons, director), Fort Worth Early Music, and Helios (Kevin Sutton, director).

We immediately realized that collaboration between professionals and students was to everyone's advantage. The students gained invaluable experience sitting next to professional players, and the "pros" were clearly impressed with the students' enthusiasm and abilities. Graeme Jenkins' infectious glee and musicianship, as well as his devotion to Handel and to teaching, infused the rehearsals and performances with electric energy that made all of us cry *encore!*

That *encore* occurred in January 2004, with three performances of Handel's last oratorio, *Jephtha*. Collaborating with the Dallas Bach Society (James Richman, director), the UNT Baroque Orchestra and Collegium Singers, and funded in part by the E. Nakamichi Foundation and UNT's Fine Arts Committee, Graeme Jenkins led us in dynamic performances at the Meyerson Symphony Center in Dallas, Ed Landreth Hall at Texas Christian University in Fort Worth, and our own Murchison Performing Arts Center in Denton.

Soloists were drawn from UNT faculty (Jeffrey Snider and Lynn Eustis), student body (Rebecca Choate

Beasley) and Dallas Bach's roster (Scott Cameron). The renowned mezzo, Jennifer Lane, from Stanford University, sang *Sorge*.

Again, Jenkins' enthusiasm for Handel, his understanding of the political setting of Handel's works, his infectious energy, and his musical mastery made the performances truly memorable. Students and professionals acclaimed the experience as life changing. One New York City professional, who plays with numerous historical instrument groups throughout the US, was profuse with her praise, and astounded that she "had to come to Texas" to play in a group with such a high standard of performance expectations.

A tradition has been created. The next collaboration will be Handel's oratorio *Samson* in 2006. Funding sources are being sought; soloists contacted, including newly appointed faculty member, Richard Croft; and performance venues discussed. The memories of the previous two experiences fuel the enthusiasm for the next. Maestro Jenkins says he wants to conduct all the Handel oratorios in his lifetime. Hopefully, UNT can help fulfill his dream.

(Editorial Update: Dallas Opera Music Director Graeme Jenkins directs soloists in Jephtha: (left to right) Jeffrey Snider, bass, Jennifer Lane, mezzo soprano, Lynn Eustis, soprano and Scott Cameron, tenor. Snider and Eustis are UNT faculty members.

In 2006, Handel's Samson will be performed on February 20 (Murchison Performing Arts Center) and February 21 (Preston Hollow Presbyterian Church in Dallas). The UNT Baroque Orchestra and Collegium Singers, SMU Meadows Choir and Texas Choral Artists will again collaborate under the baton of Jenkins, with Richard Croft in the title role.)

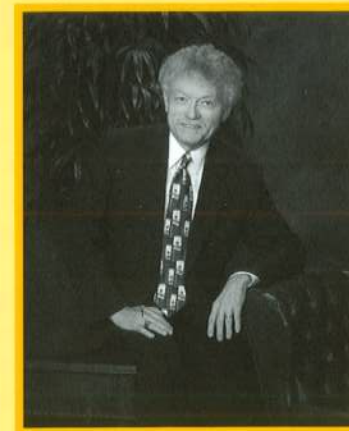
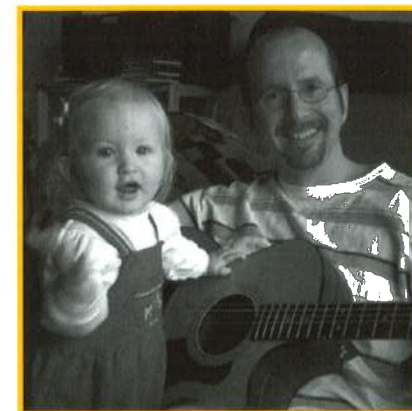


A tradition has been created.

2005
Academy Awards

Jeffrey Eckels, a D.M.A. classical double bass major (studying with UNT professors Jeff Bradetich and Lynn Seaton) and former bassist in the One O'Clock Lab Band, is the bassist on the song that won an Academy

Award for Best Original Song. Eckels (shown here with his daughter, Ella) collaborated with Jorge Drexler on the song "Al Otro Lado Del Rio" from the soundtrack of the film *Motorcycle Diaries*. Jeff, though a student, was already a pretty famous bass player before he came to UNT. Back in his old stomping grounds, Madison, Wisconsin, he was the longtime bassist for the NPR program "Whattya Know with Michael Feldman." Once he left the show, Jeff, who is described as the "silent bassist," was lured to the College of Music by the reputation of the school and its teaching. To read an article about Jeff, go to: http://www.wpr.org/about/Nov2003_Resonance/Res-P.5.htm



Bob Morgan Inducted into the International Association for Jazz Education Hall of Fame

North Texas jazz holds many distinctions, and in January 2005 when Dr. Robert Morgan (BM '63 and MM '65) was inducted into the International Association of Jazz Education Hall of Fame, he will earn another proud honor for the program — the university with the most inductees. Morgan, who played both trumpet and trombone in the One O'Clock Lab Band, directed the jazz studies program at Houston's High School for Performing and Visual Arts for more than 20 years. The IAJE Hall of Fame honors those individuals whose musical contributions and dedication to jazz education during the past 25 years have created new directions and curricular innovations for music education worldwide. Morgan joins fellow North Texas jazzers Dr. M.E. Gehe Hall, Leon Breeden, Dr. Bill Lee, Rich Matteson, and Dan Haerle.

Kelley Reese

2004 GRAMMY CORNER



Grammy-nominated pianist, **Petronel Malan** (MM '96) is basking in praise about her debut recording *Transfigured Bach: The Bach Transcriptions of Bartók, Lipatti and Friedman*. The recording, which has been described as "Bach's music as reimagined by Bartók, Lipatti and Friedman," caught the attention of listeners and critics alike and was nominated in 2004 for three Grammy awards, including Best Instrumental Solo Album. Born into a political family in South Africa, of French Huguenot descent, Malan inherited her musical gifts from her mother, an opera singer, with whom she began piano lessons at age four. She completed her master's in piano performance at UNT, studying with Joseph Banowetz, and is currently serving as Artist-in-Residence at Southeastern Oklahoma State University.

R.C. Williams

UNT Jazz studies student R.C. Williams, along with his fellow musicians, was nominated for a multiple Grammy for his work on the *Worldwide Underground* album with R&B singer Erykah Badu.

Norah Jones's second Album

Former UNT jazz piano student and member of the UNT Jazz Singers Norah Jones had a successful second CD. Also heard on this CD is UNT alumnus Tony Scherr. It is no news to say that Norah can be seen on the covers of many major publications these days.

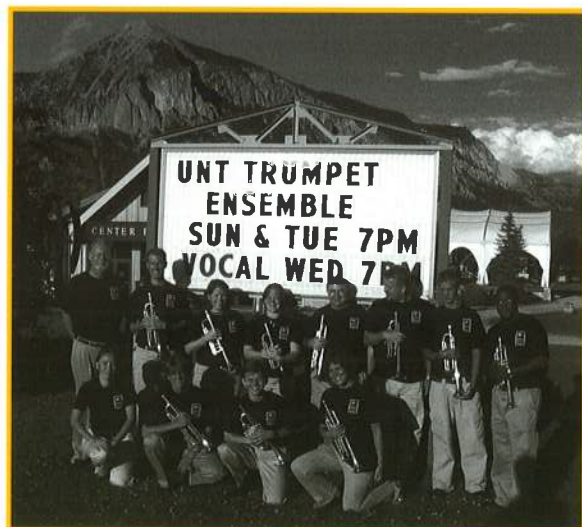
MoUNTain MUSIC INSTITUTE

The MoUNTain Music Institute was one of the three unique UNT College of Music offerings mentioned in the "Schools that Rock: The Rolling Stones College Guide," a 322-page paperback that features entries on more than 100 colleges and universities and the 50 coolest college towns. Described as "the definitive guide for college-bound music fans," the book identifies the highest ranked music programs and the best performance venues, record stores, radio stations and music festivals. The University of North Texas College of Music was named one of the nation's best music programs. Other unique UNT offerings mentioned in the piece: the Center for Experimental Music and Inter-media (CEMI) and the Texas Center for Music and Medicine.

The MoUNTain Music Institute, held in the cool mountain air of Crested Butte, Colorado, began in 1998 as a summer opportunity for University of North Texas students to study and perform in casual indoor and outdoor settings. Since then, students and faculty from the College of Music have enjoyed a variety of educational and artistic experiences ranging from full symphonic works to chamber music, from opera to new music to early music and beyond.

The 2004 MoUNTain Music Institute saw two performances each by Lynn Seaton Trio, the UNT Baroque Ensembles (led by Lyle Nordstrom), the UNT Trumpet Ensemble (led by John Holt), the UNT Steel Drum Band (led by Christopher Deane), and an evening of opera favorites entitled "A Night at the Opera," organized by Linda Di Fiore. Lynn Seaton also appeared as a soloist with the Crested Butte Music Festival Orchestra, and John Haynie conducted a trumpet master class.

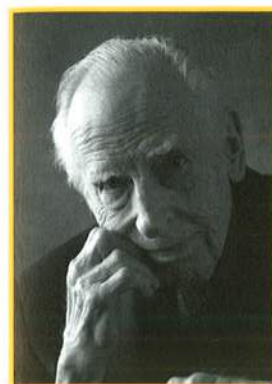
In 2005, an increased level of collaboration between our College of Music and the Crested Butte Music Festival marked an important new milestone in the history of the project. UNT students became more directly involved in the CBMF opera and orchestra programs while educational aspects of the Institute continued as before. The special blend of education and presentation that characterizes the Institute began with informal performances by Mariachi Aguilas (Mariachi Eagles), a UNT student group sponsored by Donna Emmanuel. Throughout the 2-week Institute, Dan Collins, David Grogan, Brian Nedvin, John Proft, and Jessica Van Gee understudied the major roles in the professional production of Rossini's *Barber of Seville* and then followed with their own special performance (with orchestral accompaniment). Two professional-level College of Music students, Scott Homer and Roslyn Hart, joined the violin section of the Crested Butte Music Festival Orchestra. Advanced students studying vocal and instrumental Baroque music performance with early music professional faculty, soprano Julianne Baird and Baroque violinist David Douglass, performed in professional productions as well as presenting their own mini-concerts, "Going for Baroque" and "All in a Garden Green" (2 different concerts). The opera understudy students entertained UNT alumni at a special welcome reception, and then capped off the student portion of the MoUNTain Music



2005 MoUNTain Music Institute were Lyle Nordstrom and Pat Nordstrom.

Institute with a concert of favorites entitled "From Broadway to the Met," prepared by Lynn Eustis. In conjunction with the first week of the Institute, John Holt, with the assistance of John Haynie, led a workshop entitled "Orchestral Repertoire for the Trumpet," followed by a concluding concert at the end of the first week. Special professional performances produced by the MoUNTain Music Institute included a semi-staged production of Handel's charming pastoral, *Acis and Galatea*, a concert of 17th-century English & Italian popular tunes and dances entitled "Musicke for a Summer's Eve," and an appearance by the famed Lynn Seaton Trio, with guest jazz alphornist Arkady Shilkloper. Co-directors of the

University of North Texas Alumni Awards



UNT 2004 President's Citation Award

In 2004, late Professor Emeritus **ROBERT OTTMAN ('56)** was awarded the President's Citation. Robert Ottman graduated from the Eastman School of Music with Bachelor's and Master's degrees in theory. He taught in public schools in New York State for 5 years, then spent 3 years in the Army as a corporal in Europe from 1943 to 1946. Upon

leaving the service, he was hired by Wilfred Bain, the dean of the music department at North Texas, and began his long and fruitful career at UNT. Ottman was the author or co-author of eleven textbooks (co-authors are Frank Mainous, Paul Dworak and Paul Krueger), and 20 revised editions. His first book, *Music for Sight Singing*, was originally published in 1956, the same year he received his PhD in theory from UNT, and has sold in the hundreds of thousands. Ottman and his wife Shirley made possible the purchase of the Robert W. and Shirley C. Ottman Organ, a rare 18th-century style French Baroque organ, one of only two of its kind in the United States. [Sadly, **Dr. Robert Ottman died on June 30, 2005, at the age of 91. A more extensive review of his life and career will appear in the 2005-2006 issue of Counterpoint.**]



UNT 2004 Distinguished Alumnus

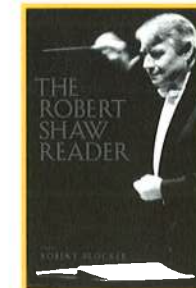
Renowned jazz trumpeter **MARVIN STAMM ('61)** returned to the UNT campus in conjunction with Alumni Appreciation Day, to receive the University's 2004 Distinguished Alumnus Award, which is given in recognition of national prominence in the recipient's field. During the previous week, he also joined College of Music faculty and alumni - Bill Mays, piano, John Adams, bass, Ed Soph, drums - at a concert in Stan Kenton Hall. After Stamm's graduation in 1961, he, like many other alumni of the UNT College of Music jazz program, joined the orchestra of Stan Kenton. As his trumpet soloist, Stamm toured with Kenton from 1961 until 1962, recording five albums during that time. (Kenton, while never officially affiliated with UNT, long admired the UNT jazz program, to the degree that he willed his entire music library to the University on his death in 1979.) From 1965 until 1966, Stamm toured worldwide with Woody Herman. He later gained considerable recognition for his playing with the Thad Jones-Mel Lewis Jazz Orchestra (1966-72) and the Duke Pearson Big Band (1967-70). Throughout his career, he has performed with Frank Sinatra (1973-74) and the Benny Goodman Sextet (1974-75), among others.



UNT 2005 President's Citation Award

The University of North Texas honored **DR. ROBERT BLOCKER ('70)** at its annual Alumni Recognition Day in April 2005 with the President's Citation, given to those who have helped to enhance the reputation of the University. Blocker was dean of the UNT College of Music from 1988 to 1991. Until Fall 2005, when he began a new position at Southern Methodist University as pro-

vost and vice president for academic affairs, he was dean of the School of Music at Yale, and before that, dean at UCLA. A native of Charleston, South Carolina, Blocker earned his B.A. degree from Furman University and both Master of Music and Doctor of Musical Arts degrees from the University of North Texas. He also holds three honorary degrees, and was a fellow at the Institute for Educational Management at Harvard University. Blocker, a performance major while at UNT, is also an accomplished pianist who has performed throughout the world. He appears regularly on national radio and television as an artist and commentator, and has received numerous honors for teaching and service, as well as for performance. In addition, he edited *The Robert Shaw Reader*, a collection of Shaw's writings now in its second printing. In May 2005, the College was honored to have Dr. Blocker as the featured speaker at the spring College of Music convocation ceremony.



UNT 2005 Honorary Alumni

JOSEPH O. and BETTY A. ROY were named 2005 Honorary Alumni. Joe is president of Denton Consultants, specializing in Japanese business interactions. He is retired from Exxon Mobil Corp., where he served mostly in international operations, includ-



ing 17 years abroad in Thailand and Japan. Betty is a former travel coordinator. The Roys created the Joseph and Betty Roy Music Scholarship at UNT and served as volunteer community liaison coordinators for UNT International Studies and Programs. They are life members of the UNT President's Council. Joe has served the College of Music through the Community Advisory Council, the Denton committee of *Campaign North Texas*, the Dallas Advisory Board and the Dean's Camerata. A frequent guest lecturer in UNT business classes, he created the College of Business Administration Department of Management Advisory Board Scholarship.



from the

Music

LIBRARY

We are interested in recognizing our graduates by collecting their works.

The UNT Music Library invites College of Music alumni to visit our homepage on the Internet at <http://www.library.unt.edu/music>. It contains information about our staff, hours, general collections, facilities, and special collections.

In addition, it has special features such as our **Lully Web Project** (<http://www.library.unt.edu/music/lully/lullyhom.html>) that contains the full text of our collection of early editions and manuscripts of Lully's operas and ballets, and our **Stan Kenton Collection** pages (<http://www.library.unt.edu/music/kenton/default.htm>) that give detailed information about the collection that Stan Kenton bequeathed to us.

There is information about collections from other North Texans, such as faculty members **Leon Breeden** (<http://www.library.unt.edu/music/speccol.htm#jazz>), **Helen Hewitt** (<http://www.library.unt.edu/music/Hewitt/default.htm>), and **William Latham** (<http://www.library.unt.edu/music/Latham/>).

There is even a feature called **Singing Eagles** (<http://www.library.unt.edu/music/eagles/default.htm>) about North Texas students **Pat Boone**, **Roy Orbison**, **Don Henley** and **Meatloaf**, who later went on to become famous recording artists.

The **Whit Ozier Sound Archive** (<http://www.library.unt.edu/music/speccol.htm#recorded>) contains 130,000 78 RPM recordings, principally of jazz and popular music, dating from the earliest days of recorded music through the 1950s; thousands of radio station transcription discs; more than 100 cylinder recordings; over 80,000 LP recordings; and numerous 45s.

If you are an active performer, composer, or author, please let Morris Martin, Head Music Librarian (mmartin@library.unt.edu) know of your activities. We are interested in recognizing our graduates by collecting their works. Please let us hear from you! Anyone who is a resident of Denton County, is active in the UNT Alumni Association, the North Texas Exes, or joins our Friends of the Library organization, is eligible for a library card and borrowing privileges. Alumni are always welcome to visit us in person, virtually, or by phone.

Music Library Staff

- Morris Martin, *Head Music Librarian*
- Mark McKnight, *Associate Head Music Librarian*
- Ralph Hartsock, *Senior Music Cataloger*
- Jean Harden, *Music Cataloger*
- Donna Arnold, *Music Reference Librarian*
- Susannah Cleveland, *Music Recordings and Digital Resources Librarian*

Alumni News

William D. (Bill) Holmes (BME '66, DMA '85) retired in 2000 from Arkansas State University after teaching low brass for twenty-three years, and serving as Department Chair for fifteen years. Holmes is currently a member of the Sherman Symphony Orchestra and is also self-employed as a part-time home repair/home improvement contractor. He and his wife Nancy have three daughters and three grandchildren. He reports enjoying the 2003 issue of *Counterpoint*, with its many pictures from the '60's!



Ronald High (BM '71), is an Associate Professor of Music at Benedict College in Columbia, S.C. High, who was an Honorary Co-Chair for the 50th anniversary celebration of diversity

at UNT, commemorated the occasion by contributing a bound collection of concert and recital programs that highlighted the accomplishments of African-American students who majored in music during those 50 years. Ronald High was selected a Senior Fulbright Scholar to the Hochschule für Musik und Theater in Hanover, Germany, for the first half of 2005. He lectured, taught and performed while there. High has done postdoctoral work in voice pedagogy and science at Harvard University, New York University, Emory University, the Shenandoah Conservatory of Music and UNT. He is active as a tenor soloist, collaborative pianist, lecturer and teacher. He performed in a concert tribute to his late voice teacher William Warfield at the University of Illinois-Champaign/Urbana in fall of 2003. A composition entitled *Ode to a Martyred Mother* that he had written in 1974 in tribute to Mrs. Martin Luther King, Sr. received its world premiere at Benedict College early in 2004, and High was the soloist in a work he commissioned as a memorial to the victims of the 9-11 tragedy.

After the death of musical icon Ray Charles in June 2005, **John Bryant ('70's)** wrote a reminiscence of working with the great pianist and singer, which was published in both the *Dallas Morning News* and in *Modern Drummer*. John attended UNT in the 70's and played drums in the One O'Clock Lab Band. He was also featured in the Summer 2005 issue of the *North Texan* publication.

Joe Barrera, Jr. (MM '76) has finished composing the score for the television production "Survival of the Fittest," which stars Aida Turturro (of "The Sopranos") and Marie di Cicco (from the motion picture *The Goodfellas*). The production screened at the Raleigh Studios in Hollywood, California on August 28. A television scheduled air date is pending. Other television productions currently airing that Joe has composed the music score for are "Fatal Kiss" on HBO/Cinemax, and "Saving Grace" on PBS. Joe Barrera resides in Glendale, California, and also teaches in the Recording Technology Department at Citrus College in Glendora, California.

Walter Eagleton (BME '81), who has had a successful photography business in Denton for many years, ran for the Denton City Council District 1 seat in 2005.

Melissa McBride (BM '85, MM '89) currently lives in Pennsylvania, where she has been the Music Director of the Edgewood Symphony Orchestra and Conductor of the St. Andrew's Festival Chorus and Orchestra of Pittsburgh. McBride also has been a tenured professor and an adjudicator for numerous festivals and competitions.

Lauded for her innovative programming and commitments to performance practices, she reports that now that she's stopped moving around, she would love to reconnect with her UNT friends.

Lisa Webb (MM '86), is president of the Lion and Frog recording label. The label's first CD, released in 2002, is entitled *Meow Melodies* (a little cat music), and is a collection of original songs that celebrates felines and their personalities in 12 songs in different musical genres, from traditional to reggae, jazz to country, and folk to rap. According to Webb, "the CD offers something for every cat lover who enjoys music." For more information, contact Lion & Frog at lionandfrog@aol.com.

Members of the **Adkins String Ensemble** (Elisabeth, Madeline, Claire, Christopher and Anthony) have been able to come back to Texas from their far-flung locations as principals in orchestras around the country to give terrific performances in their family ensemble configuration. In the spring of 2004 they included a work by Cindy McTee that is a transcription of one movement of her *Symphony #1*. The Adkins Ensemble, who give several performances in the Metroplex each year, regularly receives rave reviews from local critics for their remarkably joyful, skilled and committed performances. Scott Cantrell has compared them to the Bach family of 18th-century Germany.

Mark Hansen (DMA '88), a doctoral piano graduate, is the founding director of a new music conservatory at Gettysburg College. (Hansen is John Murphy's former chair at Western Illinois University.)

Dallas Morning News critic Scott Cantrell singled out **Patricia Racette (BM '88)** for her "superb" performance as the rediscovered daughter of Boccanegra in Verdi's *Simon Boccanegra* at the Santa Fe Opera in 2004. She also was praised for her performance of the title role in Janáček's *Jenufa* with the Dallas Opera. Other performances in the 2004-2005 season: *Madama Butterfly* and *Falstaff* in Houston and *Les Contes d'Hoffmann* and *La Bohème* at the Metropolitan Opera.

Robert Harding (BM '88), a classical guitar graduate, has been playing in the Dallas-Fort Worth area since 1990, when he received a master's in music from SMU. For a time, he was an associate professor at Collin County Community College, where he taught class guitar, lessons, guitar ensemble and miscellaneous courses. Finances have steered him toward a "real job," but

he still plays professionally, and has been a featured performer on WRR-FM. Harding has a CD in the works, and serves on the Dallas Guitar Society Advisory Board with UNT guitar professor Tom Johnson.

Jeff Antoniuk (MM '90) was the subject of a *Washington Post* feature article in May 2004. A saxophonist and native of Canada, Jeff earned two College of Music degrees in jazz and performed with the One O'Clock Lab Band while here. Currently a resident of Annapolis, Maryland, and a professor of saxophone at Towson State University, Jeff also meets twice monthly at the 49 West Coffeehouse with his Jazz Band Master Class, a mix of men and women of varied backgrounds who have signed up to study with him. According to the article, in addition to teaching, Jeff plays with the Unified Jazz Ensemble, a quartet he co-founded and now co-leads. The article also describes some of his activities since leaving UNT. A composition he wrote won the 1998 Billboard songwriting contest for best performance, and he has toured small towns in Iowa and Arkansas and large venues in Japan and Korea, where he has played with the likes of Doc Severinsen, Natalie Cole and Freddie Hubbard. He has been teaching students for years through private lessons.

Brian Jones (BME '90), who is principal timpanist with the Detroit Symphony Orchestra, performed with the Boston Symphony Orchestra for two weeks as assistant principal timpanist/percussionist at the orchestra's summer home. In Fall 2004, he began his seventh season with the DSO in the principal position.

After teaching for 13 years and serving as Music Department Chair at Texas Wesleyan University, **Tim Ishii (MM '91)** has accepted the position of Interim Director of Jazz Studies and conductor of the Jazz Orchestra at the University of Texas - Arlington. Since its inception in 1947, only 2 other directors have conducted the UTA Jazz Orchestra: Dan Burkholder 1947-1976, Bill Snodgrass 1976-2004.

The International Trumpet Guild website (www.trumpetguild.org/news/news.htm) includes an announcement of the release of a CD recording by UNT graduate trumpeter **Grant Peters (MM '91)**, who is a faculty member at Southwest Missouri State University.

James Parsons (PhD '92), Associate Professor of Music History and University Research Fellow at Southwestern Missouri State University in Springfield, is the volume editor and contributor of two essays to *The Cambridge Companion to the Lied*, published by Cambridge University Press in July 2004. The book is the first thorough survey of German song from the mid-eighteenth century to before World War II.

Katherine Keyes was a semifinalist in the 3rd International Art Song Competition held by The Yjö Kilpinen Society of North America in April 2005. Katherine is a mezzo-soprano who has performed in opera and concert in the New York area, including Baz Luhrmann's Broadway *La Bohème* and the New York City Opera.

The *Concerto No. 1 for Piano and Orchestra* (2004), by **Anthony Molinaro (BM '94)**, former student of Pamela Mia Paul, was premiered in November by The Catskill Symphony in Oneonta, NY. In addition to composing this 30-minute work for piano and full orchestra, Molinaro has been busy with solo and orchestral appearances throughout the U.S., including jazz trio performances featuring 7-time Grammy winner and former Pat Metheny Group drummer Paul Wertico, U.S. and European dates with Howard Levy (The Molinaro-Levy Project), and performing his version of *Rhapsody in Blue* arranged for big band with the Chicago Jazz Orchestra. Check out Anthony's doings at news@anthony-molinaro.com.

Matthew Mailman (DMA '95) is serving in his tenth year as Director of Bands and Professor of Conducting at Oklahoma City University where he conducts the Wind Philharmonic and oversees the Master's in Conducting program. This year, he will conduct the musical *The Secret Garden* and the opera *The Magic Flute* for the Oklahoma Opera and Music Theatre Company. Mailman also hosts a weekly radio show on band music called "No Strings Attached" on the Oklahoma City NPR station, 90.1 KCSC FM.

Blair Sinta (BM '95) has been Alanis Morissette's drummer for the past 2 1/2 years. During that time, he has been to Europe multiple times, to South and Central America, and to Japan twice. The Michigan native now lives in Burbank, Califor-

nia, where he has been honing his skills and making connections in the music business. His parents, Donald and Sue Sinta of Ann Arbor, Michigan, are professional musicians in the classical music field.

Robert Frank and Chris Tucker (BM '99) each wrote fanfares selected by the Dallas Wind Symphony for performance during the group's 2004-2005 season. Frank is a professor of music at Southern Methodist University and Tucker is an announcer on the classical music radio station WRR, as well as continuing to be a composer.

Brian Luce (MA, DMA '99) was appointed Professor of Flute at the University of Arizona as of the 2004 academic year. Luce was a student of Mary Karen Clardy.

Pianist and composer **Steve Anderson (MM '00)**, an alumnus of the jazz and composition programs at UNT and a former member of the One O'Clock Lab Band, is joining the faculty of the University of North Carolina at Chapel Hill in the fall of 2005. His duties are evenly divided between jazz studies (improvisation, theory) and composition. He has previously taught for the past two years at Western Illinois University. As a pianist Mr. Anderson currently plays and has recorded with the Lynn Seaton Trio. He served as house pianist for the International Trombone Festival.

Bill Schettler (BM '00) was appointed to the bass section of the Louisiana Philharmonic (formerly the New Orleans Philharmonic).

Sara Dell'Omo (BM '01) joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in the Marine Band's 206-year history. Staff Sergeant Dell'Omo is a soloist at the White House and performs regularly in the Washington, D.C. area and across the country during the band's annual concert tour. Prior to joining "The President's Own," Staff Sgt. Dell'Omo was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Va. Staff Sgt. Dell'Omo began her musical career on the piano at age 9 and voice at age 16. After graduating from Jacksonville High School in 1997, she attended UNT, and is currently pursuing a master's degree from George Mason University in Fairfax, VA.

Dan Ball has been appointed to the Boise Philharmonic Orchestra double bass section.

Brian Perry (BM '02) was appointed to the bass section of the Fort Worth Symphony Orchestra.

Joe Kaufman (BM '02) was appointed double bass to the Northwest Ballet Orchestra, in Seattle, Washington.

Soprano **Abla Hamza (BM '02)**, a member of Opera North's 2004 Young Artist Program, received a Brunson Award from that organization. She was one of 29 singers selected in national auditions from more than 800 applicants. Opera North is a New Hampshire opera company.

Jennifer Chen (BM '03) won the 2nd flute position in the Beaumont Symphony. She also won a \$10,000 Graduate Quintet Fellowship at the University of Houston.

Composition alumnus **Jeff Cook (BM '03)** presented "Vox Novus," a program of original works at the Dallas Museum of Art in Summer 2004.

In 2004, Decadance performed **Jeff Morris's** electroacoustic composition, *Hocket I* for the 3rd Rencontres Musiques Nouvelles, Lunel (France), on seven portable CD players simultaneously during ELECTROLUNE day. During the program, the CD players were carried all over the town or placed in a fixed location.

Clint Foreman (BM '03) was the first prize winner of the Texas Flute Society's Myrna Brown Competition. In addition, Clint returned as a 2nd year member of the National Orchestral Institute earlier this year and continues as a 2nd year master's student at Manhattan School of Music.

AnnMarie Sandy (MM '03) sang the role of Gertrude and covered the role of Stephano in Gounod's *Romeo et Juliette* this summer with Opera North. She is currently living in New York City and studying voice with Doris Cross of Yale University; at UNT she was a student of Lynn Eustis.

Margaret Shin (MM '03) won the 2nd flute position with the Lansing (MI) Symphony.

Amy Taylor (BM '03) won the 2nd flute position in the Tulsa Opera Orchestra.

Rebecca Wascoe (MM '03), student of Lynn Eustis, has received a fellowship to the University of Illinois, where she began doctoral work last fall. During the previous summer she could be heard with Intermezzo Opera.

Rebecca Duren (BM '04), student of Lynn Eustis, accepted a scholarship to the Peabody Conservatory of Music, where she began her MM this past fall.

C. Alan Publications and Bravo Music have published several works for band and percussion by composition alumnus **Yo Goto (MM '04)**. Mr. Goto was also recently commissioned by the 21st century wind music executive committee, "Kyo-En," for a new piece to be performed in Tokyo on March 20, 2005, and to be recorded for commercial CD release.

ALUMS AT GATHERINGS & COMPETITIONS

The UNT College of Music was well represented at the international 2004 North American Saxophone Alliance Biennial Conference held in Greensboro, NC. Twenty-three faculty, current students, or alumni participated. Participating alumni include Andrew Dahlke (performer and lecturer), Cheryl Fryer (performer and lecturer), Jeff Bair (performer), Joren Cain (performer), James Romain (performer and lecturer), and Jim Snidero (clinician). Also in attendance at the conference were UNT alumni Frank Bongiorno and Nathan Mandel.

Amy Taylor (BM '03) was a semifinalist in the upcoming Myrna Brown Artist Competition, and took First Place in the Orchestral Excerpts Competition at the 2004 National Flute Convention. **Margaret Shin (MM '03)** was also one of the finalists. **Rachel Lopez (MM '03)** won 2nd prize in the Mid-South Flute Competition, 2nd prize in the Kentucky Flute Society Flute Competition, and was first alternate in the Young Artist Competition. All were students of Terri Sundberg. **Sarah Gill (MM '98)** was a semifinalist in the Young Artist Competition, and was a student of both Terri Sundberg and Mary Karen Clardy while at UNT.

UNT Jazz hosted an alumni party. Pictured below in the photo by David Gobble are (L to R) Stefan Karlsson, Larry Engstrom, Gunnar Mossblad, Larry Panella, Joe Jackson, and Chuck Tumlinson.



CALLING ALL

"TEACHERS OF THE YEAR!"

Bob Sharpley (BME '95), who was named Teacher of the Year for Krueger Middle School in the San Antonio area a couple of years ago (and was subsequently nominated for the Disney American Teacher Awards and recognized in a number of other ways), suggests that we poll our graduates to see how many have been honored in this way on their campus, district or city and publicize the results in our recruiting information. So, all of you special teachers out there--let us know who you are!

Email us at alumninews@music.unt.edu, include your name, degree, and year of graduation in the subject line.

COLLEGE OF MUSIC HONORED ALUMNI



First to receive Bachelor of Music from UNT and 2004 College of Music Honored Alumna

MAUDELL GENTRY BAKER ('34), our first bachelor of music graduate, paid a return visit to her alma mater during Alumni Appreciation week in 2004, when she was recognized as the first among

so many who followed in her footsteps. A native of Henrietta, Texas and a violinist and pianist since her growing up years, Maudell entered North Texas State Teachers College in the summer of 1930 after graduating as valedictorian of Henrietta High at the age of 16. By the time she graduated in 1934, she vividly recalls wearing the only pink tassel in the class as the sole bachelor of music grad! While at NTSTC, she majored in piano. She participated in the stage band (the only female in the group), played for the chorus, and was an enthusiastic member of the Green Jackets, a pep club organization. She was also a member of Kappa Delta Pi music sorority. Having an extensive music background as she entered college, she was soon assisting her teachers with grading papers. Mrs. Baker recalls "the stage band guys were extra nice to me (I graded their papers!)." She also played viola in the university orchestra, directed by Floyd Graham. (Graham was the only non-keyboard instrumental teacher at the college at that time.)

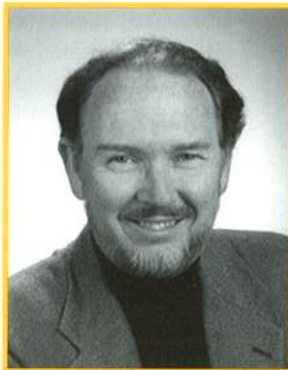
After working as a pianist for a dance studio in Dallas, and a ballroom dance teacher, Baker eventually went into private teaching and moved to Gainesville with her husband, H.A. Baker, where she continues to teach piano and organ at the age of 90. While teaching students of all ages, she specializes in music for very young students. Her article on her teaching methods for very young children was published by *Clavier* magazine in 1993.

Maudell Gentry Baker's musical legacy continues with her children, Larry Johnson of Mesquite and Marlene Williams of Gainesville, both professional musicians and through hundreds and hundreds of her students.

2004 College of Music Honored Alumnus

JEFFREY RATHBUN ('81) was honored at the 2004 annual Alumni Appreciation Day ceremonies as an Honored Alumnus. Jeff became assistant principal oboe of The Cleveland Orchestra in 1990, and served as principal oboe

from 2001-2003. Rathbun was previously a member of the Atlanta, San Francisco, Oakland, and Honolulu symphony orchestras. In 1988, he won first prize in the Lucarelli International Competition for Solo Oboe Players held at Carnegie Hall's Weill Recital Hall, where he also gave his New York debut recital in April of 1990. A graduate of the University of North Texas (B.M., '81) where he studied with Charles Veazey, and the Cleveland Institute of Music (M.M., '83) where he studied with John Mack, Mr. Rathbun is an active composer of chamber and orchestral works. In 1995, The Cleveland Orchestra presented the world premiere of Rathbun's *Daredevil*, and in January 2000 his *Motions for Cellos* was premiered by the Orchestra's cello section. Christoph von Dohnanyi, Leonard Slatkin, Jahja Ling, and Franz Welser-Moest have conducted Mr. Rathbun's compositions. His solo oboe CD *Color Factory* is available at www.dnote.com



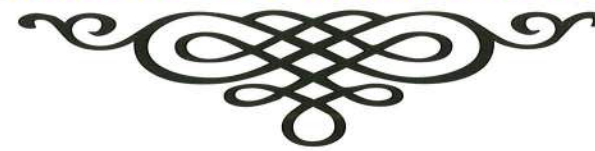
2005 College of Music Honored Alumnus

DON CAMPBELL ('68), author of *The Mozart Effect*, the 2005 College of Music Honored Alumnus, grew up in San Antonio and moved to France with his family as a young teenager, where he found himself the youngest student at the American Conservatory in

Fontainebleau, studying with the famed Nadia Boulanger, mentor to many of the 20th century's leading composers, conductors, and soloists. At the Conservatory, Campbell was introduced to Leonard Bernstein, Yehudi Menuhin, Aaron Copland, and Francis Poulenc. Campbell says that at Fontainebleau he was "no child prodigy," but there he learned the techniques fundamental to the understanding of all music and the foundation of his life's work. Returning to the United States in young adulthood, Campbell studied organ and education at the University of North Texas and accepted a scholarship in choral conducting to the University of Cincinnati College - Conservatory of Music.

Campbell is the author of nine books including the 1997 best seller, *The Mozart Effect*, in which he provides compelling evidence of the influence of particular sounds, tones, and rhythms on mental performance and spiritual outlook, as well as in the treatment of disease. Interweaving stories of ordinary men and women with research by doctors, psychologists and music therapists, *The Mozart Effect* shows how music can be used to improve memory and learning in a wide variety of ways.

ALUMNI IN MEMORIAM



EARL TOM KEEL JR. (M.M.E. '50)



died August 11, 2003 of heart disease at his Grand Prairie home. He led the choral department at Grand Prairie High School for 18 years before becoming director of fine arts

for the Grand Prairie ISD. He later was dean of the College of Fine Arts at Dallas Baptist University. The retired high school choir director in Grand Prairie ISD is fondly remembered by generations of students for bringing Broadway musicals - complete with professional costumes and live animals - to their town. "We all know him as Mr. Music," said Denise Rodrigue, a former colleague who is assistant principal at Austin Elementary School in Grand Prairie. "In Grand Prairie, he is the 'Music Man'. He'd come out, and they'd hit him with that spotlight in his white tuxedo," Ms. Rodrigue said. "He was 'Mr. Entertainment,' a wonderful man." Mr. Keel's productions would pack the house, said Olen Massey of Grand Prairie, who was a junior-high student of Mr. Keel's. "He was a very dynamic gentleman. He made himself known when he entered a room. You knew somebody special had entered the room." He was founder and first President of the Texas Choral Directors Association. Born in Cleburne, "ETK" lived most of his life in Grand Prairie. He began working at Lee JH in 1950, and was Choir Director at Grand Prairie High School for 18 years before becoming Director of Fine Arts for GPISD. In 1989 Mr. Keel became dean of the College of Fine Arts at Dallas Baptist University, a post he held until 1992. He was minister of music at

First United Methodist Church in Grand Prairie from 1952 to 1982. In 1958 he was named Outstanding Teacher of the Year by the Texas Women's Club, and was the Outstanding Music Alumnus from the University of North Texas in 1995. Earl Tom was active with the Grand Prairie Arts Council, where he served on the administrative board for many years. In 1989, he was instrumental in reviving the city's summer musical program.

FRANK MANTOOTH (BM '69) died of natural causes at his home in Garden City, KS on January 30, 2004. He was a pianist, composer, arranger, clinician and educator, who was a native of Tulsa, Oklahoma, and who earned a degree from North Texas State University (now UNT). Mantoath was a member of the U.S. Air Force Falconaires from 1968-73, then spent seven years in Austria where he earned an advanced degree from the Vienna Hochschule für Musik, besides arranging and composing for jazz and symphony orchestras. Frank's five albums, *Suite Tooth*, *Persevere*, *Dangerous Precedent*, *Sophisticated Lady*, and *A Miracle* have garnered a total of eleven Grammy nominations in both writing and playing categories. As an author, Frank published five volumes of *The Best Chord Changes for the World's Greatest Standards* for the Hal Leonard Corporation. This is in addition to over 165 works for combo and jazz ensemble that have been published with five major publishing houses since 1978, as well as a beginning improvisation method with accompanying play-along compact discs, two Christmas anthologies for solo piano, and the landmark treatise on chord construction, *Voicings for Jazz Keyboard*, which has sold over 20,000 copies since its debut in 1987. Frank taught at numerous summer jazz camps and in residence at various universities

and high schools. Writing commissions came from the Kansas City Symphony, the Madison Symphony Orchestra, Doc Severinsen, Pete Christlieb, Louie Bellson, and the USAF Airmen of Note. In February 1999, Frank received the Florence Crittenton Foundation's "Citizen of the Year" award. The 1999 Wichita Jazz Festival bestowed upon Frank the annual Homer Osborne award for outstanding contributions to jazz education. Frank was included in the 2001 edition of *Grove's Dictionary of Jazz*.

PAUL SHAGHOIAN, a nationally recognized Yamaha trumpet artist and music educator, died of a heart attack on April 16, 2004. He was 45. Shaghonian was a member of the One O'Clock Lab Band during his time at UNT. His wife Laura; sons Gregory and Timothy; mother Rose; sisters Sharon, Susan Burley, and Vicki; and many of his devoted and loving family survive Paul. Those wishing to make a contribution to the Paul Shaghonian Memorial Fund should email Buchanan High School director of bands, Michael Hipp at MichaelHipp@clovisisd.k12.ca.us. One fund is for his family and the other is for a scholarship in Paul's name. (*From ITG News*)

JEFFREY D. STEVENSON ('81), 44, former principal bass of the Fort Worth Symphony and alumnus of UNT, died Tuesday, Feb. 10, 2004. He was born March 16, 1959, in Davenport, Iowa, to James Dwight and Marilyn Schultz Stevenson. Jeffrey was a resident of Fort Worth for 26 years, had been a student of the late Edward L. Rainbow, and was principal bassist with the Fort Worth Symphony from 1986 to 1997. A private family service took place this summer in Minnesota. Memorials may be made to the AIDS Outreach Center, 801 W. Cannon, Fort Worth, Texas 76104, (817) 335-1994.

LATE WORD has been received of the deaths of **Charlès Millender (BM '57)** in June 2005, **John Parnell (BM '60)**, and **Byford Gayle Sealy (BM '49)**. More details will follow in the next issue of *Counterpoint*.

IN MEMORIAM



HOWARD DILL, who taught voice at the College of Music in the mid 1950s, died in early 2004.

EVERETT GILMORE ("Ev") was born December 13, 1935 in Wheeling, WV. During his life, Gilmore blessed the world with his music, his great intellect, his love for people and his generosity of spirit. A life member of the Denver Musicians Association since 1963, he died on April 14, 2005, at his home in Dallas soon after being diagnosed with three types of cancer. Everett graduated from the University of Denver with an MA in library science. He studied tuba performance with Charles Guzskoff of the Philadelphia Orchestra and



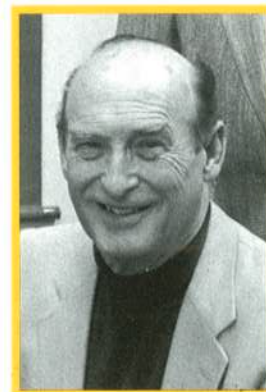
Arnold Jacobs of the Chicago Symphony. He served in the military with the US Army Field Band in Washington, DC and in the NORAD Command band in Colorado Springs. After working in Denver area public libraries for a few years, Ev won an audition and performed in the Wichita, KS Symphony Orchestra for two years. Then in May 1965, he auditioned and won the principal tuba position in the Dallas Symphony Orchestra, where he was principal tuba for thirty years until his retirement in 1995. In addition to his work with the Dallas Symphony, Ev was an Adjunct Professor of Tuba Studies at Southern Methodist University. After his retirement he held the same position at the University of North Texas until the time of his illness. At the start of the April 14 concert, Dallas Symphony Association president Fred Bronstein gave tribute to Everett's passing, in view of his service as the orchestra's principal tubist from 1965 to 1999. In his honor, and without conductor, the strings played the Air from Bach's *Orchestral Suite No. 3*. Over the years, Ev taught many musicians of all ages and skill levels to develop their musical abilities and their love of performing on the tuba. He believed strongly in healthy living, protecting the environment, individual rights and world peace. He has contributed his time, ideas and interests to progressive causes throughout his life. (*Memorials may be made to the Everett M. Gilmore Orchestra Tuba Scholarship, established in support of students enrolled in tuba performance at the University. In addition, since Everett Gilmore had been a Miraphone tuba artist throughout his career, the Miraphone*

Company has established the Everett Gilmore Miraphone Tuba Scholarship in his honor.)

WILLIAM PETERS LATHAM, a Professor Emeritus of music, died February 24, 2004, in Denton. A well-known composer and mentor to generations of College of Music composition students, he was part of the faculty from 1965 to 1984. A trumpet player who began writing music in high school, Latham graduated in 1933 from Asbury High School, a private boarding school sponsored by Asbury College in Wilmore, Kentucky and attended the Asbury College Conservatory of Music for three years. Latham received the bachelor's and master's



degrees in composition and theory from the Cincinnati (Ohio) College of Music, while later earning a doctorate in composition from the Eastman School of Music of the University of Rochester in Rochester, New York (1951). His principal composition teachers were Eugene Goossens and Howard Hanson. During World War II, Latham served in the U.S. Army, receiving a Purple Heart and performing with the 10th Cavalry band. Latham taught theory and composition at the University of Northern Iowa from 1946 to 1965, attaining the rank of Professor of Music in 1959. In 1965 he joined the faculty of the College of Music at the University of North Texas as Professor of Music and Coordinator of Composition. He was appointed Director of Graduate Studies in Music in 1969. In 1978 he was promoted to the rank of Distinguished Professor of Music, the university's highest rank. Only seven other faculty members of the university had been so honored at that time. He retired from active service at UNT in June 1984, and he was formally designated Professor Emeritus by the Board of Regents in November 1984. Dr. Latham composed 118 works; 62 have been published, 56 remain in manuscript, but all have been performed, many throughout the United States, Canada, Europe, and Japan. He received numerous awards and commissions (29). His orchestral works have been performed by the Cincinnati Symphony, the Eastman-Rochester Philharmonic, the Dallas Symphony, the St. Louis Symphony, and Radio Orchestras in Brussels, Belgium and Hilversum, Holland, under such well known conductors as Eugene Goossens, Howard Hanson, Thor Johnson, Anshel Brusilow, John Giordano, and Walter Susskind. (*The Latham Composition Scholarship has been established in his name.*)



JACK ROBERTS, Professor Emeritus of piano at the University of North Texas College of Music, died Jan. 14, 2004. A native of Fort Worth, Roberts was also an alumnus of North Texas, where he graduated with a bachelor's (1951) and a master's (1952) in music, and studied with Silvio and Isabel Scionti. He was awarded a Fulbright grant in 1955 to study at the Vienna Academy for Music

and Dramatic Arts, where he was a pupil of Richard Hauser, who had studied with Liszt's pupil Emil von Sauer. In 1970, Roberts earned his doctor of musical arts degree from the University of Michigan, where he served as a fellow from 1967 to 1969 and studied under the noted Bartók student, György Sándor. Roberts also had coaching with Alicia de Larrocha and Leon Fleisher. Roberts joined the piano faculty at UNT in 1957 and served as piano coordinator from 1984 and then as chair for the division of keyboard studies until 1999. Roberts gave performances and master classes at the National Music Camp at Interlochen, Brevard College, the AIMS Institute in Graz (Austria), Michigan State University, and Fujen University in Taipei (Taiwan). For many years, Roberts was an official competition pianist for the G. B. Dealey Competition in Dallas. In addition, he served as a juror for the International Piano Competition for Outstanding Amateurs, sponsored by Fort Worth's Cliburn Foundation since 1999. Before joining the UNT faculty, Roberts taught at Southwest Texas State University. He enjoyed a distinguished career as a concert performer and pedagogue, and was described by John Rosenfield of the *Dallas Morning News* as "a pianist of fine artistry and taste." He remained in demand not only as a soloist, but also in chamber music and vocal collaboration until his death. A special memorial concert was held in September of 2004. (*Memorials may be made to the Jack Roberts Memorial Opera Scholarship.*)

GRANT BARTHE WILLIAMS, Professor Emeritus of music who worked at North Texas from 1966 to 1994, died Jan. 27, 2004, in Farmers Branch, Texas. A memorial service was held at Preston Hollow Presbyterian Church in Dallas. Williams earned his bachelor's degree in 1955 and master's degree in 1960 from the Juilliard School of Music in New York, studying voice under Sergius Kagen and acting under Uta Hagen.



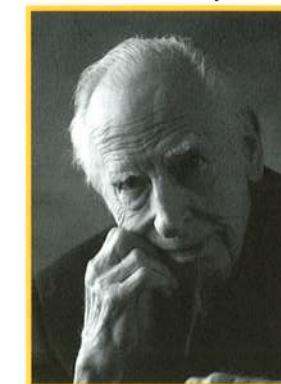
During his career he recorded music for the RCA Victor, MGM and Lyricord Records labels and performed with the Robert Shaw Chorale, New York City Ballet, Martha

IN MEMORIAM

Graham Co., World's Fair Festival of American Opera in Belgium, Horace Heidt and Wayne King Stage Bands, and the Radio City Music Hall Men's Glee Club, among many other organizations. He performed leading roles with numerous opera companies and was the founder and first president of the Dearborn Symphony Orchestra and the founder and conductor of the Grant Williams Chorale. At North Texas he was named an outstanding faculty member for the 1969-70 academic year and was the sponsor of Phi Mu Alpha Sinfonia, the national music fraternity. Before coming to Denton, he was on the faculty of Oklahoma State University and Drake University. For the past 10 years he worked with the Dallas Symphony Chorus as a vocal technique coach and consultant and gave private voice lessons. Williams is survived by his wife, Patricia Ann Smith Williams; seven children; and seven grandchildren.

POSTSCRIPT:

ROBERT OTTMAN (1914-2005), Professor Emeritus of music theory at UNT, and one of the most widely



recognized and respected teachers and authors in the field of music theory, died on June 30, 2005, at the age of 91. During his many years of service here at UNT, beginning in 1946, he published a number of important books, including his now-famous *Music for Sight Singing*, now in its 6th edition. Since his retirement from active teaching in 1981,

Ottman was active both in the Denton community, and in support of the College of Music through participation in the Community Advisory Council, the Dean's Camerata and the UNT President's Council. In 2003, he and his wife, Shirley C. Ottman gave a generous gift that enabled the purchase of a French Classical Organ by Bedient, now installed in the Main Auditorium. In 2004, he received the prestigious President's Citation from the University of North Texas. A more extensive obituary will appear in the next issue of *Counterpoint*. (*NOTE: Dr. Ottman's widow, Shirley, along with an anonymous donor, has created the Robert Ottman Graduate Theory Endowment, with the aim of attracting top-level graduate students in music theory by providing substantial support via scholarships. To donate to this new fund, contact Elida Tamez at (940) 565-2243.*)

For information about these memorial scholarships or any other scholarships, contact: Elida Tamez, Director of Development (940)565-2243.

ALUMNUS CREATES FUND FOR COMPOSERS

In 2004, Richard and Candace Faulk created a unique endowment for young composers at the College of Music. The \$50,000 gift created the Richard and Candace Faulk Young Composers Endowment, which not only provides \$1,000 scholarships to students but also establishes a fund to produce an annual concert to showcase the student compositions. A 1974 music composition graduate from UNT, who is now recognized as one of Texas' top attorneys, Richard Faulk created the endowment with his wife to provide encouragement to and recognition for young composers.

"There are far too few opportunities available for young composers to have their works performed and recognized at the early stages of their careers," Faulk said. "Composers are different from other musicians in that they are entirely dependent on the cooperation and abilities of others in order to succeed. So, that's why this endowment provides scholarships and support for a concert where paid musicians will perform the students' works."

While at UNT, Faulk studied with William Latham, Martin Mailman and Merrill Ellis. He was a member of the A Cappella Choir for three years and studied voice with Arthur Schoep. In 1974, he was accepted into the law school of Southern Methodist University, from which he graduated with honors in 1977. For 27 years, Faulk has pursued a trial and appellate practice concentrating in environmental law. He now leads the environmental practice group of Gardere, Wynne, Sewell, one of the largest full-service law firms in Texas.

In 2003, Faulk received the William H. Burton Award for Legal Excellence and *Texas Monthly* magazine recently recognized him as one of the most outstanding lawyers in Texas. Despite his busy practice, Faulk still composes actively. Three of his new works were performed in 2002-2003, including *Psalm 121* and *Tenebrae Factae Sunt* for mixed chorus, and *Endless Tomorrows* for soprano and chamber orchestra.

Candace Faulk's interest in music increased during summer internships working as an administrator with the Cleveland Orchestra. After graduating from Hollins College and moving to Houston in 1976, Mrs. Faulk was employed by Shell Oil Company where she ultimately was promoted to serve as Chief Administrator of Shell's legal department. After leaving Shell in 1990, she served as President of Gibson, Arnold, Inc., which provided a wide range of technical and support services to the legal community. Currently, Mrs. Faulk devotes her time to her family and is active in numerous volunteer organizations, fund raising efforts, and charitable activities.

The inaugural Faulk Scholars Spectrum concert in spring 2004 featured compositions by the '03-'04 Faulk Scholars: Jon Anderson, doctoral candidate, Kazuaki Shiota, senior, Chapman Welch, doctoral candidate, and Daniel Zajicek, master's student. In spring 2005, the 2nd Annual Faulk Scholars concert highlighted works by the '04-'05 winners: doctoral students Chien-Wen Cheng and John Dribus, master's student Terry Lee and undergraduate student Camilo Salazar. A special treat at the 2005 concert was the presentation by Richard Faulk of a recording of his 1974 composition, *The Road Not Taken*.

left to right: Jon Nelson, Joseph Klein, Candace and Richard Faulk, Cindy McTee, James Scott, Thomas Clark



04-05 Faulk Scholars

John Dribus (DMA)
Terry Lee (MM)
Chien-Wen Cheng (DMA)
Camilo Salazar (BM)

03-04 Faulk Scholars

Jon Anderson (DMA)
Kazuaki Shiota (BM)
Chapman Welch (DMA)
Daniel Zajicek (MM)

A message from

Development



Dear Friends,

In 2004, the College of Music proudly celebrated its 70th anniversary of awarding music degrees. Throughout the history of the college, its strength has been in the close relationship between student and teacher, conductor and chorister or instrumentalist, bandleader and saxophonist. Each individual's contribution is highly valued and necessary to create a larger entity: the Symphony Orchestra, the A Cappella Choir, the One O'Clock Lab Band, the Wind Symphony.

Many of you have expressed how appreciative you are of the education you received at North Texas. Charles Nelson, Class of 1950, has told me that his experience at North Texas was life changing. He continues to maintain close relationships with many of his classmates. Charles believes strongly in the value of the education that he received, and to express his appreciation, he gives annually to the Frank McKinley Endowment for Choral Studies.

Giving to the College of Music is also about close relationships. Each of your contributions is highly valued and necessary to create funds that support our students. Each of your gifts personally touches the lives of students, who, like you, chose to follow a passion and a dream. So, to those of you whose names are listed on the following pages, allow me to thank you on behalf of all the musicians who have received scholarships over the past 70 years. You have made a difference.

Gratefully yours,

Elida Tamez

Director of Development

940-565-2243

etamez@unt.edu

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From the

Archives



Above: Front Row (left to right): Laurence "Larry" Roark, William Holmes, David Weddle, Richard S. Morgan, Robby Griffith, Numa H. Diano, Chad Irby, Kenneth Powers, John T. Ware, Lee Wells **Back Row (left to right):** Karl M. Hovey, Brian L. Book, Mark Wolfe, Leslie C. Gay, James Basile, Gary Adgate, Donald C. Little, David L. Kuehn, Robert A. Winslow, Rich Matteson, Alan Brown, David Hoey



Tuba/Euphonium Class

Fall 1976

From left to right: Robby Griffith, Brian Book, Kenneth Powers, David Kuehn, Donald Little, Laurence Roark, William Holmes, Alan Brown, Mark Wolfe, David Hoey, Lee Wells, Richard S. Morgan, Rich Matteson, Robert A. Winslow

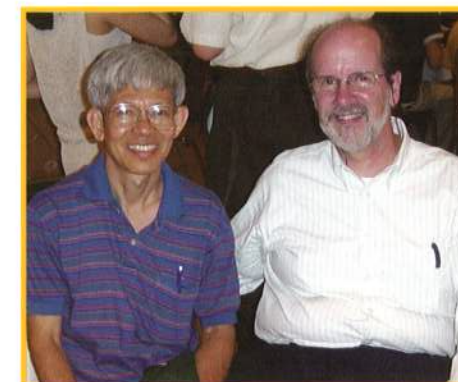
UNT Dignitaries and One O'Clock Lab Band

TRAVEL TO

College of Music Dean James C. Scott, David Shrader, former dean of the College, and UNT System Chancellor Lee Jackson, along with Neil Slater and the One O'Clock Lab Band, traveled to Thailand in March of 2004 to present His Majesty King Bhumibol Adulyadej of Thailand with an honorary doctorate, given in recognition of His Majesty's skill in composition and performance in all genres of music, but particularly jazz and blues. An accomplished performer on saxophone, piano, clarinet and trumpet, he has performed with such legendary musicians as Jack Teagarden, Lionel Hampton, Benny Goodman, and Stan Getz.



During the Thai visit, the One O'Clock Lab Band performed for His Majesty in the concert hall in his Hua Hin palace, two hours south of Bangkok. After the performance, His Majesty sat in with the One O'Clock for a 3-hour jam session that was highlighted by an extended clarinet "duel" between the monarch and band member Aaron Lington (MM '01, Jazz Studies; DMA, Saxophone, '05).



(Another part of the College's history of special connections with Thailand dates back to the enormously beneficial gift of \$1,000,000 received from Thai businessman and UNT alumnus Charn Uswachoke in 1995. Uswachoke, along with other UNT alumni from Thailand, was instrumental in providing for the 2004 trip to Thailand.)

(See also "The College of Music Around the World.")

Photo top right: UNT alumnus Charn Uswachoke with UNT System Chancellor Lee Jackson. Photo bottom right: College of Music alumnus Twatchai Narkwong with then UNT Director of International Studies Thomas Hoemeke.



THAILAND

Madama Butterfly, Fall 2004 - Photo by Bruce Davis



College of

Music

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