

Counterpoint *Music* from North Texas

2015



The Power of Music
is changing our communities and our communities are changing the world

Dean's Message

James C. Scott, Dean



I am pleased to extend greetings to all our readers in this, my final *Counterpoint* column as Dean of the College of Music. I will retire as dean on January 1, 2016, but will remain as a professor for now, savoring the honor and responsibility of being part of our distinguished faculty. It is, of course, difficult to know the best time to pass leadership responsibilities on to someone else, and I have been considering the matter for some time.

The College is in a very healthy position right now, and that made it easier to determine that this was indeed the right time. For the first time in a number of years, we have no funding cuts looming, and we have been given unprecedented flexibility within our existing resources. We are able to do more for our students than ever before. In addition to graduate assistantships, Academic Achievement Scholarships for doctoral students and academically based undergraduate scholarships, our own scholarship budget has more than doubled, to an annual level of about \$900,000.

It has been the greatest joy and honor of my career to have served as dean of this outstanding college for the last fourteen years. These years have

seen the funding for our first two endowed chairs, a massive renovation creating what we now know as Voertman Hall, smaller renovation projects in both the Music Building and the Murchison, the acquisition of concert-quality pipe organs in both Winspear Hall and the main auditorium, the development of doctoral programs in Jazz Studies and Ethnomusicology as well as the current Graduate Artist Certificate program, a new summers-only Master's in Music Education to begin in 2016, the introduction of clinical services for performance health through our Center for Music and Medicine, the expansion to two full symphony orchestras, a similar expansion of wind ensembles, the development of a formal chamber music program and a Center for Chamber Music Studies, the richly endowed residency in Czech Music and Culture, and numerous other international relationships, including tours, exchanges and ongoing partnerships. The majority of our faculty and staff have been hired within this period of time. These and many other accomplishments are the result of the work of many, and I am grateful for the opportunities to help good people accomplish remarkable things whenever I could. Championing the accomplishments of our faculty and students and advocating for important enhancements have constituted much of the pleasure of these years.

Please let me conclude by thanking all of you—alumni, friends and supporters—for all you have done for our College of Music and for me as dean. I urge you to continue to help make UNT the best place for music study that can be found!

All best wishes,
James C. Scott

College of Music Administration



Warren Henry
Senior Associate Dean, Academic Affairs



Jon Christopher Nelson
Associate Dean, Operations



Raymond Rowell
Assistant Dean, Enrollment Management & External Affairs



Benjamin Brand
Director, Graduate Studies



Jaymee Haefner
Director, Undergraduate Studies

Development



Alan Klaas
Director of Development



Erin Smith
Development

Division Chairs



Joseph Klein
Composition Studies



Richard Sparks
Conducting & Ensembles



John Holt
Instrumental Studies



John Murphy
Jazz Studies



Steven Harlos
Keyboard Studies



Debbie Rohwer
Music Education



Frank Heidlberger
Music History, Theory & Ethnomusicology



Stephen Austin
Vocal Studies

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Alan Baylock (One O'Clock Lab Band)

Associate Professor

Alan Baylock (MM '95) is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist and educator. Baylock is currently the chief arranger for the United States Air Force's Airmen of Note and is the leader of the Alan Baylock Jazz Orchestra, founded in 2001. Since 2012, Baylock has been jazz composer-in-residence at Shenandoah University, where he has taught jazz arranging and jazz pedagogy and co-directed the conservatory jazz ensemble. His music has been performed and/or recorded by jazz greats such as Maynard Ferguson, Doc Severinsen, Arturo Sandoval, Joe Lovano, Kurt Elling, Freddie Hubbard, Michael Brecker, Phil Woods, David Liebman, Jerry Bergonzi, Bobby Shew, Kenny Werner, Paquito D'Rivera, Kurt Rosenwinkel, Kenny Werner, Joshua Redman, Nicholas Payton, Nnenna Freelon and Tierney Sutton. His eclectic talents have also led him to writing music for Roy Clark, Lee Greenwood, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and a number of symphony orchestras in the United States and abroad. Serving UNT part-time in 2015–16, Alan will join the faculty full-time in fall 2016 after completing his military service.

Jason Bergman (Trumpet)

Assistant Professor



Prior to joining UNT, **Jason Bergman** served as a professor of trumpet at the University of Southern Mississippi. He previously performed as associate principal trumpet of the Santiago Philharmonic in Chile, and is currently principal trumpet of the Mobile Symphony Orchestra and Mobile Opera. Jason has given recitals and masterclasses at more than 30 institutions worldwide, including: the Peruvian Trumpet Seminar, Música nas Montanhas Festival, University of São Paulo, Florida State University, University of Georgia, Baylor University, Texas Christian University and University of Tennessee. He has performed or presented clinics at conferences of the International Trumpet Guild, International Tuba Euphonium Conference, the College Music Society, Mississippi Bandmasters Association, and Mississippi Music Teachers Association, and is a contributing author for the *Grove Dictionary of American Music, Second Edition*. Currently serving as a recording reviewer and the editor of the *Orchestra Section Profile* for the International Trumpet Guild, Bergman holds a bachelor of music degree in trumpet performance from Brigham Young University, master of music degrees in trumpet performance and chamber music from the University of Michigan, and a doctor of musical arts in trumpet performance from the University of Michigan. He is an endorsing artist for Bach trumpets. His debut solo album, *On The Horizon*, is available on the MSR label.

Pat Coil (Jazz Studies - Piano)

Associate Professor



Pat Coil is an extremely accomplished pianist, composer, producer, arranger and programmer, as well as a highly respected studio musician. He has toured Japan, South America, Europe and the United States with such artists as Michael McDonald, Carmen McRae, Amy Grant, Vince Gill, Woody Herman and many others. Pat has recorded with Natalie Cole, Trisha Yearwood, Ernie Watts, Carmen McRae, BeBe & CeCe Winans, Travis Tritt, Peter Cetera, Scott Henderson, Woody Herman, Michael McDonald, and Olivia Newton John. Coil attended UNT in the 1970s, and while at UNT performed with the One O'Clock Lab Band and freelanced in Dallas and Fort Worth. His most notable association was playing, touring and recording with Woody Herman's Orchestra later that decade. Coil eventually moved to Los Angeles where he worked in the studios. Prior to joining UNT, Pat served on the jazz faculty at Middle Tennessee State University. Pat has recorded six jazz albums of his own, the third in collaboration with UNT alumnus Lyle Mays. Pat brings to our faculty a deep foundation in straight-ahead jazz and an extraordinarily broad range of collaborations developed over many years of live and studio performances in the Los Angeles and Nashville music scenes.



Tanya Darby (Jazz Studies - Trumpet)

Assistant Professor

By the age of 12 **Tanya Darby** was already expressing the elements of a mature jazz player. An awestruck audience at the Monterey Jazz Festival soon welcomed this young talent annually and could count on hearing her with the festival's elite. After being invited to perform with the Festival All-Star Band several times, she was a celebrity with jazz aficionados throughout Japan and the West Coast. Playing lead trumpet with the Grammy All-Star Band brought her to the East Coast where she soon after received her bachelor's degree in jazz performance at the Manhattan School of Music. From there, Tanya began freelancing throughout the New York metropolitan area going on to perform with such artists as Jon Faddis, Clark Terry, Frank Foster, Dee Dee Bridgewater, Diane Reeves, Ramsey Lewis and Slide Hampton. She has appeared on the television show "BET on Jazz" as part of the T.S. Monk Sextet and performed with Aretha Franklin as part of the Arista Records Twenty-five Year Anniversary Special on NBC. As a member of DIVA, an ensemble of 15 extremely talented and versatile musicians who just happen to be women, she has performed with such guest artists as Nancy Wilson, Joe Williams, Diane Schurr and Dave Brubeck. Their international tours have taken them to such venues as the Blue Note, Montreal Jazz Festival, Kennedy Center, Verizon Jazz Festival at Lincoln Center, Lionel Hampton Jazz Room in Paris, Teatro de Sistina in Rome and Carnegie Hall. Tanya completed her master's degree in jazz performance at Rutgers University. She has taught at Temple University, The New School University in New York City, Birch Creek Music Center, New York Pops and Harlem School of the Arts.



Rebecca Geoffroy-Schwinden (Music History)

Assistant Professor

Rebecca Geoffroy-Schwinden brings the combined methodologies of history and anthropology to archival work on eighteenth-century music, particularly of the French Revolution. Her interests include the professionalization of musicians in eighteenth-century Paris, the symbiotic relationship between French Enlightenment philosophies of music and everyday musical practices, and networks of amateur and professional musicians across Parisian social institutions. Rebecca's recent work has investigated the music education and musical careers of women in eighteenth and early nineteenth-century France. Rebecca's research has been published in journals such as *Studies in Eighteenth-Century Culture*, and presented at national meetings including the American Musicological Society, the Society for Ethnomusicology, and the American Society for Eighteenth-Century Studies, and at international conferences in France and Portugal. Rebecca's secondary research in sound studies traverses audible history, digital humanities, and film music, and has been published in *Provoke! Digital Sound Studies* and *Kinetophone*. Rebecca earned B.A.s with distinction and honors, *phi beta kappa*, in history and international studies from Penn State's Schreyer Honors College. She received an A.M. and Ph.D. in musicology from Duke University. At Duke, her research was supported by multiple endowed fellowships and she was inducted as a member of the Society of Duke Fellows.



Retirement: Berthe Odnoposoff (Piano)

Lecturer

Berthe Huberman Odnoposoff, a relative of virtuoso violinist and Palestine Orchestra founder Bronislaw Huberman, was born in Paris in 1925. Ms. Odnoposoff lived in Havana, Cuba, where she studied at the Conservatory under the guidance of Jascha Fisherman, Erwin Herbst and Joaquin Nin. She also met her husband, UNT emeritus faculty cellist Adolfo Odnoposoff, in Havana. After graduating from the Conservatory in Havana with a bachelor's degree, she sought a teaching career in Mexico where she dedicated herself to educational piano for children. Ms. Odnoposoff later served as professor of piano at the University of Puerto Rico for thirteen years before she and her husband joined the UNT faculty in 1976. As performers, the Odnoposoffs toured for six months each year and performed in almost every country in Europe as well as the Soviet Union, Israel, Lebanon, Egypt, all of Latin America and the United States. In 1977, Governor Dolph Briscoe made the couple Honorary Citizens of Texas. Ms. Odnoposoff was inducted into the National Guild of Piano Teachers Hall of Fame in 1987 and chosen as Honor Teacher for the "Van Cliburn Concert Series" at UNT in 1988. In 1989, Ms. Odnoposoff organized Hispanic Friends Pro-Musica to assist gifted and talented Hispanic UNT students. The Denton Music Teachers Association awarded her the DMTA Collegiate Teacher of the Year in 2000.

Joseph Banowetz served as the artistic director for the 2015 American Liszt Society Festival hosted at UNT. Also, an interview between Banowetz and Carola Grindea has been included in the book *Great Pianists and Pedagogues*.

Benjamin Brand gave a pre-concert lecture entitled *Bartók and the New World: Contrasts* at the Music of the Spheres Society concert for the Dallas Chamber Music Society in February 2014. He also received a UNT Scholarly and Creative Activities Award to fund research on his second book, *Singing the New Testament: Biblical Exegesis and Sanctoral Liturgies in the Early Middle Ages*.

Kirsten Broberg recently toured in England and guest lectured at Birmingham Conservatoire. She also was selected for the Minnesota Orchestra Composer Institute's 2016 season and the Minnesota Orchestra will perform her piece, *Celestial Dawning*, in January 2016.

Julia Bushkova toured China and South Korea, performing both as violin soloist and in collaboration with doctoral pianist Arsentiy Kharitonov in 2014. In 2015, Bushkova recorded the complete violin sonatas by Robert Kahn with Kharitonov.

Mary Karen Clardy was nominated for and awarded "Faculty Advisor of the Year" in 2014 at the UNT Student Activities Award Banquet for her contributions as Faculty Advisor for Sigma Alpha Iota.

Clay Couturiaux's all-Beethoven performance with the Vietnam National Symphony Orchestra was featured by Vietnam Television in 2015.

Richard DeRosa presented a concert in Berlin entitled "Freedom Songs"

with Kurt Elling and the WDR Big Band. The concert commemorated the 25th anniversary of the fall of the Berlin Wall.

Donna Emmanuel won the UNT Foundation Community Engagement Award and was acknowledged for her accomplishment at the Salute to Faculty Excellence awards dinner and ceremony in October 2015.

Molly Fillmore sang the role of Marietta/Marie in the 2014 Theater St. Gallen (Switzerland) production of Korngold's *Die tote Stadt*, directed by German film director Jan Schmidt-Garré and conducted by Otto Tausk. Additionally, she and pianist Wolfgang Fritzsche presented a recital in the Tonhalle St. Gallen that included works by Berg, Griffes and Schoenberg.

Dennis Fisher traveled to Russia in 2015 and conducted with the Волга Банд, Professional Wind Band in Saratov. He has conducted there each year since 2002, and in 2005 was named Principal Visiting Conductor. He will conduct a special concert with them in April 2016 commemorating Yuri Gagarin, the first man to fly in space.

In 2015, **Mark Ford's** latest composition, *Infinity Energy*, was commissioned and premiered by the Ju Percussion Group in Taipei, Taiwan.

Steven Friedson gave the keynote address entitled "Being Musical, Becoming Ritual" for the Religion and Music Sound section at the 2014 Society for Ethnomusicology (SEM) national conference in Pittsburgh.

Daphne Gerling premiered works with the Dutch Viola Society Viola Ensemble as well as in the Portuguese National Viola Day in December 2014. Gerling also participated in a UNT residency in

Vietnam that included performances of Baroque and Romantic chamber music in Hanoi and Ho Chi Minh City.

Bernardo Illari published a chapter on Argentine musicological pioneer Carlos Vega in "Vega: nacionalismos y (a)política", *Estudios sobre la obra de Carlos Vega*, ed. by Enrique Cámara de Landa, 137–185. Buenos Aires: Gourmet Musical, 2015. Illari read his paper "Guarani Mission Music: Colonial Assimilation and its Limits," at the workshop-conference organized by the Balzan Foundation at King's College, London, on February 6, 2014.

Panayiotis Kokoras' work *Kydoimos* for orchestra was commissioned and premiered by Athens State Orchestra and performed during the International Society of Contemporary Music – World Music Festival 2014 in Wrocław, Poland. Additionally, Kokoras has been awarded first prize at the 7th Destellos International Competition of Electroacoustic Music 2014 in Argentina for his composition *Jet* for soprano recorder and electronics.

Jennifer Lane was part of a 2014 Grammy-nominated Opera Recording *Darius Milhaud: L'Orestie d'Eschyle* with Kenneth Kiesler as conductor. Jennifer performed the role of Athena.

Brad Leali was honored as a recipient of the UNT Creative Impact Award at the Salute to Faculty Excellence dinner on September 26, 2014 at Apogee Stadium. Leali also toured Switzerland and Germany with the Dani Felber Big Band.

Paul Leenhouts, along with UNT faculty members **Cynthia Roberts, Susan Dubois, Christoph Hammer, Alan Whear, Jeffrey Bradetich** and **David Bard-Schwarz**; UNT students **Chuong Viet Vu** and **Monika Ruusmaa**; and



Mary Karen Clardy



Donna Emmanuel



Brad Leali



UNT alumni Gudrun Raschen, Ania Bard-Schwarz and Maria José Romero Ramos, participated in the 2015 Vietnamese American Music Festival, an event sponsored by the Vietnamese National Music Academy in Hanoi and Ho Chi Minh City. The residency was spearheaded by doctoral candidate Chuong Vu, the second such trip he has organized in as many years.

Kimberly Cole Luevano was a featured performer at the 2014 Oklahoma Clarinet Symposium in June and moderated a panel at the International Clarinet Association 2014 ClarinetFest Conference in Baton Rouge in August. Additionally, her trio (Haven) received one of Chamber Music America's 2015 Classical Commissioning Program grants. The group's newest CD, *Atonement*, was released in March 2015 on the Fleur de Son label.

Andrew May, Elizabeth McNutt and Esther Lamneck released an album *The Tornado Project: Trios For Flute, Clarinet and Computer* on Ravello Records in July. May also premiered his work *Unset* in August 2015 which features his custom designed portable computer music systems called "ESCAPE units" accompanying Donald Judd's *15 untitled works in concrete* at the Chinati Foundation, Marfa, Texas.

Jerry McCoy led a sing-in of Mozart's *Requiem* for the Texas Choral Directors Association (TCDA) summer conference in 2014. The performance ensemble, sponsored by TCDA and Texas Orchestra Directors Association, was comprised of approximately 400 singers and an orchestra of 40 players.

Mark McKnight and **Margaret Notley** co-hosted the 2014 spring meeting of the Southwest Chapter of the American Musicological Society in the Forum of

Willis Library at UNT. Notley also was awarded a travel grant for a project and reviewed Robert Pascall's book *Brahms beyond Mastery*. Additionally, Notley received funding from the Franklin Research Grant program in March 2015.

Felix Olschofka was a featured guest artist in the Blue Candlelight Music Series and was a featured guest artist in the 2015 Kansas Wesleyan University International String Extravaganza, a partnership between KWU and the University of Kansas. Olschofka was selected as one of two guest artists for the Pew Master Teacher Residency Grant at Grand Valley State University (Michigan). He also was invited to adjudicate the Musical Merit Foundation of Greater San Diego Competition.



Kimberly Cole Luevano



Margaret Notley



Felix Olschofka

Undergraduate student **Henry Beal** was mentioned in an NPR feature because of his performance on bass for the *House of Cards* main title track, and in many episodes. Henry's father is the composer for this popular television series, and Henry often records music for the show in his UNT dorm room.

Clare Carrasco (MM '08), a PhD student in musicology, won a short-term research grant from the DAAD (German Academic Exchange Service) for her dissertation, which allowed her to conduct research in Hamburg and Berlin from February through July 2015 under the musicologist Friedrich Geiger. She was also one of three people given the AMS-50 Fellowship, a prestigious grant from the American Musicological Society.

Joel Auringer's article "Free Improvisation and the Studio Instructor" was published in the fall 2014 *National Association of College Wind and Percussion Instructors Journal*. He is currently a doctoral student in clarinet performance.

Justin Binek, doctoral jazz vocalist, presented "Successful Practice Room Strategies for Vocal Improvisation" at the 2015 Jazz Education Network in San Diego, California in January.

Doctoral student **Bryan Burns** (MM '09, BM '08) was invited to lecture on J.S. Bach and the implications of rhetorical analysis and interpretation at the Guitar Foundation of America Convention and Competition June 26.

Daniel Chapa (MM '10) accepted a job with the Air National Guard Band of the Southwest (also known as the 531st Air Force Band). Daniel is also a doctoral student in euphonium performance at UNT.

Musicology master's student **Abigail Chaplin-Kyzer** gave a paper titled "Constructing the Ivory Tower: The

Composers' Collective on the State of Music in 1930s America" at the national meeting of the Society for American Music in Sacramento on March 5.

Lizeth Dominguez presented her paper "Parrandera, Rebelde, y Atrevida: Jenni Rivera and the Performance of Masculinity" at the Southwest Chapter for the Society for Ethnomusicology conference and meeting at the University of Colorado in Boulder in March.

Amanda Ekery went through a rigorous and competitive audition process to receive a highly coveted spot in 2015 to participate in the John F. Kennedy Center for the Performing Arts-Betty Carter's Jazz Ahead program.

Julianna Emanski (MM '11), a DMA student in vocal performance, produced and sang in multiple performances in Seattle of Handel's "Ode for St. Cecilia Day" with the Queen City Musicians in January.

Doctoral student **Lauren McNeese Feldman** (BM '98) covered the role of Venus in Chicago Lyric Opera's production of *Tannhäuser*. She also has been engaged by the San Diego Opera to perform the title role in Rossini's *La Cenerentola* in the fall of 2016.

Kimary Fick presented her paper "Anna Amalia's Aesthetics: Understanding the Experience of Music through the Ideal Musikkennerin" at the Hochschule für Musik Franz Liszt in Weimar, Germany, in January. She also had a proposal accepted by the American Musicological Society, which was presented at the national conference in November 2015.

Melissa Fuller, master's student in clarinet performance, accepted a position as Education and Community Programming Assistant for the Houston Symphony in January 2015.

Doctoral student **Liudmila**

Georgievskaya was awarded a Bronze Medal for her Beethoven/Schumann CD released by Odradek Records and a Silver Medal in the Instrumental Performer category by Global Music Awards.

Undergraduate **Kyle Gordon** received an award from *DownBeat Magazine* for the Best Jazz Big Band Arrangement at the undergraduate college level for his arrangement of Billy Strayhorn's "A Flower is a Lovesome Thing."

Ronald Harris has been selected as a finalist in Chanticleer's Student Composer Competition for his choral work *On My Soul*.

Doctoral student **Aaron Hedenstrom** (MM '13) received the \$5,000 inaugural BMI Future Jazz Masters scholarship in 2015 along with a trip to New York City to accept the award at the Jazz Masters Luncheon. Aaron's new album was released in 2015 on Shifting Paradigm Records. He also became a Buffet Group USA, Keilwerth Saxophone Artist.

Jennifer Hill was one of ten composers selected for participation in the Next on Grand: National Composers Intensive, sponsored by the Los Angeles Philharmonic.

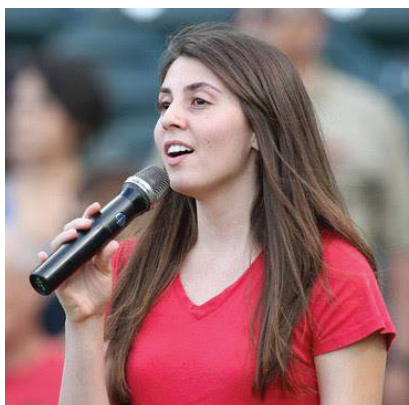
Keith Karns had his work selected for the Jazz Education Network Student Composition Showcase, which took place in January during the Jazz Education Network annual conference in San Diego.

Arsentiy Kharitonov (MM '12, GAC '10) toured China and South Korea, performing as piano soloist and in collaboration with violin faculty member Julia Bushkova. He also conducted masterclasses and taught in Daegu and Seoul, South Korea.

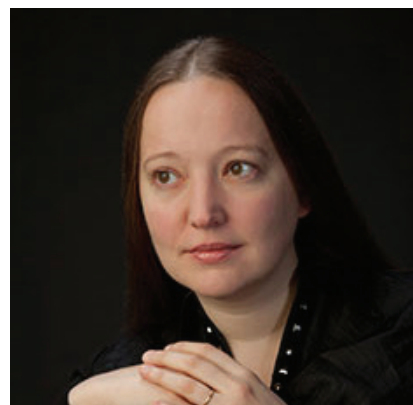
Myung-ji Lee, a doctoral pianist, won first place in the American Protégé International Competition of



Clare Carrasco



Amanda Ekery



Liudmila Georgievskaya

Romantic Music in 2014 and she was a representative of the Southwestern Region at the national convention of NANM in July in Washington, DC, competing against 4 other finalists from around the country.

The members of the Center for Chamber Music Studies Woodwind Quintet, **Hannah Leffler, Cheyenne Bland, Jongyeob Kim, Jorge Cruz** and **Matthew Croft** were finalists in the Plowman Chamber Music Competition and Fischhoff National Chamber Music Competition.

Eric Leise was the winner of the National Flute Association Masterclass Competition.

DMA student **Albert Lo** has accepted the Director of Bands position at University of Texas at Brownsville.

Guitarist **Stephen Lochbaum** won multiple awards such as first prize at the Texas A&M International Guitar Competition in November 2014 and first prize in the Louisville International Guitar Competition.

Doctoral pianist **Eldred Marshall** was guest conductor with the Vidin Philharmonic Orchestra in Vidin, Bulgaria, as well as guest conductor of the Black Sea Philharmonic in Constanta, Romania.

Jessica Morel accepted the positions of Director of Orchestral Activities at the University of Evansville (Indiana) and Conductor of the Evansville Philharmonic Youth Orchestra.

Aaron Olguin won the double bass division of the American String Teachers Association National Solo Competition. He also received the Honorable Mention Prize at the Sphinx Competition in Detroit.

Doctoral student **John O'Neal** accepted the Assistant Professor/Director of Percussion position at Fort Lewis College in Colorado.

Justin Pierce (MM '12), currently pursuing his doctoral degree at UNT, joined the faculty of Oklahoma Baptist University as assistant professor in instrumental music (saxophone).

Master's student **Brittany Primavera** (BM '11) won the 2015 Jean Louise Martin Performance Scholarship and Mabel Henderson Memorial Grant for International Study from the Mu Phi Epsilon Foundation to fund summer study in France at the Nice Summer Academy.

Doctoral musicologist **Andrea Recek** was awarded an International Dissertation Research Fellowship from the Mellon Foundation, which will fund nine to twelve months of dissertation research in France.

Corey Robinson was invited to perform at the World Saxophone Conference this summer in Strasbourg, France to showcase his composition, *Sen[ri]ght Sonata* for soprano saxophone and marimba.

Nathan Ryland won third prize in the Los Angeles International Liszt Competition. He also performed with the UNT Symphony Orchestra and was a finalist in the Dallas Chamber Symphony International Piano Competition.

Clarinetist **Sarah Seagraves** was selected to receive the Clara Freshour Nelson Music Scholarship from the Texas Association of Music Schools.

PhD composition student **Michael Smith's** work *Mimesis* was premiered in Perth, Australia by the Quanta Quartet during their August 2014 Australian tour.

Peter Steenblik, DMA student in choral conducting, accepted the position of Director of Choral Activities at the University of West Florida.

Matthew Stump was selected as a member of the prestigious Adler Fellowship Program to cover leading roles and sing supporting roles on the

main stage of the San Francisco Opera, the sponsoring arts organization.

José Torres presented a paper entitled "Musical Hybridity of 'Mariachi': Campanas de America" at the Society for Ethnomusicology annual meeting in Pittsburgh.

In March 2015, undergraduate pianist **Nuno Ventura de Sousa** was one of the finalists in Las Vegas for the MTNA Young Artist Competition.

Brendon Wilkins was named the 2015–16 Presser Undergraduate Scholar at UNT, the highest undergraduate honor in the College of Music. He also won the National Flute Association's Jazz Flute Masterclass Competition.

Doctoral student **James Yakas** (BM '00) accepted a percussion faculty position at the Vandercook College of Music.

Li Zhi Yeoh (MM '06), currently a doctoral student in horn, accepted a position as head piano technician at University of Nebraska-Lincoln.

Undergraduate drummer **Matthew Young** completed a tour of Iran as a member of alumnus Bob Belden's band. They were the first American group to tour the country since the 1979 revolution and were featured in the *New York Times* due to their endeavors.

Drew Zarembo (MM '15, BM '13) won the \$10,000 first prize in the Sherman/Barsanti Inspiration Award for his work as founder/composer for the Unity Orchestra and was also chosen to participate in the Betty Carter's Jazz Ahead program (JFK Center for the Performing Arts).

Doctoral pianist **Daniel Zelibor** (MM '14) released an album on Toccata Classics of Alexandre Tansman's piano music. He also won first prize in the Los Angeles International Liszt Competition.



Stephen Lochbaum



Matthew Stump



Daniel Zelibor

Year in Review



■ The **UNT Opera** presented full productions of *The Merry Widow* and *Tales of Hoffmann*, and a concert version of *Barber of Seville*.

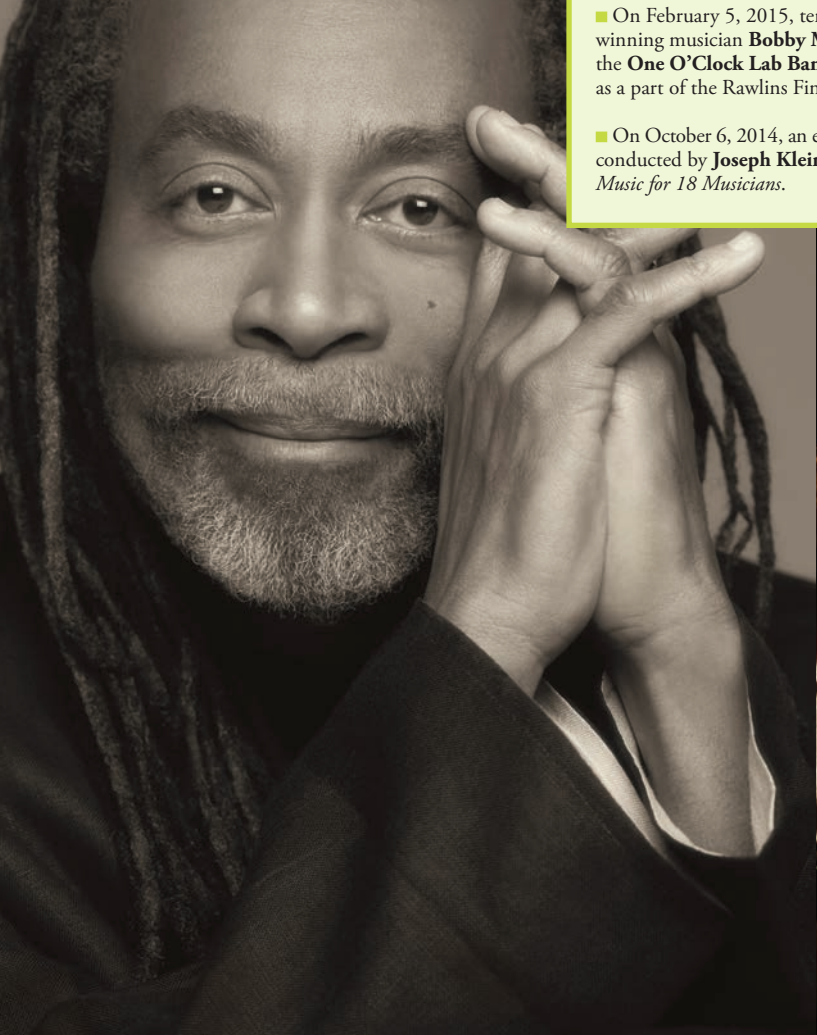
■ On November 21–22, the UNT Division of Composition Studies and Center for Experimental Music and Intermedia hosted the 14th annual **Electric LaTex Festival**, featuring multi-media works from schools in Louisiana and Texas.

■ On April 16 and 17, 2015 The **One O'Clock Lab Band** and the **UNT Jazz Singers** celebrated the music of Gene Puerling, whose collection of scores and arrangements was donated to the UNT Music Library in fall 2014.





- The UNT harp studio received a donation of four historic harps from UNT alumnus **David Williams** in fall 2014.
- The Prague-based **Škampa String Quartet** visited UNT for a concert and masterclass, and toured Texas as part of UNT's continuing partnership with the Czech Educational Foundation of Texas.
- On February 5, 2015, ten-time Grammy-award winning musician **Bobby McFerrin** performed with the **One O'Clock Lab Band** to a sold out audience as a part of the Rawlins Fine Arts Series.
- On October 6, 2014, an ensemble of UNT students, conducted by **Joseph Klein** performed Steve Reich's *Music for 18 Musicians*.



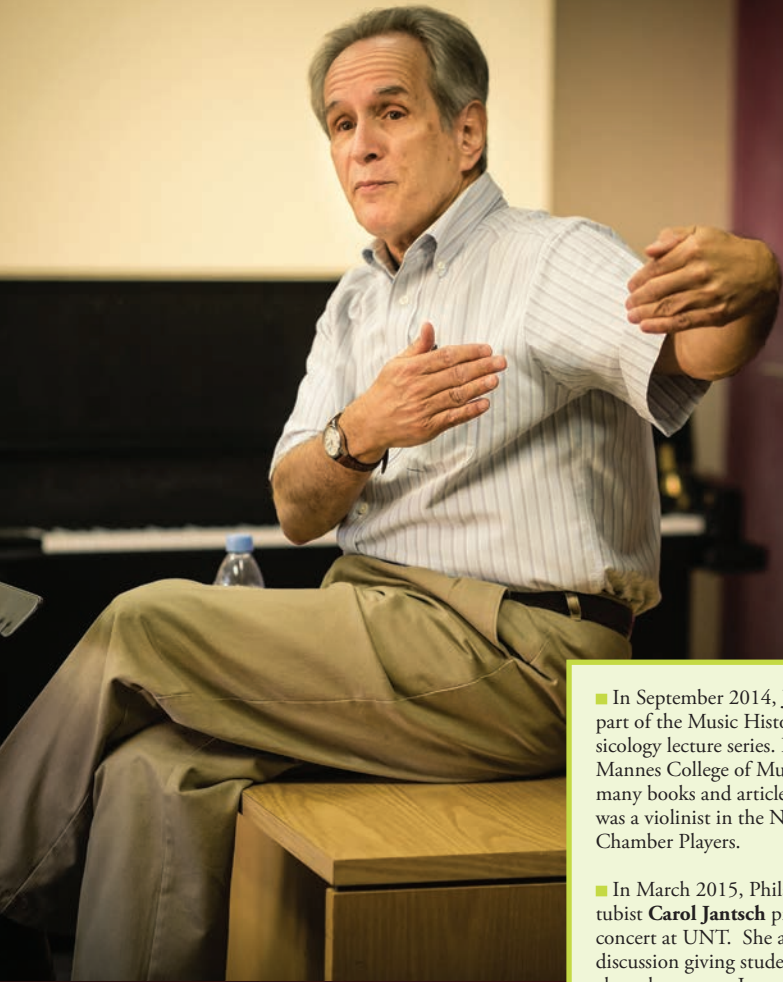


■ The **Baumer String Quartet** joined UNT faculty and students in performances as part of a weeklong residency in February 2015. Acknowledged as one of the finest, young quartets in the country, the members of the quartet pursue parallel careers as international soloists, leaders and principal players of world-class orchestras, as members of eminent chamber groups, and as tutors and professors of music.

■ The **North Texas Wind Symphony** performed *Anna's Way: From Inspiration to Artistry* with acclaimed bassist **Barry Green** and alumna soprano **Jennifer Ciobanu**.

■ After the 2013 concert was canceled due to inclement weather, the **One O'Clock Lab Band**, directed by Jay Saunders and the **UNT Jazz Singers**, directed by Jennifer Barnes joined together in *Sounds of the Holidays* on December 6, 2014.





■ In September 2014, **Joel Lester** visited campus as part of the Music History, Theory and Ethnomusicology lecture series. Lester served as dean of the Mannes College of Music for 15 years, has written many books and articles on form and analysis, and was a violinist in the Naumberg winning Da Capo Chamber Players.

■ In March 2015, Philadelphia Orchestra principal tubist **Carol Jantsch** presented a masterclass and concert at UNT. She also participated in a group discussion giving students the opportunity to ask about her career. Jantsch won her position in 2006 while still a senior at the University of Michigan, becoming the first female tuba player in a major orchestra.

■ In March 2015, a group of legendary trumpet players joined the Dallas Symphony Orchestra and **One O'Clock Lab Band** to present "Cancer Blows," an event presented by the Ryan Anthony Foundation to raise awareness and funds for cancer research.





A Tribute to George Morey: A UNT Legacy

By Erin Lancaster

Over the past 125 years at UNT, many people were instrumental in transforming the college into the comprehensive institution it is today. Dedicated faculty, staff and administrators have built upon the legacies of others coming before them, making lasting impacts and turning passion and ideas into successful realities. These individuals are the heart of our story and driving force of our evolution.

Mr. George E. Morey is one such individual. George was an influential professor and mentor, teaching composition and flute. Throughout his distinguished 33-year career at UNT, George was also a dedicated family man. He also conducted the UNT Symphony Orchestra for 25 years and played viola in the Faculty String Quartet.

He and his wife Pat, a piano teacher, imparted the value of education, music and community to their five children, all of whom graduated from North Texas State University: George Patrick (MBA '73, '69), Bridget (MED '73, '70), Michael (MMED '78, BS '73), Katherine (BM '76) and Margaret (BS '83). That same joy for music passed to the third generation of Moreys: Grandson Matthew Morey (BM '10) earned his bachelor's in jazz performance, and grandson Michael Morey Jr. (DMA '11) is currently pursuing

a PhD in musicology. Of Pat and George's 17 grandchildren, a total of 9 have attended UNT.

"Mom and Dad loved learning, travel and music," remembers daughter Margaret Morey Payne. "My mother often accompanied my father as he played his flute or viola. Our beagle, Hans, added his own tune by howling in the background. And that, combined with teenagers who loved all kinds of music, made for a musically diverse home." George Patrick Morey, a retired executive, reminisces, "We all went to North Texas, not just because it made economic sense with five kids, but because North Texas is a first-rate university. My education has blessed my life." He and his wife, Nesha Stone Morey (BM '73), as well as five other members of the Morey family, have continually given scholarships to UNT in music and business, nearly half a million dollars to date.

In November 2014, grandson Michael Morey Jr. organized a tribute concert featuring world premieres of many of his grandfather's formerly unknown works. The following article is Michael's personal account of the experience of compiling, editing and organizing the concert, which revitalized a rather unknown portion of George Morey's musical legacy.

A Grandson Reflects

By Michael Morey Jr.

I remember asking my grandmother if my grandfather, George Morey, wrote any music. She sent me a bundle of manuscripts, mainly individual parts to pieces that he had written during his time at UNT. I was blown away. Granddad didn't talk about his compositions with our family and it was not his main focus as a professional musician. I knew then how special these manuscripts were and that we had an opportunity for both my family and the College of Music to understand and experience another side to George Morey's legacy as a teacher, performer and – as we know now – a composer.

Granddad's works reveal an exceptional level of compositional craftsmanship, an avid interest in early music and a unique performer/composer aesthetic. The manuscripts exposed often-virtuosic writing and further investigation suggested that much of his music was probably composed for UNT faculty gatherings. Granddad saw composition as an intellectual leisure activity – a hobby ultimately experienced socially with close friends and colleagues, bringing people together.

George Morey's legacy rests largely in the memories of the colleagues, family and friends who knew him best. Morris Martin, now retired, was the head librarian at the UNT Music Library for over 40 years and said that George was "the most brilliant man I've ever met." The November 2014 tribute concert gave audience members the rare opportunity to experience that brilliance directly.

I am overwhelmingly grateful for the support and encouragement I have received throughout this six-year journey. Without the help of Dean James Scott, professors Joseph Klein and Mary Karen Clardy, and many others, the tribute concert would not have come together in such a successful way. Students and professors alike helped to create the positive collaboration that was especially rewarding for all involved.

What a joy to see Granddad's friends, family and colleagues contribute to sharing his legacy with a new generation of musicians and music-lovers. As time goes on, my hope, and that of my family, is that George Morey's life and music will continue to impact and inspire for generations to come.





The Power of Music

is changing our communities, and our communities are changing the world.

By Erin Lancaster

“It is critically important that we, as an institution, celebrate our graduates who overcome adversity and then go on to help alleviate adverse conditions in their communities.”

— James C. Scott, Dean,
UNT College of Music

Although South Africa celebrated 20 years of democracy in 2014, the country is still plagued by the effects of 46 years of apartheid and its precursors on its social and educational policies. Under the old regime’s leadership, educational resources were distributed disproportionately by race. The problem of inequitable funding of schools can still be felt in non-white areas, and this includes funding for music programs. Though music has been allowed in mainstream curriculum since 1994, many schools still do not have music programs due to lack of facilities and funding. **Karendra Devroop** (PhD ’01) has created a program to bring music into resource-poor South African schools to inspire a new generation of students.

Karendra Devroop grew up in South Africa with four siblings. His father died when he was 11 years old and his mother worked in a factory to support the entire family. Karendra’s

The UNT College of Music focuses on providing a comprehensive education that gives students the knowledge, skills and experiences necessary for professional life as musicians and encourages students to think creatively about how to apply those hard won competencies to their careers.

Because of its size and the breadth of its programs, the College of Music has an extensive network of alumni. These musicians, scholars and educators come from diverse backgrounds and practice their craft in all corners of the globe.

In the pages that follow, we feature the stories of three alumni who are using their musical training as tools for social change. We celebrate the visionary accomplishments of these alumni who are changing the world by inspiring, unifying and uplifting their communities through the power of music.

mother expected him to pursue a career that would earn him a secure living, but Karendra’s dream was to study music. He worked and saved in order to finance his education and earned his bachelor’s and master’s degrees in music at the University of Kwa-Zulu-Natal in South Africa. After completing these degrees, he decided he wanted to continue broadening his horizons and gain an international perspective through further studies.

“Throughout my life I had this one burning desire... to study in the United States,” says Karendra, and after nearly a decade of applying for financial support to study in the U.S., his dream was realized with the help of the Fulbright Program. Three years later, Karendra received his Ph.D. in music education with a jazz emphasis at UNT and went on to serve as assistant professor of music at Elizabethtown College in



Karendera Devroop

Pennsylvania.

In 2008, Karendera's desire to have an impact on the lives of impoverished children in his home country began. While still in the United States, he established the South African Music Outreach Project (SAMOP) to promote music education in his South Africa which was still struggling from the lingering effects of apartheid.

To assist the recovering country, Karendera and SAMOP exported donated instruments from the United States for use in South African schools and worked to establish sustainable music programs at multicultural, disadvantaged high schools, particularly in the Kwazulu-Natal province.

In 2010, Karendera left the United States and returned to South Africa to teach at North-West University as professor of music and director of the School of Music. In 2012, he was appointed professor of music at the University of South Africa (UNISA), Pretoria, where he also serves as the director of the UNISA Music Foundation.

Since founding SAMOP, Karendera and his team have built and established concert band programs at three schools. They also have conducted follow-up research, which has been published in multiple scholarly journals. These findings are influencing music education curriculum development in international institutions of higher learning as well as impacting music educators' approach to teaching music to impoverished urban cultures worldwide.

The music programs were very successful and participating students showed increased motivation, better attitudes and improved social skills. Many of the students went on to study music at the collegiate level, an unexpected result that may create a new era of music education in South Africa possible.

On May 20, 2015, saxophonist, arranger, composer, bandleader, and producer **Bob Belden** (BM '78) died of a heart attack at the age of 58. Just months before his passing, Belden and his bandmates in Animation became the first American musicians to perform in Iran since the 1979 Iranian Revolution. After the spark of an idea, and over a year of work connecting with delegates tied to Iran, Bob and the group brought all-American jazz to a sold-out crowd in Tehran's Vahdat Concert Hall as part of the Fajr International Music Festival.

The tour, organized by the non-profit organization Search for Common Ground, which encourages cross-cultural ties between Iran and the United States, was a whirlwind, six-day trek across Iran. Officials accompanied Belden and the band to various private events leading up to the public concert.

Despite the political tensions between Iran and the United States, a spirit of unity defined the tour. The band met and engaged with a multitude of Iranian citizens interested in exchanging cultural knowledge. Animation drummer and current UNT student Matt Young stated "...it was amazing. We were exactly the same. We wanted the same thing in terms of the artistic aspects of culture and our values as people were aligned."

Those close to Bob say that he was overjoyed with being a cultural ambassador in Iran. He believed that the trip made a true impact on the interactions of our two societies – not only through the trip itself, but also through a documentary being made about the tour. The film's director, Foad Farid, stated in a recent *Chicago Tribune* article about the project, "I like to call it music diplomacy: to be able to bring our nations together."

Young said in a recent interview that Bob "was always thinking of outlandish ideas and concepts and would do everything he could to figure out how to bring them to fruition. He was fueled by the desire to bring people together who, in our generation, would not normally connect."

Bob Belden's life demonstrated that music can be the vehicle for this dream to become a reality. Bob showed the world that people are people, no matter from where they come, no matter what they believe and no matter the political climate. This historic trip gives hope that unity and peace are truly attainable.



South African Music Outreach Program

As musicians, we have long touted the benefits of studying music - the undeniable impact it has on cognitive development, especially language and literacy; the benefits to socialization as students work towards common goals and participate in group problem solving; and the development of a heightened sense of personal responsibility, self-discipline, and self-confidence. In his music program called Soundscapes, **Reynaldo Ramirez** (BM '00) and his colleagues are using a version of *El Sistema* to offer young children in Virginia musical training at an early age and strengthen the lives of at-risk youth.

In 2009, Reynaldo Ramirez left a successful career as an education director, first for the Virginia Symphony Orchestra and later the Baltimore Symphony Orchestra, in order to start *Soundscapes*, an *El Sistema*-inspired program based in Newport News, Virginia. Now, children in the program are not only having fun learning music, but they are also academically performing 17-23% better than their peers.

Rey is not only directly involved in making positive change in his own community, but he is also creating a ripple effect on the national scale. He is currently the treasurer of *El Sistema USA* and a co-facilitator at the *Take A Stand Conference* in Los Angeles and the *Social Action Through Music Symposium* in Philadelphia.

The *El Sistema* approach to music education originated in Venezuela in 1975. Its founder, José Antonio Abreu started

the program with the twin goals of establishing global access to a high quality musical education for all Venezuelan children without regard to their economic status, and using musical training as a tool for transformation in the lives of the poorest of the poor. The program started with 11 students and has grown to include more than half a million children annually within Venezuela. Outside of Venezuela, programs inspired by *El Sistema* have been established in more than 50 countries.

“The way that *Soundscapes* and other *El Sistema* programs see impact,” says Ramirez, “is that a child, starting in first grade, is able to begin practicing scaling the ‘mountain’ we call music making. There will be successes and failures, but through the process they will build the skills – the determination – needed to break out of the cycle of poverty.”

Beyond his work with *Soundscapes*, Rey has established *El Sistema Solutions*, a consulting firm that helps establish new *El Sistema*-based programs around the country. Since 2009, the number of new programs has grown from 4 to 117, and in 2015, over 28,000 children will be reached. Though a small number compared to the number of children in poverty who need help, these programs have grown exponentially from the 1,200 students involved in *El Sistema*-based programs in 2009. It is clear that the movement to uplift young students in poverty in the United States through music has begun, and Rey’s mission is working.



Reynaldo Ramirez (BM '00) and his colleagues are using a version of *El Sistema* to offer young children in Virginia musical training at an early age and strengthen the lives of at-risk youth.

Retired Faculty Leave A Lasting Legacy On The College of Music

Professor – it’s more than a title – more than a career. For College of Music faculty, their students are their family, the walls of the Music Building are their second home, and their course subjects are their passions. Just as our students and alumni warmly reminisce on the friendships and experiences that transpire throughout their college days, retired faculty members reserve a special place in their hearts for the people and memories that transformed their lives.

In the 2014–2015 academic year, three retired faculty members decided to make significant gifts to the College of Music in support of the students they loved so much. Jim and Cheryl Gillespie, Eva and Harold Heiberg, and Deanna Bush have named the College of Music as a beneficiary in their estate plans, leaving much of their estates to our musical community. Their planned gifts are designated as follows:

The James and Cheryl Gillespie Scholarship in Clarinet

The James and Cheryl Gillespie Fellowship in Clarinet

The James and Cheryl Gillespie Visiting Artists Endowment Fund

The Harold Heiberg Voice/Accompanying Scholarship

The Ralph W. Bush and Pauline H. Bush Professorship in Music History

The Ralph W. Bush and Pauline H. Bush Doctoral Fellowship in Music History

So what exactly inspired these generous retired faculty members?

For Harold and Eva Heiberg, Harold students were their extended family, and their decision to endow was prompted by a desire to support exceptionally talented vocalists and accompanists.

Deanna Bush, emerita professor of music history, is passionate about supporting music history students, the program and

honoring her parents, Ralph and Pauline.

Jim and Cheryl explained, “It was such a pleasure to work with our students. We are so pleased that we now are able to support them.”

A planned gift is a wonderful way to make a substantial contribution to the UNT College of Music regardless of your current on-hand cash. Many alumni, faculty, staff and friends of the College of Music opt to make a gift of a will, trust, estate, or life insurance policy as a way of making a large gift without writing a check.

Planned giving allows for any household budget to leave a lasting legacy on the UNT College of Music. Interested in making a planned gift to the UNT College of Music? Please contact Alan Klaas, Senior Director of Development, at 940-369-7979 or Alan.Klaas@unt.edu.



Join the UNT College of Music Alumni Society

The UNT College of Music is thrilled to have launched this program, and we’re fully-dedicated to becoming an important influence in your life far beyond graduation. The College of Music Alumni Society, in collaboration with the university’s Alumni Association, seeks to serve our alumni through:

- Networking and professional development opportunities
- Engaging, educational events and workshops
- E-blasts to provide frequent updates on College of Music news, activities and programs
- Social media engagement to help alumni reconnect with college friends and share exciting life news
- And keep you posted on upcoming reunion opportunities!

Benefits include exclusive events, special discounts at local hotels and restaurants, and leadership and/or volunteer opportunities. **Interested in learning more? Make sure your contact information is up-to-date!**

To update your contact information, contact:
 Erin Smith
 Development Associate, UNT College of Music
 Erin.Smith@unt.edu
 (940) 565-2243

1960s

David Britton (BM '67) is the vocal coordinator at Arizona State University.

Joseph Evans (BM '67) is the voice division chair at University of Houston.

Henry Price (BM '67) serves as coordinator for voice at Pepperdine University.

Jim Van Zandt (BM '66) retired in June 2015 after 48 years as a music educator.

1970s

Elisabeth Adkins (BM '78) has joined the violin faculty at Texas Christian University.

Joe O. Barrera (MM '76) composed the music for the documentary *South Texas Gentle Men of Steel - Los Padres* which won 2 awards at the IndieFEST Film Awards.

Don Glanden (BM '75) is the head of graduate jazz studies, Theory Department co-chair and coordinator of the Piano Department at the University of the Arts in Philadelphia. He produced and directed *Brownie Speaks: A Video Documentary: The Life, Music, and Legacy of Clifford Brown* which was released in 2014.

R. Gary Langford (MM '71) was honored by the Florida Bandmasters Association with induction into its Roll of Distinction.

UNT President Neal Smatresk conferred bachelor of music degrees on **John and Lindy Rydman** (BM '72) in May 2015. The couple was unable to attend their commencement ceremony in 1972 because of schedule conflicts as they began their work to help build their family business, Spec's Family Partners.

Stephen Town (MM '77, BM '74) was a visiting research fellow at Clare Hall (University of Cambridge) in Spring 2014.

1980s

Everett Harp (BM '83) became the inaugural inductee of the Hall of Fame for

the High School for the Performing and Visual Arts Jazz (Houston).

Rudresh Mahanthappa ('88-'90) released an album *Bird Calls*, a tribute to Charlie Parker, on the ACT Music label.

Warren Sneed (BM '83) currently serves as director of the High School for the Performing and Visual Arts in Houston.

Mark Spicer (MM '90, BM '87) is currently completing a three-year term as associate editor for *Music Theory Spectrum*.

John Wasson (MM '83, BM '80) had his big band arrangement of Juan Tizol's "Caravan" used in the movie release *Whiplash*.

Stephen Wolfenbarger (DMA '89, MM '82) was named the "2013 Michigan Professor of the Year" by the Carnegie Foundation for the Advancement of Teaching and the Council for the Advancement and Support of Education.

1990s

Madeline Adkins (BM '98) currently serves as concertmaster for the Utah Symphony.

Kenneth Prouty (MM '97) has been named editor-in-chief of *Jazz Perspectives*. **Paul Engle** (MS '95) serves as book review editor.

Michael Waldrop (DMA '99) is a professor of percussion at Eastern Washington University and has a new big band CD. The band includes current UNT jazz studies faculty members and UNT alumni.

Aaron West (PhD '08, MM '97) wrote the book *Sting and The Police: Walking in Their Footsteps*.

2000s

Violist **Raquel Bastos** (GAC '08) performed at the 42nd International Viola Congress held in Porto, Portugal.

Will Campbell (BM '00) is co-leader of the Unhinged Sextet, which just released a CD entitled *Clarity*.

Sarah Marsh Canning (BM '09) won the principal clarinet position with the Tucson Symphony.

Amy Sexton Coelho ('03-'04) was appointed flute instructor at Texas Woman's University in Denton, Texas.

Andrew Dahlke (DMA '03) recently released a double CD recording of Bach's solo cello suites on saxophone along with his own edition of the printed music.

Fouad Fakhouri (DMA '06) received the honorary title of Doctor of Humane Letters by Methodist University in Fayetteville, North Carolina.

Composer **Yo Goto** (MM '06) was awarded a grant from the American Harp Society to compose a piece for harp and piano. This composition will be premiered by *Mystère*, the duo formed by pianist **Mei-En Chou** (MM '08) and **Linda-Rose Hembreiker** (MM '04).

Josh Hanlon (MM '06) joined the faculty of Tarleton State University as visiting assistant professor of music.

Carolyn Keyes (MM '08) joined the faculty of Cameron University in Oklahoma, teaching flute and music appreciation.

Elainie Lillios (DMA '00) was awarded a Fulbright Scholar grant to teach and compose at the Municipal Conservatory at Thessaloniki, Greece.

Mark McCrory (MM '05) made his European debut with the Teatro dell'Opera di Roma as Marco in William Bolcom's *A View from the Bridge*.

Brandon McLean (BM '05) has been appointed principal bass of the Colorado Symphony.



R. Gary Langford



Madeline Adkins



Armando Portillo

Armando Núñez Portillo (MM '05) is the artistic director of the IV Festival de Jazz Chihuahua, Mexico.

Brad Allen Williams (BM '03) released his debut LP *Lamar* in September 2015. His album was reviewed by writer Nate Chinen of the *New York Times*.

2010s

Lucas Borges (DMA '14) joined the faculty of Ohio University as assistant professor of trombone.

Arjun Chandrasekaran (BA '13) has been working with award winning composer/arranger A. R. Rahman in India for the past year. He was invited to India to coach, arrange and perform a cappella choral music.

Da Jeong Choi (DMA '11) presented the world premiere of her musical *Who Am I?* featuring the Southwestern Chamber Chorale of Southwestern Baptist Theological Seminary.

Pete Clagett (MM '12) and **Roberto Verastegui** (BM '11) performed with the late UNT Distinguished Alumnus, Bob Belden and his band Animation at the 30th Fajr International Music Festival in the Iranian capital Tehran in spring 2015.

Sarah Cooper (BM '14) was appointed director of music at Jordan Middle School in Northside ISD in San Antonio.

Yang Ding (DMA '15) was appointed as Assistant Professor of Piano at the Zhejiang Conservatory of Music in Hangzhou, China.

Cody Forrest (BM '10) was a recipient of a 2014 ASCAP Morton Gould Young Composer Award.

Nathan Frank (DMA '14) is the founder of a new professional choir, The Choral Pickup. In August, Frank began service as director of music at one of the largest Methodist churches in Atlanta.

Addison Frei (BM '14) released *Intentions*, his debut album as a soloist in October 2014. In spring 2015, he completed a

tour as part of the silver prize from the American Jazz Pianist Competition.

Christian Gonzalez (MM '13) was appointed assistant director of bands at Timberview Middle School in Keller ISD.

JaRod Hall (BM '14) was appointed assistant director of bands at Berkner High School in Richardson, Texas.

Colin Hill (BM '10) was appointed assistant professor/director of percussion at Tennessee Tech University.

Tyler Kennamer (BM '13) won a position with the United States Air Force Academy Band in Colorado Springs.

Yu Wei Hung (GAC '11) was appointed to the bass section of the Taipei Symphony Orchestra.

Double bassist **Christopher Kim** (BM '10) received a one-year appointment with the Oregon Symphony.

Julee Kim Walker (DMA '13) has been promoted to assistant professor of flute at Texas A&M University-Commerce.

Daniel Kirkpatrick (BM '10) won the principal timpani position with the Greenville (South Carolina) Symphony.

Cameron LaBarr (DMA '11, MM '09) and **Brian Schmidt** (DMA '12) were part of the delegation to Sweden for the American Choral Conductors Association's International Conductor Exchange Program.

Vocalist **Jimin Lee** (MM '13) released her debut album, *Lasting Fragments*.

Jesse Orth (DMA '15) was appointed full-time visiting professor of tuba and euphonium at the University of Northern Iowa School of Music.

Kara Ortiz (BM '13) became the director of the orchestra program at Harpool Middle School in Denton, Texas.

Alejandro Palma (BM '14) recently won a songwriting contest hosted by

John Legend and the AXE White Label Collective.

David Reinecke (BM '13) won the assistant principal percussion position with the San Antonio Symphony.

Erin Rich (BM '14) was appointed director of orchestras at Diamond Hill Jarvis High School and Meacham Middle School in Fort Worth ISD.

Christina Rusnak (MA '10) was selected by Oregon State Parks to compose a work, *The Life of Ashes*, for the new Cottonwood Canyon State Park.

Aric Schneller (DMA '14) was recently awarded tenure with promotion to associate professor at Sam Houston State University.

Kevin Smith (BM '13) has won a position with the Baltimore Symphony Orchestra where he currently serves as acting assistant concertmaster.

Ashleigh Smith (BM '12) won the 2014 Sarah Vaughan International Vocal Jazz Competition.

Damin Spritzer (DMA '12) is the new cathedral organist & artist-in-residence of cathedral arts at the Cathedral Church of Saint Matthew in Dallas and visiting professor of organ at the University of Oklahoma.

Patricia Surman (MM '03; MM '06; DMA '10) was appointed to the faculty of Metropolitan State University of Denver.

Heather Thayer (DMA '11) was hired this spring to teach music theory and horn at the University of Montana (Missoula).

Jay Alan Walls (PhD '11) was appointed assistant professor of music at Harding University in Searcy, Arkansas.

Angela Winter (DMA '14) has joined the faculty at Adams State University in Alamosa, Colorado as their horn teacher and marching band director.



Da Jeong Choi



Jesse Orth



Ashleigh Smith

Faculty

David Charles McGuire, 92, died on March 27, 2015 in Denton, TX. He grew up in rural northeast Kansas, graduating from Keats High School in 1940. After serving in the Army during World War II he graduated with a bachelor of music education degree from Southwestern College in Winfield, Kansas. He went on to earn a master of music education degree from the University of Michigan and a doctor of music education degree from Indiana University. Before moving to Denton in 1962 where he became coordinator of graduate studies in music education at NTSU, he directed public school bands in Kansas and Colorado and was the director of wind ensembles, percussion ensembles and music education at Beloit College in Wisconsin.

He was voted *Honor Professor* at the University of North Texas and was named professor emeritus by the College of Music upon his retirement in 1987. Southwestern College also bestowed an honorary doctorate on him and inducted him into both the SC Fine Arts and Education halls of fame. He was married to Katherine Elaine Isely for 58 years. Katherine passed away in 2002.

In 2007, he married Ruth Neufeld Cooper Davis, a long-time family friend. He is survived by Ruth, three children and their spouses, seven grandchildren, and three siblings. David was a teacher, mentor and friend to many generations of music educators. He also served as a "bonus" father to many young people. He was very involved at his church.

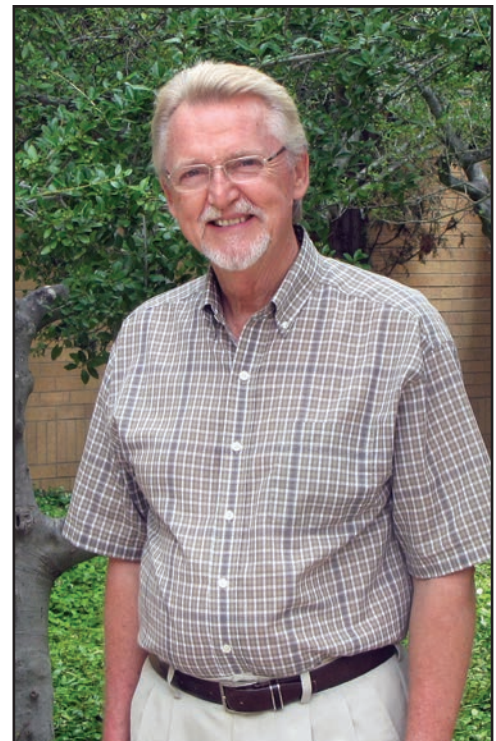
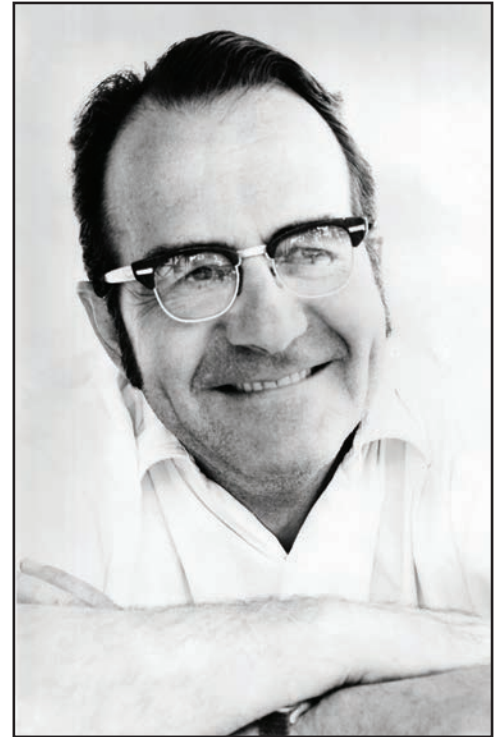
David Hall Sundquist was born in Chicago on July 21, 1941 and lived in Michigan and Kansas. Growing up, David sang and played the trumpet, trombone and tuba, becoming the Drum Major at Topeka High School. He attended Washburn University and became the university Drum Major as a freshman. David later moved to Chicago where he met Dr. Harvey Ringel, who helped him win scholarships at the Chicago Musical College, Roosevelt University. During his final semester, David was drafted to the Vietnam War, in the United States Army Band and Chorus. In 1965, David married Gladys Vacek and had two children. While serving, David sang with opera companies such as the Washington Opera Society, National Symphony, and Baltimore Opera. He also taught voice at the University of Maryland.

Beginning in 1969, David sang with San Francisco Opera's Western Opera Theater for two seasons and freelanced in productions such as *La Bohème*, *Faust*, and *Rigoletto*. From 1974–78 David and family were in Strasbourg, France, where he performed in *Mignon*, *Fledermaus*, and *Salome* and also with the Strasbourg Philharmonic. From 1978–81 he performed in Austria and won 1st place in the Salzburg Opera Film Prize Competition. From 1981–84, he and his family moved to America but David returned to Austria alone in 1984, performing with the Graz Opernhaus. On July 21, 1989, David married Christine Jahn.

David began at UNT in September 1989 and received tenure as Associate Professor in 1995. He continued to perform in faculty recitals and in different cities. In 2000, David was diagnosed with Parkinson's and retired from UNT in 2012. On May 16, 2014, he was diagnosed with esophageal cancer and on August 8, 2015, David passed peacefully with his wife and son at his side. He is survived by many loving family members.

Editor's Note

At the time of publication, the College of Music received notice of the passing of Regents Professor Emeritus Cecil D. Adkins. His passing will be commemorated in our next issue.



Alumni

1940s

Paul V. Anderson (BM '43 Music Education)
died Thursday, July 31, 2014

Jerry Duane (BM '43 Music Education)
died Wednesday, July 23, 2014

J.W. Johnson (MM '43 Music Education)
died Thursday, January 27, 2015

Helen C.S. King (BM '40 Music Education)
died Thursday, October 30, 2014

Lina B. Kirkpatrick (BM '46 Performance)
died Sunday, August 24, 2014

Hiram A. Martin (BM '40 Music Education)
died Wednesday, November 5, 2014

1950s

Ruth C. Farkas (Post-Graduate Studies '52 Music Education)
died Monday, May 25, 2015

Herrold E. Headley (BM '59 Music Education)
died Tuesday, September 16, 2014

Paul E. Knox (BM '55 Music Education)
died Sunday, February 8, 2015

Sarah A. Macina (BM '51 Music Education)
died Friday, January 23, 2015

Richard N. McCree (BM '57 Music Education)
died Tuesday, July 29, 2014

Douglas Wiehe (BM '55 Music Education)
died Sunday, April 12, 2015

1960s

Carole J. Blassingame (BM '67 Music Education)
died Sunday, November 16, 2014

Travis A. Cox (BM '65 Composition)
died Wednesday, January 7, 2015

Toby Guynn (MM '63 Jazz)
died Monday, March 30, 2015

Oran R. Nabors (BM '61 Music Education)
died Sunday, September 21, 2014

Jerrold D. Owens (BM '64 Music Education)
died Wednesday, January 28, 2015

Mai Rosa Bradley Richardson (BM '67 Music Education)
died Monday, July 7, 2014

1970s

James R. "Bob" Belden (BM '78 Composition)
died Wednesday, May 20, 2015

Geoffrey C. Bissett (BM '76 Music Education)
died Tuesday, November 25, 2014

Anna M. Kaeberle (MM '71 Music Education)
died Tuesday, November 18, 2014

Edward L. Krebs (BM '70 Music Education)
died Sunday, June 29, 2014

Carver D. Peavy (BM '70 Music Education)
died Tuesday, March 24, 2015

John M. Pollard (EdD '77)
died Monday, June 30, 2014

Raymond "Ray" Ross Jr. (MM '75 Jazz)
died Monday, February 16, 2015

Carl Seale (DMA '71 Composition)
died Wednesday, September 10, 2014

1980s

Beverly R. Burlingame (BM '80 Music Education)
died Wednesday, September 24, 2014

Marcus S. Dorsey (BM '83 Composition)
died Friday, April 17, 2015

Carole Herrick (DMA '81 Music Education)
died Thursday, August 7, 2014

David A. Tedesco (BM '80 Music Education)
died Friday, October 3, 2014

1990s

Jean Rife (BM '90 Composition)
died Friday, January 2, 2015

Kristen Stauffer Todd (MM '94 Musicology)
died Monday, September 1, 2014

2010s

Jeffrey A. Dacus (BM '11 Music Education)
died Tuesday, July 29, 2014

Lifetime Members – Thank you to all who have made donations to the College of Music. The following supporters have made gifts of \$25,000 or more.

Anonymous (5)	Gene and Bettie Gustafson	Chris O'Donnell
Wilton J. Aebersold	*Anne L. Hall and Anita L. Hale	*Theron and Violet Palmer
Nancy S. Manning Atkinson	*John and Marilyn Haynie	Patsy and Fred Patterson
Larry and *Edna Austin	*Harold and Eva Heiberg	Pamela Mia Paul
James and Estela Avery	William G. Henry	*Martha and *Preston Peak
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Repair The World

Dr. Jerry McCoy

Director of Choral Studies and Regents Professor of Music Dr. Jerry McCoy, retiring after a distinguished 36-year career, delivered the following speech at the College of Music Undergraduate Recognition Ceremony on May 15, 2015.

“...What will your mark on the world be? How will you use what you have learned to change the lives of those around you? Perhaps, to impact the world you must first find your own contentment. The idea of discovering one’s contentment has been at the core of human life for ages. The 13th century Sufi poet Jalal ad-Din Muhammad Rumi wrote:

‘Today, like every day, we wake up empty and frightened. Don’t open the door to the study and start reading. Take down a musical instrument. Let the beauty we love be what we do...’

Rumi’s final line lies at the heart of a musician’s – of an artist’s – hope for success. ‘Let the beauty we love be what we do...’

A friend once shared with me his keys to success and personal contentment: show up (on time), be prepared, do your very best and don’t be tied to the outcome. Following these principles, one may find inner peace and the ability to share it with a world sorely in need. Pass on *the love of what you do*. Love of life, of people, of your art form; love of beauty, peace and community are indeed contagious.

It is important to remember that the path to happiness isn’t the same for everyone and there isn’t just one way to get from one point to another. In my junior year of college, I

dropped out of school to play in a rock-and-roll band on the West Coast, but needing to support my family, I eventually left the band and went to work for the U.S. Postal Service back home in Texas. After the first year of a *real* job, a yen for the studies I’d left behind years before began to grow and crystallize. I went back for my music education degree part-time. During one of my classes, a professor told me I should do something else with my life, that I ‘just didn’t have what it takes.’ Well, I took that teacher’s advice and within the year, I dropped the dream of being a choir director for a second time.

As it often does, life eventually led me back to what I was born to be: a teacher and an artist. After seven years at the Postal Service, I left to pursue graduate degrees in choral conducting at UT Austin. With a good dose of perseverance and the help of many, I am thankful to have spent more than thirty-six years as a successful university choral conductor, having developed and led one of America’s foremost university choral programs, as well as festival, all-state, university and professional choirs in thirty-nine U.S. states and numerous foreign countries.

The lesson I learned is this: the road toward attaining one’s dreams is different for everyone. At a particularly difficult moment of discouragement, my wife presented me with a card, quoting a Chinese proverb that says ‘those who say it cannot be done shouldn’t interrupt the person doing it.’ Even when you deeply want something and life seems to shout a resounding, ‘It cannot be done,’ listen to your heart and find your own path.



"My choir has members from more than ten countries throughout the Middle East and African regions. In some cases, members' home countries have poor political relations or are warring with each other, but students come together as a team and stand side by side to bring beautiful music into the world."

Cari Earnhart (DMA '15), Director of Choral Activities and Assistant Professor of Voice, American University of Sharjah, United Arab Emirates. Dr. McCoy was a mentor for Earnhart during her doctoral studies at UNT.

What is the real calling and responsibility of an educated person, of an educated artist?

Few careers are so well suited to the idea of repairing the world than is a career in music. Whether we teach, perform or compose, we are life changers, which is the real definition of an artist. Our participatory art form is in many ways the most influential in the world. In its myriad manifestations we have the opportunity to shape personal and national character, to enhance communal ethics, to stoke the fires of creativity and self-expression, and to sing into existence a world of unity, justice and hope.

Whether it was playing, singing, composing, or the concepts of study, responsibility and creativity, what you have learned during your time at UNT is an invitation to repair the world around you. Music is your chosen tool for this task. It is your language, your palette and your clay. It is the expression of your soul's need to affirm its being – its need to create and to belong, its need to deepen humankind's spirituality.

I would like to leave you with a passage I came across in Ian McEwan's book, *Saturday*:

"There are these rare moments when musicians together touch something sweeter than they've ever found before in rehearsals or performance, beyond the merely collaborative or technically proficient, when their expression becomes as easy and graceful as friendship or love. This is when they give us a glimpse of what we might be, of our best selves, and of an impossible world in which you give everything you have to others, but lose nothing of yourself. Out in

the real world there exist detailed plans, visionary projects for peaceful realms, all conflicts resolved, happiness for everyone, forever-mirages for which people are prepared to die and kill... But only in music, and only on rare occasions, does the curtain actually lift on this dream of community, and it is tantalizingly conjured, before fading away with the last notes.'

What a beautiful thought this is. But, I disagree with one aspect of McEwan's excerpt and that is the frequency at which this dream of community actually happens. I don't find it to be a rarity at all. I believe it happens in thousands of schools, churches and synagogues, and in band, orchestra, choir, opera and jazz rehearsals and concerts...*daily*.

Thus believing, I read McEwan's passage as a personal and moral charge for musicians, teachers and artists. Our inborn duty to create community in the world should inspire us – indeed require us – to work at a deeper and more committed level than others. Our expressive artistry is a profound gift and to whom much is given, much is required.

So, when you are weary of the rehearsals, the personal practice, the study, the fundraising, the paperwork or the day-long, emotionally and physically draining schedules we maintain, I hope you will always recall today's youthful eagerness and remember this charge: love what you do, persevere, repair the world and let no one tell you 'it cannot be done!'"



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