

Counterpoint— *Music* from North Texas

*Premier issue
Fall 2001*

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Guggenheim

Alumni
Achievements
Jeff Rathbun &
Kris Carter



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Theatre

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Counterpoint

Music from North Texas
 Premier Issue
 Fall 2001

A Composer's Success

Prof. Cindy McTee wins a
 Guggenheim Fellowship

String Project

National grant funds local string program

Early Music

Director charters new territory
 for an old artform

Taking the Stage

Resounding applause for
 UNT Opera Theatre

Alumni Achievements

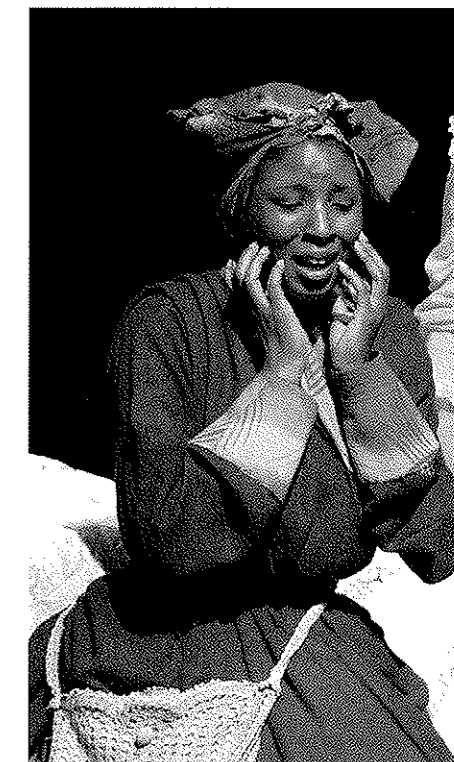
Jeff Rathbun
 Cleveland Symphony's principal oboist
 Kristopher Carter
 Emmy Award-winning composer

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Need for scholarships heightened

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UNT Opera Theatre's production of the
The Crucible, Spring 2001

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 University of North Texas
 College of Music

Editor

Rachel Clarke

Assistant Editor, design & layout

Emily Bryant

Editorial Assistance

Thomas Clark
 James Gillespie
 Linda Strube
 Elida Tamez
 Mignon Wendover

For information contact:

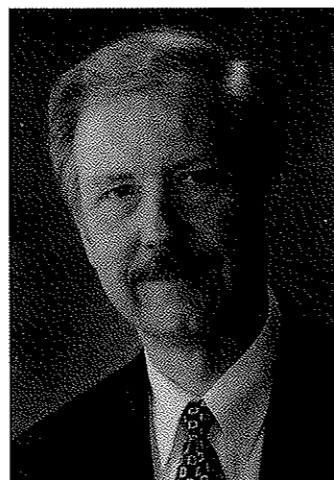
Rachel Clarke
 UNT College of Music
 PO Box 311367
 Denton, TX 76203-1367
 rclarke@music.unt.edu

Message from the Dean

It is with both excitement and humility that I write to greet the alumni and friends of the UNT College of Music as its new dean. The excitement grows with my constantly broadening awareness of the breadth and depth of strengths in the College. The humility comes from my recognition of the immense responsibility for serving our outstanding faculty, staff, and students, maintaining the College's traditions of excellence, and participating in the life of the University as a whole at a particularly dynamic moment in its history. The College has been served well by past leadership, most recently by Tom Clark, whose interim deanship advanced the school significantly. I am in fact indebted to many for the artistic, intellectual, and fiscal health of the school as I dedicate myself to its leadership.

"I never like to forget that as a dean or director I am also a faculty member. Leadership calls for helping people come to an understanding of their own aspirations."

The Denton Record-Chronicle
May 17, 2001



— James C. Scott, Dean

Many opportunities and challenges lie ahead, and this overall health positions us well for meeting them. The combination of the current size of the College and its continuing growth gives it a unique position among leading schools of music. It is very impressive to me that the College mission statement in its first sentence addresses the responsibility to maintain an environment in which every student's fullest musical potential may be achieved. This is a daunting challenge in such a large school. Despite our large number of full-time tenure track faculty, we are dependent for reaching this goal on the quality and dedication of our lecturers, adjuncts, and teaching fellows, and are likely to become more so. We are fortunate to have outstanding individuals contributing to our teaching mission from these positions, and we will constantly work to maximize the effectiveness of our complex ecosystem for student learning.

I know of no other music school comprised of such a rich diversity of personal, educational, and musical backgrounds or aspirations. This diversity creates outstanding opportunities for integration of approaches to learning, of musical styles, and of cultures, an important aspect of preparing our students for their lifelong experiences with music.

It is no secret that the field of music is changing dramatically as is the fabric of our society and the profile of our university. In the next decade we will have much to accomplish as leaders as we participate in change, holding fast to our core values as we work to shape a future enriched by a pervasive presence of meaningful music in the lives of our citizenry.

Reflections

As counterpoint is a dialog of musical lines, it is hoped that this publication can serve to be a dialog connecting the lives of alumni with current life in the College of Music. You may notice many changes we've made to enhance its quality and increase its frequency.

Creating good counterpoint, weaving independent melodic lines into coherent musical fabric, is a refined skill requiring practiced technique, discipline, a broad historical perspective, a sense of style, a working knowledge of theoretical principles and, above all, imagination. In fact, contrapuntal writing demands the same skills as the art of making music.

Day to day in the College of Music, I've witnessed ensemble rehearsals, lessons, classes, and concerts weaving a fine counterpoint in the lives of our students and faculty. Ours is a rich musical life, an impressive range and pace of activities taking place in six buildings populated by more than 90 full-time faculty, 150 part-time instructors, 30 full-time staff, and 1,600 music majors. Students move from lesson to class to perhaps a musical conversation over lunch at Bruce Hall, on to a rehearsal in the afternoon, back in the evening to Winspear Hall or one of our seven other performance spaces to hear or frequently to perform in an exhilarating concert. With the intricacy and driving force of a Bach fugue, the array of interconnected experiences comprising music study at North Texas compels our lives toward deeper understanding and more passionate love of our art.

This past year, there was little time in my life to compose. New and continuing projects compelled my energy and time while serving as interim dean. Three projects are noteworthy successes critical to the future of the College of Music.

We successfully completed our 10-year accreditation review by the National Association of Schools of Music. After an exhaustive self-study, visit by a team of evaluators, written response to their findings, and rigorous review by the NASM Commission on Accreditation, the College of Music has received full 10-year renewed accreditation of its degree programs. This reaffirms our national leadership as a model school offering exemplary programs.

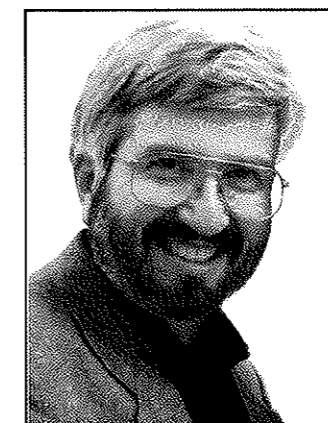
On July 23, UNT music students and faculty returned to Colorado as our MoUNTain Music Institute

offered a week of free public concerts in Crested Butte, Mount Crested Butte, and Gunnison. In partnership with Western State College of Colorado, plans are well underway for a two-week institute with numerous UNT performing groups July 22 through August 3, 2002. A generous lead gift from honorary alumni Merle and Marian Volding has established a fund to help underwrite future institutes as we transport the glory of music from North Texas to the grandeur of the Rocky Mountains.

UNT has launched an ambitious and visionary "Campaign North Texas" to strengthen its endowment. One facet of Music's campaign is an array of ensemble underwriting opportunities, led by Spec's Charitable Foundation, now the principal underwriter of the One O'Clock Lab Band. Since August 1, 2000, the College of Music has received more than \$1 million in gifts and more than \$1 million in newly pledged gifts. As staggering as these totals sound, there is still much more to do to ensure a secure future of support for our students and programs.

It would be foolish to single out other highlights of last year; all of the countless concerts I attended were thrilling and memorable experiences. It all came together symbolically as the college participated in a May ceremony inaugurating UNT's new president, Norval Pohl. Our combined Wind Symphony and Symphonic Band, comprised of more than 100 students, lent elegance and grandeur to this historic event in the life of the university. At the ceremony's conclusion, our Grand Chorus and Symphony Orchestra performed the majestic "Ode to Joy" from Beethoven's *Symphony No. 9*. A grand counterpoint of voices and instruments, at times serenely contemplative, then bursting with boundless energy and passion, this great masterpiece expresses the ultimate joy of music and of life. Having so many times experienced such joy in this place, this wonderful school, I wish it for you in the continuing counterpoint of your life.

—Thomas Clark, Associate Dean
(Interim Dean, 2000-01)



Recent Appointments

PROFESSORS

Stephen Farias Austin joins the faculty in fall 2001 as associate professor of voice in the Division of Vocal Studies. Austin received his bachelor's degree in music from Howard Payne, his master's from UNT in voice, and his Ph.D. from the University of Iowa in speech pathology and audiology. He has been teaching at LSU in the College of Music and Dramatic Arts since 1990. While there, he established a Laboratory for Research of the Singing Voice. His article "Nasal Resonance: Fact or Fiction?" appeared in *Journal of Singing* in 2000. He is a member of the Science Advisory Board of the Voice Foundation in Philadelphia and since 1997 has been NATS chairman of the Voice Science Advisory Committee. Austin is known as a voice builder and as a teacher who can rehabilitate ill-trained or damaged voices—a voice scientist. Austin replaces Cody Garner, who will be going on modified service status.

John Patrick Murphy joins the Division of Jazz Studies as an associate professor in fall 2001. Replacing David Joyner, Murphy teaches jazz history. Murphy received his A.B. degree from Johns Hopkins University in humanistic studies, his bachelor's degree from UNT in jazz studies, his master's from UNT in theory, and his master's of arts and Ph.D. from Columbia University in ethnomusicology. Murphy taught at Western Illinois University from 1992-2000; for the 2000-2001 academic year he has been collaborating with students and faculty in a new one-year program in ethnomusicology at the Federal University of Pernambuco, Brazil. Murphy is the web editor for the Society for Ethnomusicology and is active in the International Council for Traditional Music and the College Music Society. His article "Self-Discovery in Brazilian Popular Music: Mestre Ambrusio" appeared in *Brazilian Popular Music and Globalization*, eds. Charles Perrone and Christopher Dunn (University Press of Florida) in 2001. While a student at UNT, Murphy was a member of the One O'Clock Lab Band (1984-85), with two of his compositions appearing on Lab '85. He frequently performs original music and jazz standards on saxophone and electric bass.

James Franklin Giles joins the faculty of the Division of Keyboard Studies in fall 2001 as assistant professor of piano, filling the position of

Jack Roberts, who is on modified service status. Giles received his bachelor's degree from Oberlin College, his master's from Eastman School of Music in performance and literature, an advanced certificate from The Juilliard School, and the doctorate of musical arts from Manhattan School of Music. He has taught piano at University of Nevada-Las Vegas, Eastern Music Festival, SUNY-Binghamton, Interlochen Arts Academy, Manhattan School of Music, Brooklyn College Center for the Performing Arts, Florentine Music School in New York City, Eastman School of Music, and a private piano studio in New York City. Giles won First Prize in the Joanna Hodges International Piano Competition in 1997, First Prize in the New Orleans International Piano Competition in 1994, and Semifinals in the National Power World Piano Competition in 1994. He has performed on three occasions at Alice Tully Hall in New York City and performed in Weill Recital Hall at Carnegie Hall in 1991. Giles received a Fulbright to study at Accademia Pianistica in Florence, Italy. He is the founder and director of the Piano Institute at the Las Vegas Music Festival. Robert Shannon, a professor at Oberlin remarked, "I knew more great recordings by older keyboard masters than anyone else at Oberlin."

Frank Michael Heidberger joins the Division of Music History, Theory, and Ethnomusicology as associate professor of historical music theory. He replaces Howard Meltzer. Heidberger did clarinet studies at *Musikhochschule Detmold*, composition and improvisation studies at Darmstadt Institute for Contemporary Music and Music Pedagogy, jazz saxophone studies at *Musikhochschule Stuttgart*, and music theory studies at *Musikhochschule Würzburg*. He received the *Magister Artium* (master's degree) in musicology, German literature, and philosophy from *Würzburg University*. His Ph.D. and Habilitation (post-doctoral studies) are also from Würzburg. Heidberger was the clarinetist for the contemporary music group *Ruisseau de Tilleuil of Würzburg* and was solo clarinetist for the orchestra at Würzburg from 1985-90. Heidberger was a research fellow for the complete edition of the works of Carl Maria von Weber, vice president of the International Carl Maria von Weber Society in Berlin and research fellow for the edition of the works by Giacomo Meyerbeer at the Giacomo Meyerbeer-Kuratorium, *Institut für Musiktheaterwissenschaft* in Bayreuth.

LECTURERS

Bernardo Illari joins the Division of Music History, Theory, and Ethnomusicology as a lecturer in music history. He replaces Barbara Hagg-Huglo. Illari received the Diploma from the Universidad Nacional de Cordoba in composition, and the master's degree and his doctorate from the University of Chicago is near completion. He has taught at the University of Hong Kong, University of Chicago, Conservatorio de Salamanca (Spain), Universidad de Valladolid, and Universidad Tomas Frias (Potosi, Bolivia). Illari received the first Howard Mayer Brown Award and received a Tave Fellowship. He has contributed to the *Diccionario Historico Boliviano* and *Diccionario de la Musica Espanola e Hispanoamericana*. Illari plays continuo and has directed early music ensembles and small orchestras.

Alfredo Vélez has been appointed to a lecturer position as assistant director of wind studies, replacing Bradley Genevro. Vélez received his bachelor's and master's degrees from Angelo State University. He has 20 years of teaching experience, including ten as director of bands and interim director of bands at TCU in Fort Worth. His bands have performed at three televised bowl games. Vélez is serving on the Gender-Ethnic Committee for CBDNA and is a consultant to the Fort Worth ISD.

Clay Couturiaux has been appointed to a lecturer position as assistant director of orchestra. Couturiaux received his bachelor's, master's, and doctorate of musical arts all from UNT, where he studied violoncello and conducting. He was the second doctoral student ever accepted by Anshel Brusilow, director of orchestra. Couturiaux has taught at UNT and taught private cello in Plano and Lewisville ISDs. Since 1998, Clay has been the assistant conductor of the East Texas Symphony Orchestra in Tyler and is a substitute cellist for the Fort Worth Symphony Orchestra. Couturiaux attended the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine. He is a member of the Conductors Guild, TMEA, and the American Symphony Orchestra League.

Michael McVay has been appointed to a temporary lecturer position in the Division of Music History, Theory and Ethnomusicology for fall 2001, filling in for Thomas Sovik who will be on development leave. McVay received his bachelor's degree from University of Missouri-Kansas City in piano performance and his master's degree from UNT in theory. He currently is ABD on a theory degree at UNT. He has taught at Austin College, Southeastern Oklahoma State University, LaSalle College of the Arts in Singapore, and Royal College of Music in London. McVay is the MTNA Student Composition Contest National Winner, the only student ever to be declared national winner three times.

Stephen Slottow has been appointed to a one-year lecturer position replacing Rosemary Killam in the Division of Music History, Theory, and Ethnomusicology. Slottow received his bachelor's degree from Cleveland State University and his Ph.D. from the Graduate School and University Center of the City University of New York in music theory. He has taught at Esther Boyer College of Music at Temple University, Hofstra University, Aaron Copland School of Music at Queens College, and City College. His article "Fifths and Semitones: A Ruggles Compositional Model and its Unfoldings" appeared in *Theory and Practice* in 2000 and won him the Emerging Scholar Award from the Music Theory Society of New York State. Slottow is a professional fiddler, banjo player, pianist, and harpsichordist. He was editor of *RILM Abstracts of Music Literature* from 1993-2000.

Alton Corley moved to full-time teaching in the Division of Music Education in fall 2001 while the College continues a national search for Hildegard Froehlich's replacement. Froehlich has retired, but will remain in an adjunct position until her graduate students complete their dissertations.



Stephen Austin



John Patrick Murphy



James Giles



Frank Heidberger



Bernardo Illari



Alfredo Vélez



Clay Couturiaux



Michael McVay



Stephen Slottow



Alton Corley

Recent Appointments

An Enlightened Entertainer

Composer Cindy McTee Asserts Herself with Honesty & Humility

Story by Edward Perez

UNT Regents Professor of Music Cindy McTee adds a 2001 Guggenheim Fellowship to her list of accolades that includes a 1990 Fulbright Senior Lecturer Fellowship, a 1992 Goddard Lieberon Fellowship and a 1994 National Endowment for the Arts Composers Fellowship.

Awarded by the John Simon Guggenheim Memorial Foundation, McTee's \$36,000 Artistic Creation Fellowship will allow her to devote an entire year to compose her first symphony. The University of North Texas granted McTee a Faculty Development Leave this spring and a reduced teaching load this fall to complete her symphony, which was commissioned by Leonard Slatkin and the National Symphony Orchestra in Washington, DC.

"My symphony will be cast in four movements and subtitled *Ballet for Orchestra* to reflect the lighter, kinetic quality of three of the four movements," says McTee. "My recent interest in ballroom dancing has helped to shape the work."

McTee adds, "I've also thought about calling the piece *Symphonic Dances* to join Bernstein, Rachmaninoff, Hindemith, Grieg, et al. I feel a strong connection to Bernstein — jazz elements are prevalent in my piece — and the ballet music of Stravinsky remains a strong influence.

A native of Eatonville, Washington, McTee grew up in a musical family. "My mother was a clarinetist and also played the tenor saxophone. My father played trumpet, and together they formed a small band which also included a drummer, an alto saxophone player and a pianist," says McTee. "I was often taken to rehearsals in lieu of being left with a baby-sitter, and I have fond memories of hearing tunes like "Night and Day," "Misty," and "Autumn Leaves."

McTee says her mother taught her how to play the saxophone and how to transpose from sheet music. She began studying piano at age 5 with a teacher who encouraged improvisation.

"I remember quite vividly some experiments that got me into trouble, for example, playing inside my grandmother's grand piano and improvising piano accompaniments during high school choir concerts," says McTee. "I wasn't considered to be an ideal music student because I found it very difficult to play exactly what other composers wrote. Improvising, that is, composing spontaneously, was much more interesting to me."

Despite her early musical exposure, McTee thought her life would take a different course. "As a youngster, I spent much more time drawing and painting than practicing the piano," says McTee. But her fondness for creating music eventually took hold, and she began composing in her junior year at Pacific Lutheran University in Tacoma, Washington. By the spring of 1974, a 21-year-old McTee was invited to study composition with Krzysztof Penderecki.



"I wasn't considered to be an ideal music student because I found it very difficult to play exactly what other composers wrote. Improvising, that is, composing spontaneously, was much more interesting to me."

According to McTee, the reconciliation of opposing elements has become an important aspect of her work. "The frequent use of circular patterns, or ostinatos, offer both the possibility of suspended time and the opportunity for continuous forward movement," says McTee. "Carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and, perhaps most importantly, humor takes its place comfortably alongside the grave and earnest — I wish both to enlighten and to entertain."

McTee says that she is constantly becoming more aware of the mystery surrounding the creative process. "One of my favorite authors, Rollo May, has written that creative persons are those who express being itself and that creativity must be explored as the expression of...people actualizing themselves," says McTee. "Tuning in to this process of becoming is more important to me now than ever before." McTee characterizes the act of composing as a solitary thing. But she also feels that creating art is a profound human response to living, providing a path to spiritual renewal. "Each piece teaches me something new about the creative process," says McTee. "It's enough for me to express myself honestly, which I assume will reflect something about the time and place in which I live." She adds, "Invention is not a goal but happily, from time to time, a byproduct of hard work and connection to one's inner and outer world."

"Penderecki was the featured guest composer at our festival of contemporary music. Following a concert of works by PLU students, Mr. Penderecki invited me to spend a year with his family in Poland, where he proposed I would teach his children English in return for composition lessons." McTee's lessons were informal and usually conducted at the family dining room table. "I studied orchestration, twentieth-century techniques, and sixteenth and eighteenth-century counterpoint at the Cracow Academy of Music," says McTee. "I learned about commitment, professionalism and the benefits of hard work. I also learned the value of a supportive teacher." McTee adds, "Penderecki taught me much more than music; he taught me a way of life."

McTee says she bases much of her current thinking about music on the writings of Carl Jung. Quoting Anthony Storr, she states, "Jung felt that the whole energy of mental functioning sprang from the tension between the conditions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity."

String Project

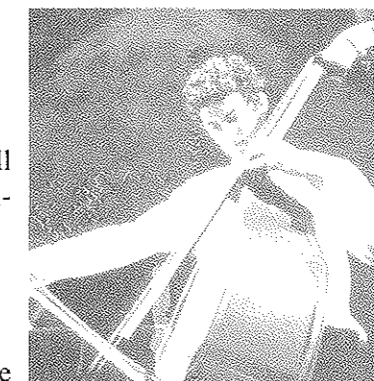
Funding that Resonates

Story by Karen Lim

A \$424,202 grant from the U.S. Department of Education goes a long way to bettering the quality of string teachers and players across the nation. It allows the American String Teachers Association and the National School Orchestra Association to fund ten string projects in the U.S. by creating the National String Project Consortium. The University of North Texas will receive \$10,000 a year for three years to participate in this important program.

"The UNT string project, which operates in coordination with the Denton Independent School District, aims to build a larger base of well-trained string teachers, while providing quality string teachers for the public schools," said Karrell Johnson, director and master teacher of the UNT string project. "We really want this program to work in conjunction with the programs at the public schools, so once the students join the string program, their classes at UNT will turn into private lessons that supplement their education," Johnson said.

For UNT seniors Carrie Roth and Edward Wright however, the opportunity to work with second and third graders in big groups presents big challenges—challenges that hone their teaching skills, molding Roth and Wright into better teachers.



They both agree that this experience is worth having on their resumés. By the time Roth and Wright become eligible for student teaching, they will have already acquired a good two years of student teaching experience.

Roth and Wright are not getting college credit for their efforts. "This teaching experience is something extra we do," said Roth. "The experience of working with students in groups allows us to practice what we learn, rather than learning it by trial and error in the classroom. We actually work with the kids, while learning various methods of teaching. I then decide what I like and don't like," Roth said.

"Initially, the master teacher presides over the classroom. Come mid-semester, each student teacher takes charge of a class respectively, whereupon the master teacher begins to relinquish his duties, allowing his student teachers to organize and run the classes. By the end of the semester, the student teacher is teaching the class without the master teacher's assistance," Wright said.

Current enrollment in the program stands at 80 students, all second and third graders; the goal is to recruit new students, while retaining the ones currently enrolled. As the program progresses, the string project hopes to hold as many as 250 students ranging from second to twelfth graders.

Faculty News

Debbie Rohwer presented papers at the Texas Music Educators Conference and at the International Society for Music Education Regional Conference in New Zealand. Her recent research has been published in several music education journals.

Warren Henry co-wrote a grant to the Texaco Foundation with the Mi Escuelita Preschool in Dallas and received a \$120,000 grant. The grant will fund a program to teach preschool teachers to effectively integrate music in their classrooms. He also presented papers at the Orff National Conference, the Kodály National Conference, Texas Music Educators Conference and the College Music Society International Conference in Limerick, Ireland.

Hildegard Froehlich retired from the University of North Texas in August 2001. Dr. Froehlich's contributions to the Division of Music Education have been significant. We wish her all the best as she enters this new phase of life.

Brad Beckman recently played a series of piano recitals at Brookhaven College, The Hockaday School in Dallas, and Trinity University in San Antonio. Beckman will be participating as a Breakout session leader at the National Conference on Piano Pedagogy held this summer in Chicago, sponsored by the Frances Clark Institute. An article about the "Benefits and Drawbacks of Teaching Adult Students" will appear in the summer issue of *Keyboard Companion*.

Igor Borodin, congratulations on becoming a U.S. citizen on September 21, 2000.

Adjunct professor **Rosana Calderon** has been hired by Access Broadcast Services in Dallas to perform jingles.

Two compositions by **Gene Cho** (*Flower, 'Tis Not* and *Fairest Maiden Decked in Red*) were premiered by Ann Schein, a member of the piano faculty at the Peabody Conservatory in Washington, DC, on April 23. His manuscript, *Quest for Equal Temperament, East and West*, has been accepted for

publication as a monograph by the Edwin Mellen Press (New York).

Michael Cooper published "Mendelssohn's Works: Prologomenon to a Comprehensive Inventory," in *The Mendelssohn Companion*, ed. Douglass Seaton (Westport, CT: Greenwood). It's by far the most comprehensive overview to date of his compositional output, and it renders all but obsolete the other catalogs of his works that have been accessible to the musical world.

Eugene Corporon published *Teaching Music Through Performance in Band, Vol. 3* with GIA Publications. Three new CDs were released this year: *Convergence* (K-11110 UNT), *Rendezvous* (K-11109 UNT), and *GIA Volume I Grade IV* (CD490 GIA).

Christopher Deane spent a week performing on the Hungarian cimbalom with the Minnesota Orchestra on Bartók's *Rhapsody #1*. The following week he was the featured clinician for the University of Arkansas Day of Percussion, where the concert featured some of his compositions.

Jesse Eschbach's book *Tonal Evolution in the Work of Aristide Cavaille-Coll: A Compendium of Stoplists 1838-1898* was published in July 2001 by Peter Ewers Verlag, Germany.

Lynn Eustis made an appearance as the soprano soloist in Mozart's *C minor Mass* with the Dallas Symphony at the Meyerson. The performance also featured **Jeffrey Snider** as bass soloist, and the orchestra included UNT faculty members **Charles Veazey**, **Jeff Bradetich**, **Susan Dubois**, and **Julia Bushkova**. She also performed as soprano soloist with the Dallas Symphony Orchestra in Greenville, along with **Jeff Snider**, baritone, and **Steve Harlos**, harpsichord and organ.

Mark Ford's composition *Afta-Stubal*, a marimba trio, was published by Innovative Percussion Inc. in Nashville.

At the 30th annual Wichita Jazz Festival, **Dan Haerle** received the Homer Osborn Award. This award is given annually to a professional musician who has significantly contributed to jazz education. Previous recipients of this award include names like Stan Kenton, Clark Terry, Wynton Marsalis, and **Jim Riggs** of the UNT faculty.

Former faculty member, **Barbara Hagg-Huglo's** "Singers and Scribes in the Secular Churches of Brussels" [*Music and Musicians in Renaissance Cities and Towns*, ed. Fiona Kisby. Cambridge: Cambridge University Press, 2001, pp. 143-156] has a dedication that reads: "This paper is dedicated to the

memory of Lucyane Guedes, Simon Lim, Herbert Wentz, Janet Wheeler, four music students at the University of North Texas who died prematurely in January and February 2000."

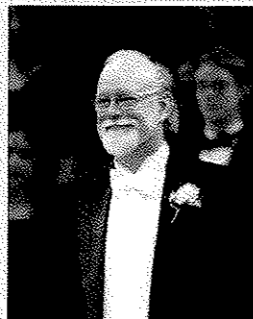
Harold Heiberg gave a masterclass for the studio of vocal pedagogue Roberta Manion in Seattle, WA. Mr. Heiberg received the J.H. Shelton Excellence in Teaching Award for 50 years of vocal coaching and teaching, 30 of which have been at UNT.

Elizabeth Hinkle-Turner has been elected secretary of the Society for Electroacoustic Music in the United States (SEAMUS). She led a panel, "Women Composers in the Digital Age," at the SEAMUS National Conference March 1-3 and presented a lecture/concert of women's multimedia works at the Indiana University of Pennsylvania's annual Women Composers' Festival from March 21-24. Her realtime audio/video work "A Stitch in Time" was featured at the IUP festival. Hinkle-Turner has been awarded an ASCAP Composers Fellowship. Her book, *Crossing the Line: Women Composers and Music Technology in the United States*, has been accepted for publication by Ashgate Press, London, with a contract for two additional volumes in the series.

Jolyne Jeffers taught a master class at Brookhaven College in Dallas in February, as well as five master classes in the Czech Republic. She also performed on the UNT group recital in Komin on March 13. Jeffers served as a clinician in Fort Worth with the choirs of Roosevelt Middle School, directed by Elizabeth Johnson.

Fred Kern delivered a presentation entitled "Does Your Teaching Suffer from SSDD (Same-Song-Different-Day)? Creativity and Improvisation from the Beginning and Beyond" at the National Conference on Keyboard Pedagogy to be held in Oak Park, IL in July. He continues to coauthor books and write arrangements for the Hal Leonard Student Piano Library.

Jerry McCoy led performances of Mozart's *Coronation Mass* and Schubert's *Mass in G Major* in Carnegie Hall in April. In May, he was guest conductor for Schola Cantorum of Texas in concert at Bass Hall in Fort Worth. Jerry presided over an interest session on South American Choral Music at the national convention of ACDA. He gave performance clinics with choirs at South Garland, Pearce, Rowlett, and Richardson high schools.



Jerry McCoy

Lora McCroskey and Channing Prothro were married on Saturday, March 24, at their home in Denton. A computer graphics designer, Channing also became involved with the College of Music by designing the *Israel in Egypt* poster for UNT's opera program.

Jon Nelson, **Butch Rovon**, **Larry Austin**, and students **Scott Krejci**, **Hideko Kawamoto**, **Elainie Lillios**, and **Robert Madler** all had works presented at the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference held in Baton Rouge, LA March 1-3.

Pamela Mia Paul (piano), **Susan Dubois** (viola), **Robert Davidovici** (violin), **Kevin Hall** (bassoon), and **Carter Enyeart** (cello) performed in the Great Hall of the Texas Boys Choir building on Oct. 29, 2000. Davidovici and Enyeart are former faculty members at UNT and Hall plays with the Fort Worth Symphony and is on the adjunct faculty at UNT. The program featured Debussy's *Trio in G Major* and Fauré's *Piano Quartet in C minor*, Danzi's *Quartet for Bassoon and String Trio*, and Beethoven's *String Trio in G, Opus 9, No. 1*.

Darhyl Ramsey wrote a chapter entitled "Goals and Objectives for the Beginning Band" in *Teaching Music Through Performance in Beginning Band* published by GIA Publications (Chicago). He was awarded the Sesquicentennial Alumni Teaching and Research Award from his undergraduate alma mater, Carson Newman College (BM '70), on October 11, 2001. It is a one-time award based on outstanding teaching, research and service. As a part of the ceremonies, Dr. Ramsey presented a speech on the role of Values Education in the 21st century. He is the National President of Phi Mu Alpha Sinfonia Fraternity and also is the President of Owsley School, Inc. in Denton.

Over the course of the past two semesters **Butch Rovon's** acoustic and electroacoustic works were performed in Germany, France, Monaco, and various parts of the United States. One piece—*Content Stream*, for interactive computer music and dance—was seen by over 15,000 people during the course of a three-day arts and technology festival in Munich. Most recently he premiered his 40-minute dramatic work *vis-a-vis*, for soprano and interactive electronics, at a solo concert in Southern California, and was guest composer at the University of Illinois.

Former faculty member, **J. Mark Scearce's** cantata *Anima Mundi* for chorus, orchestra, and five vocal soloists was recently heard in performance at Duke University. Five commissioned works received performances during J. Mark Scearce's first semester at UNT. His opera *Kitty Hawk* is in

repertory with the National Opera Company and has received 14 new performances in the last two months. Scearce has accepted the newly-created position of resident composer in the new School of Music at the University of Southern Maine. He and his wife Leda moved to Portland, Maine in mid-May. Scearce wishes UNT the best of luck as it builds a new future with guidance of a new dean.

Jeffrey Snider appeared as soloist in Mozart's *C minor Mass* and Puccini's *Messa di Gloria* with the Dallas Symphony Chorus on March 11 at the Meyerson and again on March 14 and 15 in San Antonio for the National Convention of the American Choral Directors Association.

Tom Sovik left March 9 with 45 faculty and students for a 12-day tour to the Czech Republic. **Jolyne Jeffers** offered five masterclasses at various institutions in Brno, and a group of 9 UNT students performed recitals in Brno and Ivanceice.



Charles Veazey

David Sundquist recently adjudicated for the Metropolitan Opera National Council District Auditions in Tulsa, OK.

Charles Veazey has been selected by the Faculty Awards Committee as the recipient of the President's Council Teaching Award for 2000.

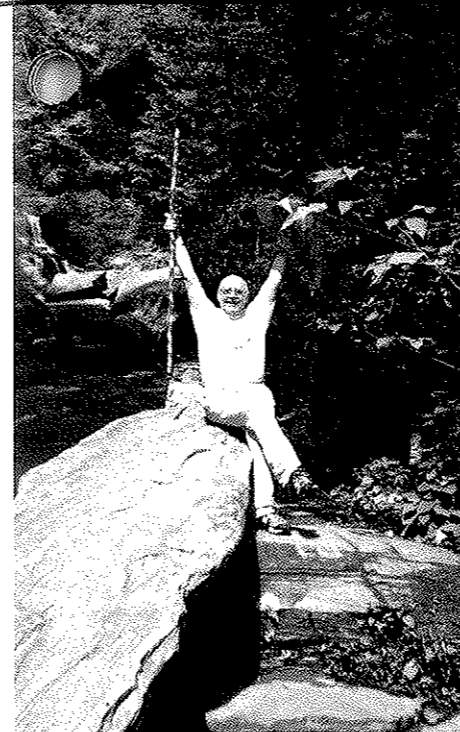
Adam Wodnicki released *Complete Piano Works by I. J. Paderewski, vol. 2* on Altarus Records and recorded *Piano Concertos by Kazimierz Serocki and Tadeusz Baird*, with the National Polish Radio Symphony Orchestra. Wodnicki appeared in recital and as soloist with orchestras in the United States, Hong Kong, China, Korea, Israel, Poland, Czech Republic, Canada, and Germany. He is on the Texas Commission on the Arts Touring Roster and is a Steinway Artist.

Retired Faculty

Cecil Adkins, Regents Professor Emeritus, was a guest of the International Pleyel Society in Vienna in mid-June. He was presented with an honorary membership in the Society for his work in the early '70s with Ignaz Pleyel's marionette opera *Die Fee Urgele*, which he had edited, translated, and performed with the UNT Collegium Musicum throughout the Midwest and Southwest. These were the first performances of a Pleyel opera since the 18th century. On this occasion the Pleyel Society recreated the opera with an international cast, using Professor Adkins' materials.

Leon Breeden, Professor Emeritus of Music, was recently awarded an Honorary Doctor of Letters from Texas Christian University in May 2001. In June, Breeden was selected for the *Down Beat* Jazz Educator Hall of Fame in the 2001 issue of *Down Beat Magazine*. His memoirs, *From the Cowbarn to the Concert Hall with Music!*, has been published by Pender's Music Company.

In the picture at the right, Breeden performs for the Greater Denton Arts Council along with Bob Rogers on piano, May 20, 2001.



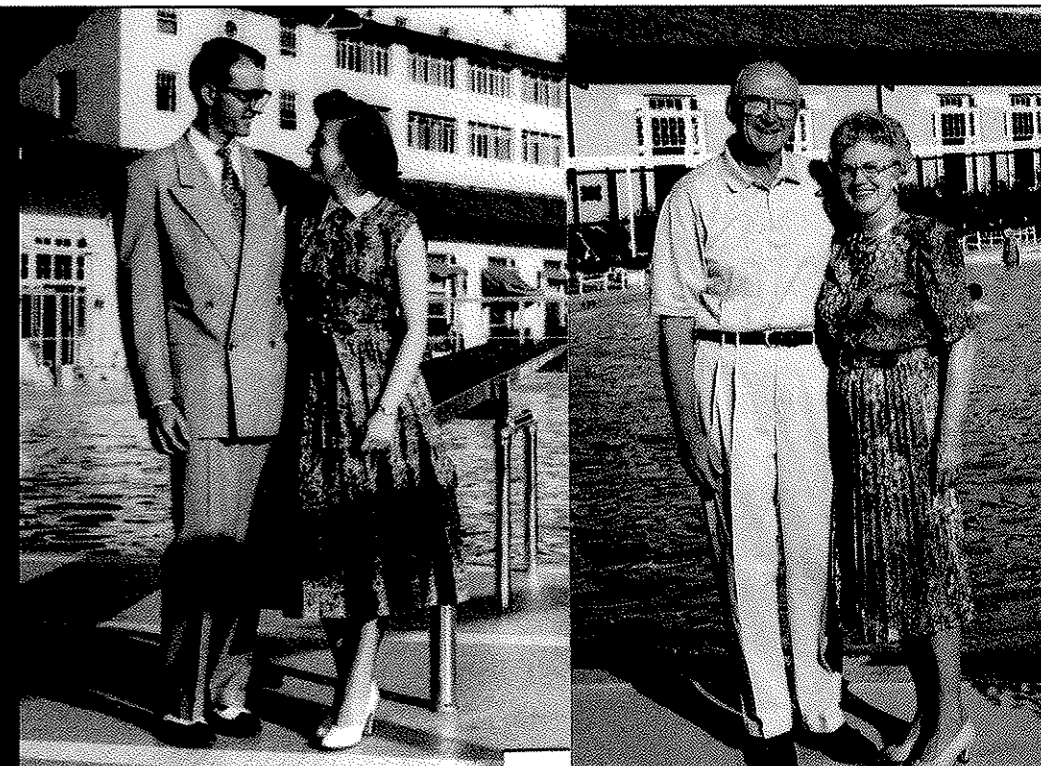
Grant Williams (BS '55, MS '60) is shown at Looking Glass Falls in the National Pisgah Forest, NC. He spent three weeks hiking in the Great Smoky Mountains and the National Pisgah Forest as well as attending numerous events at the Brevard Music Center and the Appalachian Summer Festival. In August he will be heading to the Estes Park, Colorado area for more hiking in the Rocky Mountains and attending two performances at Central City Opera. Grant says, "This is a wonderful break from my retirement career in Dallas as the vocal coach for the Dallas Symphony Chorus and a full load of private teaching." In the year 2000, Mr. Williams was honored on three occasions: He was recognized by The Juilliard School for his artistry and extraordinary contributions to the performing arts in Dallas and around the world; the Grant Barthe Williams Scholarship for voice students at The Juilliard School was established by students, friends, and admirers as an expression of gratitude for his years of vocal coaching and choral conducting in Texas, especially with the Dallas Symphony Chorus; a gift of 100 scores of the *Mass in C* by Beethoven was given to the Dallas Symphony Chorus's Music Library by students and members of the Dallas Symphony Chorus. Grant appreciates the opportunity to keep in touch with his former students and faculty.

*Swimming parties, badminton, volleyball
With our students spring, summer and fall.
Fifty years come and go,
Where they went—we don't know.
Fond memories could fill Winspear Hall.*

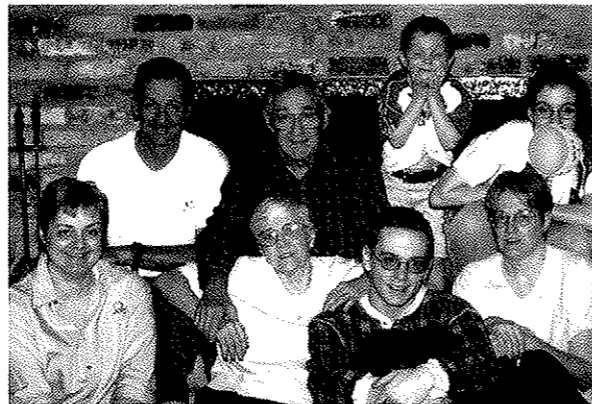
John and Marilyn Haynie

The Fondest Memories

Retired College of Music faculty member, John Haynie, pictured with his wife Marilyn on their honeymoon (left), and fifty years later (right). Haynie reflects that 40 of those 50 years were spent at UNT. The poem above was composed by his wife as a devotion to those years at UNT and to those who shaped our lives.



William P. Latham, 84, is enjoying retirement surrounded by his family. He is shown to the right celebrating his wife Joan's 80th birthday and their 55th wedding anniversary in April. Latham has recently had a number of works performed in Japan, Austria, Finland, and other European countries, as well as in the U.S. and Canada.



After retiring, **Evelyn Messmore** taught voice lessons and performed programs in nursing and retirement homes. She has shown pictures taken in many countries where she has lived and traveled, including Germany and France. As a member of a travel club, she has spent a week in both Japan and South America. She also has written a book about her life, which she shares with her friends and family.

David C. McGuire was inducted into the Educators Hall of Fame by Southwestern College in Winfield, KS, in April 2001.

Adkins String Ensemble

Three New Recordings:

Schoenberg-Bridge
1999 Live
2000 Live

\$12 each or 3 for \$30

Please include \$2 each for shipping and handling.
Order online:
Adkins-String-Ensemble.com

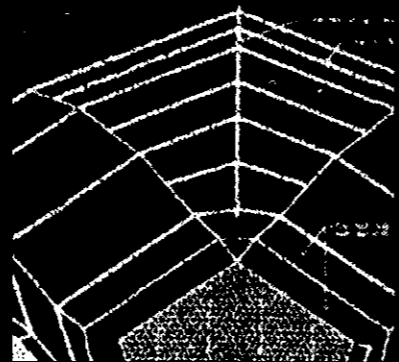
Also available from:
Adkins String Ensemble
2227 Houston Place
Denton, TX 76201
(940) 387-2507
cadkins@quik.com

Program Highlights

MUSIC EDUCATION

The Division of Music Education has developed a Professional Development Partnership (PDP) program with several local schools in the Denton region. The primary purpose of the PDP is to contextualize the teacher education program by placing students in authentic teaching situations. The methods classes now meet at the PDP school where students teach, observe and receive coaching from both the university professor and the public school teacher.

It has also developed several music programs that provide community outreach. Dr. Henry's Early Childhood Music Program provides music classes for children from birth to age 4. The program, now in its sixth year, serves nearly 70 children per semester. Dr. Darhyl Ramsey developed the Owsley Project which provides instrumental music lessons and music classes for underprivileged children. Dr. Debbie Rohwer is the founder and conductor of the New Horizons Senior Band, a performing ensemble for adults from age 55 and older. Mr. Karrell Johnson received a grant from the American String Teachers Association to develop a string program starting with third grade students. This year he had nearly 80 students participate. For all of these community programs, music education students receive opportunities to observe, assist and gain valuable teaching experiences.



FIRST COLLABORATION

The UNT College of Music and the Van Cliburn Foundation presented a concert on March 1 featuring the UNT Percussion Ensemble directed by Mark Ford with guest composer Marcello Abbado and guest violinist Alessandra Farro. This was the first ever collaboration between UNT and the Van Cliburn Foundation. Five premieres were performed as well as music by Christopher Deane and Mark Ford.

WIND STUDIES

The Wind Studies Division in the College of Music hosted the College Band Directors National Association's 31st National Conference. The Wind Symphony premiered *Timepiece* by Cindy McTee (wind version) and *Canvas* by George Walker at concerts this season.

The 1st Annual North Texas Jazz Festival in Addison took place in April 2001. It was a successful event that showcased the many outstanding jazz groups from the UNT Division of Jazz Studies, including the One O'Clock Lab Band, Two O'Clock Lab Band, NT Jazz Singers, The Zebras and the Jazz Repertory Ensemble. Jazz faculty members Dan Haerle, Fred Hamilton, James Riggs, Lynn Seaton and Ed Soph were featured on stage along with guest artists including Shirley Horn, James Moody, NT alum Marvin Stamm, the Christian McBride Band, and the legendary Clark Terry. The 2nd annual event will be held the first weekend in April 2002.



Early Music at the University of North Texas Program Director Builds On Strong Foundation

The early music program has seen added life under the new direction of Dr. Lyle Nordstrom. Building on the years of wonderful developmental and ground-breaking work of Dr. Cecil Adkins who retired in the Spring of 2000, Dr. Nordstrom has added new dimensions to the program.

A recipient of the 2000 Thomas Binkley Award for extraordinary work on the collegiate level, he already had a great number of years of experience in building the early music programs at Oakland University and Clayton College and State University. A number of his students from these programs, such as Ellen Hargis, David Douglass, Michael Lynn, Joel Frederiksen and Holly Chatham, are currently leaders in the field.

Besides his university credentials, Dr. Nordstrom also brought a great number of years of professional experience with him. As a professional lutenist and recorder player, he toured for 20 years as co-director with Paul O'Dette of the renowned Musicians of Swanee Alley, an ensemble specializing in Elizabethan consort lesson music. He is also founder and artistic director of the Atlanta Baroque Orchestra and has many years experience as an opera and choral director.

Added also to the adjunct faculty last year was Baroque violinist, Cynthia Roberts. Cynthia is one of the busiest Baroque violinists in the country. She is concertmaster of Apollo's Fire in Cleveland and the Dallas Baroque Society as well as playing regularly with Philharmonia in San Francisco, The New York Collegium and Tafelmusic in Toronto. Her addition means that UNT has one of the most complete early music faculties in North America.

The Theory, History and Ethnomusicology Division is busy devising an early music performance emphasis within the Ph.D. and M.A. degrees. Several new students have already been accepted into that option for the coming year.

The early music program has had several milestones this past year. The Baroque Orchestra played a concert at the Fall Texas Toot in Palestine that was very well received. The

orchestra students were also half of the orchestra for the performances of *Israel in Egypt* under the direction of Graeme Jenkins with performances in Winspear, Dallas and Fort Worth with excellent reviews.

Four members of the Baroque Orchestra and four faculty also performed at the Boston Early Music Festival in June. Dr. Nordstrom's interest in vocal music has also led to the establishment of the

Collegium Singers, a 16-member vocal group specializing in Renaissance and Baroque music.

The Fall 2000 term featured the singers and Renaissance instrument groups in "Music of Renaissance Germany." In the Spring term, music of 17th-century England was featured, including "Welcome to all the Pleasures," Purcell's "Ode for St. Cecilia's day" and also "Ode for Queen Mary," "Come, come ye sons of art away," both performed with the Baroque Orchestra.

Concerts for the coming year include a special performance for the symposium honoring Helen Hewitt in October, Handel's *Royal Fireworks Music* on October 29 and 16 and 17th-century Italian Music on November 20. Concerts in the Spring will be moving to Winspear Hall with a concert of Vivaldi concerti featuring some of the early music faculty. With this new emphasis, the

early music program is looking for sponsors and help with the purchase of more instruments appropriate to its endeavors. If interested, please contact Dr. Nordstrom at 940-565-4655.

Faculty

- Lyle Nordstrom**
director & lute
- Lenora McCroskey**
harpsichord & organ
- Cynthia Roberts**
Baroque violin
- Joyce Alper**
Baroque oboe
- Kevin Hall**
Baroque bassoon
- Lee Lattimore**
Baroque flute
- Leonard Candelaria**
Baroque trumpet
- William Scharnberg**
natural horn
- Sara Funkhouser**
Baroque recorder
- Patricia Adams Nordstrom**
viola da gamba
- Lynn Eustis**
voice



Jennifer Sadoff playing a rackets.

Photos by Bruce Davis



Pictured from top to bottom are scenes from UNT Opera Theatre's productions of *La bohème* (Fall 2000), *Hansel and Gretel*, and *The Crucible* (Spring 2001).

2000-2001 was a landmark year for UNT Opera Theatre. Its centerpiece was a stunning production of Puccini's *La bohème* at the end of November, a major undertaking for any collegiate opera program, and one that represents a major step forward for opera at UNT. "Few schools have the resources to do a show as big as *Bohème*," says Director of Opera Paula Homer. "We are fortunate to have such high-caliber singers to

take on these demanding roles, an excellent orchestra, and wonderful facilities in which to rehearse and perform."

Five of the six major roles were double-cast; the difficult tenor role of Rodolfo was triple-cast; and the production prominently featured both graduate and undergraduate students. Among the standouts were tenor Rick Novak, a post-graduate Artist Certificate student and recipient of the prestigious Shrader scholarship, who sang Rodolfo on opening night, and Dewey Reikofski, a freshman bass who performed the role of Colline.

UNT's *Bohème* also featured the participation of the award-winning select choir from Woodrow Wilson Elementary School in Denton. Under the direction of Cecile Johnson, this group of talented fifth graders undertook the challenging children's chorus parts with great zest and admirable discipline. The four sold-out performances attracted a great deal of publicity and provided an invaluable opportunity for the cast of aspiring opera singers.

February saw the establishment of a new feature of the UNT Opera program, the UNT Family Opera. For its inaugural production, Engelbert Humperdinck's *Hansel and Gretel* was presented to 1,200 third graders from D.I.S.D., the Denton County Home School Association, and several private schools in Denton. These performances were followed by four performances open to the public. It was a smash hit for both kids and parents.

In April, UNT Opera Theatre collaborated with the UNT Department of Dance and Theatre Arts in a spectacular production of Robert Ward's *The Crucible*. Based on the well-known play by Arthur Miller, the opera details the events surrounding the Salem witch trials in 1692 and provides a fascinating and strongly compelling character study. The composer, who received the Pulitzer Prize in Music in 1962 for the opera, was present during production week and attended opening night.



"We are fortunate to have such high-caliber singers to take on these demanding roles, an excellent orchestra, and wonderful facilities in which to rehearse and perform."

Paula Homer, Opera Director

"What a thrilling experience for all of us to be able to present a major work by a living composer and to benefit from his experience and advice during the process," recalls Opera Music Director Stephen Dubberly.

Undergraduate Brian Shadowens won great acclaim for his portrayal of

John Proctor, a role which is widely regarded as one of the most difficult roles in the baritone repertoire, requiring a huge vocal range, great emotional maturity, and tremendous physical stamina.

The set, designed by Department of Dance and Theatre Arts faculty member Michael Sullivan, featured moving and rotating set pieces that transformed the entire theatre into the actual courtroom of the witch trials. Another outstanding talent was student costume designer, Sean Tribble. Tribble and the stage director, Paula Homer, traveled to Salem, Mass. to do research for the production.

Expanding the UNT Opera season even further was the second summer opera workshop, a production of Mozart's *Così fan tutte*. With simple production values, the focus was completely on the performers. In order to accommodate as many singers as possible, some roles were triple and quadruple cast.

Looking forward to this year's season is the continuation of a season which will include two major productions, plus the Family Opera and the summer opera workshop. But in addition to the regular season a very special collaboration is being undertaken with two conservatories in Italy to produce the first show of the season, Verdi's *La traviata*.

A mixed cast of both Italian and American singers and conductors will present four performances in the Lyric Theatre of the Murchison Performing Arts Center and then travel to Italy to

present another five performances in an authentic 18th-century opera house near Venice.

The family opera is an enchanting story of fantastical proportions. The animals from a garden and furniture from a house come to life to teach a young child, and the audience, about emotion, responsibility, forgiveness and remorse in Ravel's *The Child and the Magic Staff*.

Spring begins a season of Mozart masterpieces for UNT Opera. In April, *Don Giovanni* will be performed in a full production that presents the intriguing story of Don Juan, and the summer opera workshop will feature *The Magic Flute*.

Recent alumnae are having successful careers: Dana Beth Miller (BM '96) sang the lead role of Giorgetta in Puccini's *Il Tabarro* with Des Moines Metro Opera this past summer; Scott Scully (BM '99) is singing with Houston Grand Opera; Bert Johnson (BM '99) was recently accepted into the prestigious Chicago Lyric Opera Young Artists residency program; Mark McCrory (BM '93) also has been singing with Chicago

Lyric's program for the past four years; Elizabeth Keusch (BM '95) sang the soprano solo last spring in Mahler's *Symphony No. 2* with the Boston Symphony Orchestra under the direction of Seiji Ozawa; Jesús Garcia (BM '99) and Latonia Moore have both won the National Metropolitan Opera Competition.

Going a little farther back there are such national and international stars as Frances Ginzor, Patricia Racette, and Emily Pulley, all of whom are traveling from continent to continent in the pursuit of a fully blossoming career.

UNT Opera Theatre

2001-2002 Season

La traviata
by Giuseppe Verdi
November 29-30, December 1-2
Sung in Italian, with orchestra
To be repeated in Castelfranco Veneto, Italy,
December 10-21

L'enfant et les sortilèges
by Maurice Ravel
February 8-11
Sung in English, with piano

Don Giovanni
by Wolfgang Amadeus Mozart
April 12, 14, 18, 20
Sung in English, with orchestra

Box office: (940) 369-7802

UNT Kicks Off CAPITAL CAMPAIGN

The University announced the public phase of its \$150 million Capital Campaign at a spring gala. The College of Music has a goal of \$25 million, with emphasis being placed on the endowment of scholarships. In addition, the Capital Campaign Committee hopes to raise funds for endowed professorships and chairs, a faculty enrichment endowment, an ensemble enrichment endowment, and a concert organ for Winspear Hall.

College of Music Capital Campaign Committee Members:

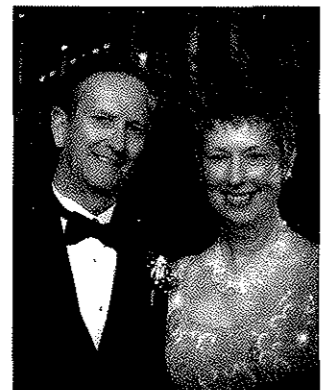
Horace & Euline Brock
Ed & Kay Moorehead
Fred & Patsy Patterson
Joe & Betty Roy
Bill & Margot Winspear

Though generous gifts and large bequest pledges have made great progress toward reaching the College of Music's goal, there is still a substantial need for support to ensure the strength and growth of our scholarship program in the next few years.



Pictured to the right are committee members Fred and Patsy Patterson at the Capital Campaign kick-off gala, March 2001.

To the right are committee members Joe and Betty Roy. Joe also serves as chair of the Community Advisory Council.



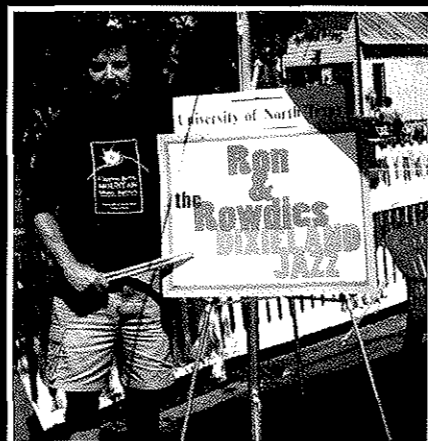
music in the mountains

CRESTED BUTTE MOUNTAIN MUSIC INSTITUTE

Celebrates 4th summer festival

UNT Steel Drum Band and a UNT Jazz Ensemble performed free concerts from July 23rd through the 27th as part of the MoUNTain Music Institute in Crested Butte and Gunnison, Colorado. This marks the fourth year that the college has taken student performers to this beautiful mountain resort area. Plans for 2002 include expanding to more ensembles during a two-week institute July 22 through August 3.

Merle and Marian Volding, who have dual residences in the Dallas area and Crested Butte, have been instrumental in expanding the Institute by building an alliance with Western State College in Gunnison and working with community leaders in Crested Butte on behalf of UNT. Mr. and Mrs. Volding were honored this spring with the UNT Honorary Alumni Award for 2001 for their dedication to the MoUNTain Music Institute.



Ron and the Rowdies entertained crowds in Crested Butte and Gunnison, CO, as part of the MoUNTain Music Institute's summer program.

NEW SCHOLARSHIPS

Report on Giving



The College of Music is at an especially critical crossroads: In order to recruit and maintain the most talented students, we must be able to offer more scholarships. Many gifted musicians, those who have the most to gain from our program and who also have the greatest to offer our college, are forced to attend lesser institutions because we cannot offer adequate financial assistance. We need your help. Private donations enable us to provide scholarship support for students, funds for faculty and special equipment. There are many ways to give, and no gift is too small.

It is very gratifying to be a part of a world-class college of music where we have outstanding students, superior faculty and excellent facilities in which to share these talents with the community. Each time I sit in my office in Bain Hall I am reminded of the passion, hard work and dedication that it takes to be a musician. You see, there are several practice rooms above me, and throughout the week I hear a jazz combo rehearsing "Green Dolphin Street," a soprano perfecting an aria from *La traviata*, or a percussionist drilling the beat to "Salt Peanuts." Each time I attend a concert I am humbled by the beautiful music created by our students. I am reminded daily about the importance of making a top-notch music education available to any student who is willing to strive for perfection. Please help our students to achieve their dreams by giving to a scholarship. We appreciate your continued commitment and we thank you for your support.

Elida Tamez
Development Officer

New Endowed Scholarships

The Richard Dufallo Memorial Scholarship
The Marie-Madeleine Duruffé Memorial Scholarship
The One O'Clock Lab Band/Spec's Charitable Foundation Fund
The Fred and Patsy Patterson Music Scholarship
The Martin Mailman Composition Scholarship
The N. Patricia Yarborough Music Scholarship
The Pinky Purinton Big Band Scholarship
The John Holt Memorial Scholarship
The Town of Addison Jazz Scholarship Fund

New Annual Scholarships

John and Marilyn Haynie Trumpet Scholarship
James Hogue Thompson Organ Scholarship Fund
Dean's Camerata Scholarships (42 scholarships in 8 divisions)
The Mailman-Brusilow Orchestral Scholarship
The Yarhouse-Bragg Early Music Scholarship

Music Graduates Establish Endowment

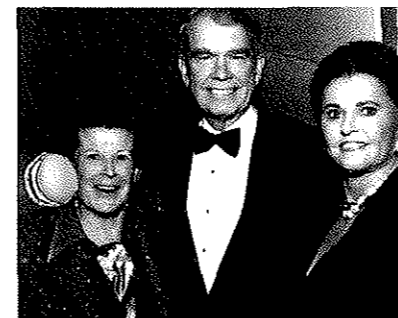
John and Lindy Rydman, class of '72, recently established a \$900,000 endowment to provide funds for scholarships and annual operations of the One O'Clock Lab Band. "As music education majors at North Texas, Lindy and I were able to enjoy the Lab Band concerts throughout our time there," says Rydman. "We've always admired the talent the Lab Band program draws and in our small way, we wanted to ensure the continuation of the talent and success of the program."



Lindy and John Rydman with Jazz studies chair Neil Slater and Associate Dean Tom Clark.

The endowment, The One O'Clock Lab Band/Spec's Charitable Foundation Fund, is named for Spec's Charitable Foundation, created by the Rydman's family business, Spec's Wines, Spirits, and Finer Foods, based in Houston.

Farewell to a Friend



Great Friend to the College of Music, the late Lucille (Lupe) Murchison (see obituaries, p. 29), with friend Sistie Stollenwerck and Chancellor Alfred Hurley.

Dean's Camerata Building on Tradition

College Launches New Organization for Donors

The Dean's Camerata, a new organization for friends and donors to the COM, was launched in January 2001. In music history, a Camerata was a society of intellectuals in Renaissance Italy with interests in poetry, philosophy and music. The Florentine Camerata played an important role in the rise of opera as a new genre and helped shape the future of Western art music.

The Dean's Camerata is a society in the College of Music formed at the new millennium whose members include music lovers and philanthropists with a common goal—to further the rich musical tradition at UNT. "By joining the Dean's Camerata, supporters are investing in the college. Memberships ensure that we retain our preeminent status as one of the most progressive and prestigious music schools in the nation," says Tom Clark, Associate Dean, under whose leadership the Camerata was formed. Since its inception, 91 individuals and corporations have joined. Membership dues are being applied to areas in which funds are critically needed, most notably, student scholarships.

To join the Camerata, please contact the development officer for the College of Music, Elida Tamez, at (940) 565-2243, or visit the Camerata web site at www.music.unt.edu/camerata to download a membership form.

Dean's Camerata —New Members 2001

Charter Members

Wilton J. Aebersold
Cecelia Cunningham Box
Joyce Ann Bradley
Euline and Horace Brock
Margaret and Bill Collins
Mr. and Mrs. Glenn E. Gomez
Dora Lee Langdon Trust
Mary Beth and Ralph Mennemeyer
Kay and Ed Moorehead
Helen and Bob Morgan
Mary Massey Morgan
Patsy and Fred Patterson
Wayne R. and Mary V. Perry Trust
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1950s

Ann (Gribble) Barnett (BA '54, MME '56) has served as organist for the Trinity Presbyterian Church in Denton since it was organized in 1960. In 1999, a new Allen Electronic Organ was installed and named the Ann Barnett Sanctuary Organ.

Jack E. Rumbley (BM '51, MME '52) recently retired from the Fort Worth Symphony Orchestra after 40 years of percussion timpani service.

1960s

Marilyn (Baland) Gibson (BM '69) is a vocal music teacher residing in Stewartstown, PA.

Truman Harris (BA '68) is assistant principal bassoonist of the National Symphony Orchestra, The Capitol Woodwind Quintet, and Eclipse Chamber Orchestra. He is an adjunct associate professor at George Mason University and his *Concertino for Horn* will be premiered by NSO, conducted by Sylvia Alimena, in 2001.

Keith Johnson (BM '63) appeared as a soloist on Baroque trumpet with the Incarnation Early Music Ensemble. His latest book entitled *Brass Performance and Pedagogy* was published this past summer.

Last February, **Linda Johnston King** (BM '68) was the guest artist at the Sante Fe Symphony's annual Beethoven Festival. She regularly performs as a soloist and in chamber ensembles in New Mexico and teaches piano at the United World College.

1970s

Sister M. Mercylle Grzeszkiewicz (MME '74) teaches music to students at Alvernia College and leads the choir of sisters at the Sacred Heart Convent.

Clay Jenkins (BM '76) was appointed associate professor of jazz trumpet at Eastman School of Music. He performs in New York and around the country and continues to be a member of the Clayton/Hamilton Jazz Orchestra, which claims residence at the Hollywood Bowl.



Leland N. Kornegay (MME '77) is pursuing a DMA in trumpet performance at USM in Battlesburg, MS. He is currently a graduate assistant in Jazz Studies and directs Jazz Lab II. He also is a brass instructor at Mississippi Gulf Coast Community College.

Marius Nordal (BM '70, MM '72) released a second CD, *Ways of the Hand*, and retired after 25 years of teaching college in Seattle. He is married and has a four-year-old daughter.

James A. Pumphrey (BM '78, MME '82) is working as a UNIX System Administrator for IBM in Boulder, CO.

Rev. Dr. James Siddons (BM '70, PhD '83) published a new book, *Toru Takemitsu-A Bio-Bibliography* (2001) Greenwood Press.

Javier R. Vera (BM '74) just completed 20 years with United I.S.D of Laredo. He presently holds the position of Director of Fine Arts for the district. He and his wife, Linda, have two children, Javier (9) and Lily (17).

1980s

Gary Cattley (MME '87, Ph.D. '99) was recently featured as tuba soloist on *Three Portraits for Tuba and Chamber Orchestra*, by David Sampson, with the Central Jersey Symphony Orchestra. Gary also performs regularly as tubist with the Princeton (NJ) Symphony.

Beth Denisch, (BM '82) earned her DMA at Boston University and joined the faculty of the University of Massachusetts-Dartmouth. She has an active schedule of performances

of her works with several contemporary music groups in Boston.

Lynn Job (MM '88 DMA '98) received commission on a fanfare/pastoral call to worship that premiered September 1, 2001, as part of the dedication festivities for the new buildings at Hillcrest Church in Dallas. Check out Job's website: www.buckthornstudios.com.



Rick Latham is keeping busy on two new projects with Edgar Winter, and recently laid some slamin' tracks for the new release by the 70's supergroup, WAR!



Richard "Dick" Maltz (BM '82, MME '86) (pictured right) serves as assistant professor of music at the University of South Carolina, Aiken.



John Murphy (BM '84, MM '85) was hired by the UNT College of Music to fill the Jazz History position. He finished a year sabbatical from Western Illinois University during which he spent ten months in Brazil researching popular and traditional music.

Patricia Racette (BM '88) received the 1999-2000 Maria Callas Debut Artist of the Year Award from the Dallas Opera.

Last February, **Baron Raymonde** (BM 'MM '84) played saxophone with Rod Stewart on the "Rosie O'Donnell Show."

A Long Road to Cleveland

From Hawaii to Ohio, Jeff Rathbun rises to the height of Principal Oboe in the Cleveland Orchestra

Twenty years after receiving a Bachelor's of Music from UNT, College of Music alumnus Jeff Rathbun landed the Principal Oboe position with the prestigious Cleveland Orchestra this past spring. Like many hard-working musicians, Rathbun understands that success in the present requires acknowledging past lessons learned—lessons that UNT College of Music takes pride in instilling.

"... I know I can count on my years of professional experience, as well as my education...to help get the job done," says Rathbun, referring to his recent appointment as Principal Oboe.

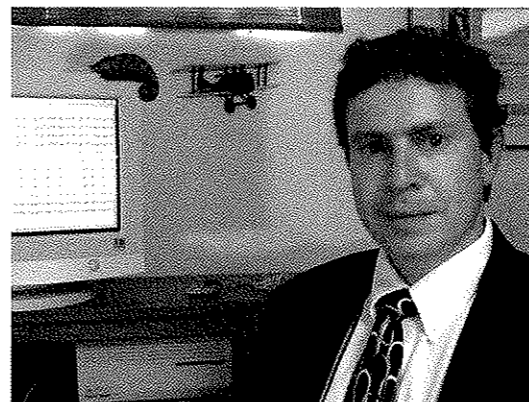
Rathbun comes from a musical family. His father received a DMA from the University of Iowa and taught piano at Abilene Christian University, West Virginia, and his mother, also a pianist, received her MM from Indiana University.

At ten years old, it became time for Rathbun to pick an instrument to study. "I finally chose the oboe because of its unique sound," Rathbun said. By the time he reached high school, he knew he had the desire and drive to pursue a career as a professional musician.

When searching for the right college, Rathbun admits that he had his heart set on the Curtis Institute of Music, and UNT was not his first choice. But he soon discovered that UNT had a superb musical environment, a first-rate orchestra and wind ensemble, and a strong faculty.

Rathbun recalls the demanding educational atmosphere that became a strong early influence in his subsequent career experiences: "Mr. Brusilow ran the orchestra as if it were a major professional ensemble, and his stories and experiences being concertmaster in Philly were invaluable."

Dr. Charles Veazey proved to be another influential professor. "He was the type of teacher who could take certain elements from very different players and teachers and help you understand and utilize these techniques," says Rathbun. At "I discovered that I had much to learn ...and that the faculty and students were wonderful musicians," says Rathbun. "In other words, I would never trade the things I learned and the experiences I had at UNT."



In the spring of 1983, Rathbun began the transition from student to professional. His first audition, for an assistant principal position in the Cincinnati Symphony, proved fruitless, but just a few weeks later, he drove to Chicago to audition for the Honolulu Symphony and won the position of assistant principal.

The transition, however, was not as easy as he expected and after just one year, he was let go. "I learned the valuable lesson that one should always pay attention to your situation...always be prepared and give the appearance of utmost professionalism," says Rathbun.

Rathbun left Hawaii for a summer at Tanglewood, and then returned to Abilene and lived with his parents while pursuing auditions. Within a few months, the Oakland Symphony offered him the position of principal oboe. But after a year and a half, the symphony declared bankruptcy, and Rathbun again began auditioning for new jobs.

In the following years, Rathbun took the knowledge gained from his first professional experiences and proceeded to win auditions with the San Francisco Symphony in 1986, the Atlanta Symphony in 1988, and finally, the Cleveland Orchestra in 1990.

"I always wanted to end up in the Cleveland Orchestra," says Rathbun. "The work ethic, dedication, and level of teamwork seemed to be unique among arts organizations, and the community tradition of support...is unparalleled."

His audition for Principal Oboe last January came with contradictory feelings: "In some ways," says Rathbun, "the audition was my easiest and my hardest." Rathbun lists his familiarity with orchestra colleagues and musical styles as factors that were in his favor, but also factors that played against him. "I knew that if someone came into the audition with an attractive novelty to their playing, that I would need to overcome that with a flawless or near-flawless performance," recalls Rathbun. "This is the one job I had always wanted the most."

His successes did not come without disappointments, but Rathbun took those disappointments in stride. He knew that "while your playing might be appealing to the [audition] committee...it is the conductor's ear you have to catch in the end."

Janine (Bartley) Riveire (BM '83) is a newly appointed tenure-track faculty member at California State Polytechnic University, Pomona, in music education.

Robert L. Sharpley (BM '85), a teacher and choir director in San Antonio, won multiple Teacher of the Year awards in 2001 and was a nominee for Disney's American Teacher Award.

Timothy Tucker (BM '89, MM) is a voice professor at University of Texas at Arlington.

Joseph L. Weir (BM '84), a high school choir director, is presently in his 17th year of teaching in the Humble I.S.D. His Chamber Singers were selected to sing at the 2001 TMEA convention.

Stuart Younse (BM '85) has accepted the position of assistant professor in choral music education at Hartt School of Music in Hartford, CT.

1990s

Alexandra Adkins (BM '96) is a member of the first violin section of the Houston Symphony Orchestra.

Madeline Adkins (BM '98) is assistant concertmaster of the Baltimore Symphony Orchestra.

Chris Berry (BM '97) spent the 2000-2001 academic year in Paris, France on a Rotary Scholarship studying organ and improvisation

Kendra Boettcher (MM '96), student of Terri Sundberg, won a position with the Washington, DC "Pershing's Own" Band.

Ivana Cojbasic (DMA '98) and Michael Waldrop (DMA '99) were married and are both teaching at Mesa State College in Grand Junction, CO. Cojbasic's e-mail is: ivanacojbasic@yahoo.com.

Jeff Coffin (BM '90) won a Grammy for his performance on *Outbound*, a CD by Bela Fleck and the Fleck Tones.

Thomas Dell'Omo (BM '97, MM '00) has been appointed band director at the University of Montana for a one-year position.

Dave Dickey (BM '98), now living in Miami, FL, is the Chief Marketing Officer for Mamey Records and hosts a weekly radio show that can be heard on www.wdna.org.

Nikita Fitenko (MM '98) has accepted a position as assistant professor of piano at Northwest State University of Louisiana in Natchitoches. Fitenko has released two CDs on the Altarus label featuring music of Sergei Slonimsky (a leading Russian composer): *Piano Sonata Cycle of 24 Preludes and Fugues* and other piano music.

Wayne Foster (MM '99) performed on the Lay Family Organ at the Meyerson Symphony Center in Dallas on May 14.

Jesús Garcia (BM '99), recently won the 2001 Metropolitan Opera National Council Auditions at Lincoln Center. He shares the honor with many fellow voice alumni, including Emily Pulley and Mark McCarty, who were recently featured in the North Texan.

Lora Gauthier-Dover (BM '98) won the Berton Coffen Vocal Award at the University of Colorado at Boulder.

Sarah Gill (MM '98, MM '99) has been appointed flute professor at Columbus State University in Columbus, GA.

Gaspar Hoyos (BM '94), Colombian flutist and prizewinner at the 5th Jean-Pierre Rampal Competition in Paris, France in 1998, gave a concert and masterclass at UNT on Feb. 6. Principal flutist of the *Orchestre Symphonique et Lyrique de Nancy* in France and an alumnus of the UNT College of Music (BM August 1994 student of Mary



Karen Clardy), his program included music from composers Leclair, Ganne, Bartók, Caplet, and Prokofiev, spanning the musical periods Baroque, Late Romantic, and

twentieth century. Hoyos returned to UNT for a performance last February.

Joseph Hu (MM '97) performed with the Dallas Opera, in their productions of *Rigoletto* and *Madama Butterfly*, during their 1999-2000 season.

Bert Johnson (BM '99) graduated from the Manhattan School of Music in May 2001, with a MM in vocal performance. He sang the role of Holgrave in the world premiere of Scott Eyerly's *The House of the Seven Gables*. Bert will sing the title role of Pasquale in Donizetti's *Don Pasquale* at the Academy of the West summer program in Santa Barbara, CA, in summer 2001.

Hideko Kawamoto (BM '92, MM '95) was featured at the SEAMUS national conference and the BONK Festival of New Music in early March. She presented compositions at the Society of Composers' national conference in Syracuse, NY, which were broadcast live on the internet (www.newmusicbox.org), and the 10th Florida Electroacoustic Music Festival in Gainesville. In addition, she was a finalist at the 22nd Luigi Russolo International Competition (Italy). She won mention in the formal aesthetic work category at the 27th *Concours International de Musique et d'art Sonore Electroacoustiques* in Bourges, France, for her piece *Night Ascends from the Ear like a Butterfly*. Currently she is chairperson of the Department of Music at St. Andrews Presbyterian College in Laurinburg, NC.

Todd Markey (MM '97) has accepted a position teaching classical and jazz bass at Valdosta State University in Valdosta, GA.

Petronel Malan (MM '96, DMA '01) won first prize in the Los Angeles Liszt Competition Budapest Division. Part of her prize includes an all-expense-paid trip to Europe with performances in London and Budapest (at the Franz Liszt Museum). Malan performed at Carnegie Hall on Oct. 16.

Martha McCown (MM '99) will be performing in *Little Red Riding Hood* with the Wildwood Park for the Performing Arts in Arkansas for elementary public school children.

Doug Morgan (BM '96) won the baritone saxophone chair in the Airmen of Note.

Paula (Hutchinson) Nelson (MM '91, DMA '94) married Gene Nelson in August 2000 and they reside in King of Prussia, PA. Paula teaches flute at West Chester University and the Wilmington (DE) Music School and performs in a flute and classical guitar duo.

Antonio Orta (BM '97) won the lead alto saxophone chair in the U.S. Army Blues band.

Ben Owens (BM '97), tenor, guitarist, and composer, has just released his first CD of his own Christian contetions on the Bachman Records label..

James Parsons (PhD '92) was awarded tenure and promotion to associate professor at Southwest Missouri State University. He is currently editing and contributing two essays to *The Cambridge Companion to the Lied* (Cambridge University Press, 2002).

John Rutland (MM '95) has accepted the position of assistant professor of violin and viola and symphony conductor at Central Missouri State University, where he has been teaching for the last year.

Michael Schneider (BM '99) is pursuing the MM in piano performance at Cleveland Institute of Music. Michael has received a \$2000 grant from the Stewart Graduate Grant Competition. Michael won the \$5,000 Second Prize in the San Antonio International Piano Competition and also won the \$1,000 Audience Choice Award.

Scott Scully ('99) just completed his second year in the Houston Grand Opera Apprentice Program. Scott sang the role of Cassio in Verdi's *Otello* with the Palm Beach Opera in spring 2001 and sang the role of the royal herald in the Houston main stage production of *Don Carlos*. Scott will be in Aspen, CO for the summer of 2001 where he will sing Chevelier in Poulenc's *Dialogues of the Carmelites* with James Conlon, conductor of the Paris Opera.

Barrett Seals (MM '99) won the oboe audition for the U.S. Coast Guard Band in Washington, DC.

Edward Stephen (BM '99) received his MM from New England Conservatory in May 2001. While in Boston he performed with the Boston Symphony Orchestra, the Rhode Island Philharmonic and the Boston Philharmonic Orchestra. Stephen spent two summers as a fellow at the Tanglewood Music Center performing with the TMC Festival Orchestra and the Boston Symphony, and recently won the Principal Timpani position with the Fort Worth Symphony Orchestra.

Sandra Tiemens (MM '97) won a flute position with the Air Force Band of the Rockies.

Pavel Wlosok (BM '98, MM '00) has accepted a position teaching improvisation, private piano, and conducting two jazz ensembles at Truman State University in Kirksville, MO.

2000s

Dan Ball (MM '01) has been appointed assistant principal bass of the Tacoma Symphony.

Frank Basile (BM '00) accepted a music scholarship to work on a master's degree at the Juilliard School of Music, Institute of Jazz Studies, in New York City.

Natalie Boyd (MM '00) won Third Place in the National Flute Association Piccolo Artist Competition and won the flute audition for the U.S. Army Band in Washington, DC.

Amy Ctibor (MM '00) played flute and piccolo at Fair Park for *Phantom of the Opera* Broadway cast.

Jay Garrett (BM '00) was featured with vibist Terry Gibbs at the One O'Clock Lab Band performance at PASIC. Gibbs was inducted into the Percussive Arts Society Hall of Fame and insisted on playing a tune with Garrett as the finale of the concert.

Jessie Hinkle (BM '00) has just completed her first year at the Manhattan School of Music where she is pursuing a master's in performance. She sang the title role of Lucretia in Benjamin Britten's *The Rape of Lucretia*. She received a \$1,500 summer scholarship award for 2001 at the Music Academy of the West, from the Mu Phi Epsilon Foundation. Jessie was accepted into the prestigious Glimmerglass Summer Opera Program in upstate New York for the summer 2001.

Holly Holm (MM '00) has just won a position as bassoonist with the U.S. Army Field Band.

continues on page 27



The College of Music would like to congratulate Carl Finch, recipient of the 2001 Outstanding Alumnus Service Award from the University of North Texas. Finch, a UNT student in the 1970s, founded Brave Combo, the polka band that's been rocking Denton for more than 20 years. But his reach has extended far beyond North Texas; Finch has produced 25 albums and is the recipient of a Grammy for his album *Polkasonic*.

Early this year, Kris Carter walked away with daytime television's highest honor for musical composition. What's next for this College of Music alumnus?

Story by Peggy Heinkel-Wolfe

An NT alumnus snagged top music honors at the 28th annual Daytime Emmy Awards in Los Angeles May 18 for his work on *Batman Beyond*.

Kristopher Carter, 29, received the award for Outstanding Music Direction and Composition. This was his second consecutive Emmy nomination for his work on the animated series that airs on the Warner Brothers network.

Carter created the main title theme for the series and wrote the underscore. "The underscore is the music that supports the drama," Carter says. "In a scary moment, for example, the underscore can enhance the feeling of fear for the audience."

He shares the award with his music writing team, which includes another NT alumnus, Michael McCuiston (BM '87), Lolita Ritmanis and Shirley Walker. "The turnaround time required by the production is so fast," Carter says, "there's no way one person can keep up with the schedule. We each do about a quarter of the episodes."

But it was Carter's theme that landed the *Batman Beyond* contract for the team. "At first, the producers questioned our suitability [for the project]," Carter says. The "Walker team," as they have affectionately dubbed themselves, had a reputation in the film industry for large symphonic scores.

After an initial meeting with the producers, Shirley Walker explained to the rest of the team that they had to demonstrate their ability to work in a different direction. The producers were looking for a techno-rock sound, along the lines of groups like Nine Inch Nails and heavy, disco-metal artist Rob Zombie.

So they each produced bits of music for a demo that showed their versatility. The producers liked the work, so much so that they picked Carter's piece for the main theme. The team's classical training took the raw, techno-rock sound a completely new direction. The music ended up being heavier than anything else on television, according to Carter.



Warner Brothers has finished production of *Batman Beyond*, which airs 3 p.m. weekdays on Channel 33. The show is most popular among people in their late teens and early 20s, according to Carter. "For most series like this one," he says, "the production companies make a large order of 64 to 84 episodes. For two to three years, we're composing as it is produced."

Carter, a native of San Angelo, graduated with a bachelor's of music in composition from UNT in 1993. He completed the program in just 3 1/2 years.

Carter's fast-track achievements come from a focus he developed while he was in school. "I wasn't quite sure what I would do at first," he says. "I knew I wanted to do something in music. But somewhere in my sophomore year, I learned the [composition] craft and it opened my eyes. I liked what it did both spiritually and emotionally."

Carter also realized that being a film composer was probably the best way to make a living at writing music. He began building his portfolio right away.

"I went over to the radio, television and film department and told them I was interested in scoring student productions," he says. By the end of his time at NT, he had

a demo reel of four short movies and two commercials produced by RTVF students. He also convinced fellow students in the orchestra to record some of his film music.

He took his demo to California to play for Shirley Walker, who had a reputation for nurturing young talent. "Ian Walker, my [orchestra] standmate, was her son," Carter says.

But Carter insists that he didn't get a break because he knew Shirley Walker's son. "I had already done the work preparing a demo," he says. "But she took the time to listen to it, and I'm sure she hears hundreds of demos every year." After graduation, Carter was invited to apprentice with Shirley Walker in Los Angeles.

Carter also credits the variety of experiences at UNT for his success. "I owe so much," he says. "If I wanted to hear steel

drums, jazz, gamelan, it was all there. And it was all done so well. So much inspired me."

The Warner Brothers network continues to engage the Walker team for upcoming projects. Carter provided the score for a feature-length video of *Batman Beyond* that was released in time for the holidays last year. They will also provide the theme and underscore for two new animated series, *Zeta Project* and *The Justice League*.

With all the time spent on these commissions, Carter hasn't found time recently to compose music just for himself.

But that doesn't necessarily bring regrets. "When I've encountered criticism as a professional for being a film composer," Carter says, "I remind people that J. S. Bach was a commercial composer for his day. It's just that his media, his employer, was the church."

"In the realm of film music," Carter says, "it's never judged as too atonal or too romantic. And there's the instant gratification of having your work performed by an orchestra."

"The ultimate goal would be to write for big, feature films. The industry's attention is definitely there." Kris Carter

I can be putting the finishing touches on a piece in the wee hours of the morning — due to the schedule, not procrastination — and then a messenger picks it up, an army of copyists are waiting to take out the parts, and by 10 a.m. the next morning, it's being played."

Carter doesn't consider the Emmy to be the crowning achievement of his fast-moving career. "The ultimate goal would be to write for big, feature films," he says. "The industry's attention is definitely there."

Carter has simple advice for students looking for similar success. "You've got to create your own path," he says. "And you are going to start at the bottom." "I started at the bottom," he says. "I got my portfolio together in college. And I diversified. I had lots of jobs in the industry — I know how to use computers, synthesizers, sampling and software. That established a presence."

And while Carter's classical training and reputation for writing good music certainly helps, he insists the industry runs like any other. "It is dependent on one's relationships with people," he says. "Not good luck, but the good fortune you make."

Lindsey Johnson (MM '00) has been appointed to the woodwind faculty at Nicholls State University.

Stephen Jones (MM '00) was recently appointed to a saxophone teaching position at Texas Christian University.

Kelly Kazik (MM '00) has been appointed flute professor at Ouachita Baptist University in Arkadelphia, AR.

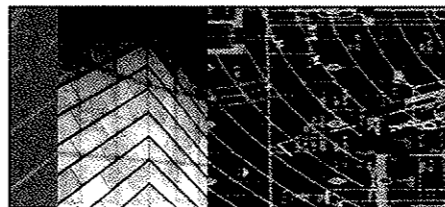
Juhwan Lee (MM '00), now a DMA vocal performance student of Laurel Miller, was a finalist in the Maccammon Competition in Fort Worth.

Elainie Lillios (DMA '00) has accepted a position as assistant professor of composition at Bowling Green State University in Ohio.

Emily Newton (BM '01) is the recipient of an A.J. Fletcher Opera Institute fellowship, which includes full tuition and a generous stipend to pursue a master's at North

Carolina School of the Arts.

James Popejoy (DMA '00) has been appointed director of bands at the University of North Dakota and serves as music director and conductor of the Greater Grand Forks Youth Symphony. He remains active as a classical and jazz percussionist.



Joseph T. Spaniola (DMA '00), staff composer/arranger for the U.S. Air Force Band of the Rockies, premiered

two pieces in March, 2001: *Escapade*, for wind ensemble, at the American Band Masters Association Convention in Las Vegas, NV and *Rendezvous with a Dream*, for bass clarinet and piano, at the College Music Society Rocky Mountain Chapter Conference in Denver, CO.

Rob Wilkerson (MM '00) is teaching saxophone at the University of Wisconsin, Whitewater.

Make A Difference Donate an Instrument

The College of Music is still accepting donations of used band instruments for Start-up the Band, a collaborative program between UNT and the Denton community. Start-up the Band gives disadvantaged elementary students of Denton's Owsley Youth Center the opportunity to participate in an innovative head-start music program.

Instruments don't have to be in perfect condition; they will be cleaned up and repaired by UNT's music education students.

Don't forget, donated instruments can be claimed as a charitable donation on your tax return. Need more information? Contact Rachel Clarke at (940) 565-2930 or rclarke@music.unt.edu.

Many deserving music students may have lost future scholarship opportunities, collateral damage of September 11 coming at a time of an already weakening economy. Our Charn fund, as reported by the UNT Foundation, has a remaining balance of less than \$280,000. Some background . . .

About six years ago the state legislature plunged our scholarship program into crisis by increasing the minimum requirement from \$200 to \$1000 for a scholarship to qualify a non-resident student for a waiver lowering tuition to the economical in-state rates. Suddenly we had to secure five times as much funding to maintain support levels for all our scholarship recipients. Then a successful Thai businessman, Charn Uswachoke, in gratitude for his memorable experience as a business student with warm memories of the musical environment here, gave the College of Music \$1 million. His gift solved the tuition waiver crisis, but because of that the gift could not be endowed, left intact to yield yearly earnings. Instead, we have spent an average of \$175,000 a year, reaching a peak of \$230,000 in 1999, to maintain a vigorous scholarship program benefiting approximately 500 outstanding students. Altogether, the Charn gift has provided a total of over \$1 million in scholarships. And each year, those tuition reduction waivers provide another \$1 million or more in cost reduction to music students.

This year, \$50,000 in scholarships came from new gifts and endowments raised last year. This enabled us to set a goal of reducing Charn fund use this year to under \$200,000. This still means, unfortunately, that next year the Charn fund, nearly depleted, will yield \$100,000 less for scholarship use as it finally extinguishes. To compound matters, in this difficult economic time, our other scholarship endowments have lost a collective total of about \$55,000 in funds available for scholarship awards next year.

Our students now face the prospect of \$150,000 less in scholarship support next year. To meet this challenge and continue to maintain essential levels of support, our best hope is the newly formed Dean's Camerata. In becoming a member of the Camerata, your gift of a \$1,000 scholarship will join many others helping continue Charn's legacy of vital support for our talented student musicians.

— Thomas Clark

Obituaries

Walter Abbey, long-time supporter of the College of Music, passed away at 2:00 am on July 19 after a long bout with leukemia.

John Ardoin, long-time music critic of the *Dallas Morning News* and internationally known opera expert, died on March 18 at the age of 66. Ardoin authored six books. His most famous, *Callas at Juilliard*, about soprano Maria Callas, was the inspiration for Terrence McNally's Tony Award-winning play, *Master Class*. For many years, he served as editor of *Musical America*, and in addition, he was a staff writer for the *Saturday Review of Literature* and a critic for the *The Times of London* and *Opera* magazine. UNT presented Ardoin with an honorary doctorate for his work in criticism, and the *Dallas Morning News*/John Ardoin Memorial Music Scholarship has been set up in his honor. He is survived by five cousins, including Kenneth Ardoin of Flower Mound.

Christopher Scott Henry (BM '94) died tragically on December 4, 2000. His wife, Genevieve Briggs Henry (BM '99) is in our thoughts and prayers as she deals with the sudden loss. Her address is 548 Freestone Drive, Allen, TX 75002, if you wish to send a card.

John Leslie Holt, 38, died February 21 at a Fort Worth hospital. A gifted saxophonist, he majored in music at UNT, receiving a bachelor of music degree and a master's degree in education. He taught private saxophone and special education and played professionally in the area. The John L. Holt Memorial Fund at the UNT College of Music has been established in his memory.

Maurice McAdow, UNT director of bands emeritus, died on August 20 at the age of 96. In 1945, McAdow joined the faculty of the then North Texas State Teachers College music program and proceeded to build one of the state's top band programs. McAdow's leadership led the bands of UNT to achieve a national reputation for outstanding music excellence, a reputation that still stands today. After his retirement in 1975, at the age of 70, he continued his work through the Brook Mays Music Company of Texas, and, in 1990, he was named an Honorary Alumnus by UNT. He is survived by his wife of 60 years, Evelyn McAdow, son, Scott McAdow, and two grandchildren, Allison and Blake, all of Houston.

Steve Paul passed away at the age of 48 of a massive heart attack on April 14. He was in Maryland to do a workshop and was then heading to Pennsylvania to see his fiancée to finalize May wedding plans. Steve received his master's and Ph.D. in music education at UNT (Hildegard Froehlich was his major professor) and then was appointed as assistant band director for one year under Bob Winslow. He served as director of the marching band at the University of Oregon, as a music education faculty member at the University of Oklahoma (1992-99), and as the head of

music education at the University of Arizona. Funeral services were held on April 20 at 10:30 a.m. in the Grantham Funeral Home Chapel in Duncan, OK. The family requests that in lieu of flowers, donations be made to the Stephen J. Paul Memorial Music Education Scholarship funds that have been set up in his name by the various institutions where he touched the lives of students. Donations for the UNT College of Music should be sent to the attention of Cindy Cooper.

A baby oak is planted in memory of **Clarence Asher Peevey**, son of Shannon and Cecilia Ho Peevey, near Avenue C and Chestnut by the building entrance near the Copy Room. A plaque reads: "Mom and Dad's Baby Boy, Clarence Asher Peevey, 6/17/00-6/28/00."

Larry Roark of Austin, TX, died on March 5 in an automobile accident. Larry studied euphonium with David Kuehn and George Jones as he pursued a theory major. He completed his BM in theory in spring 1978; then he studied with Don Little through 1983 earning a master's in euphonium performance. He was the euphonium/uba graduate TA and directed the UNT Tuba/Euphonium Ensemble. During the mid-1980s, Larry performed on euphonium with the Clyde Beatty-Cole Brothers Circus throughout the United States. In Austin, he pursued photography, radio announcing/programming and initiated a most successful wind chime design and fabrication business, which currently employs 50 people.

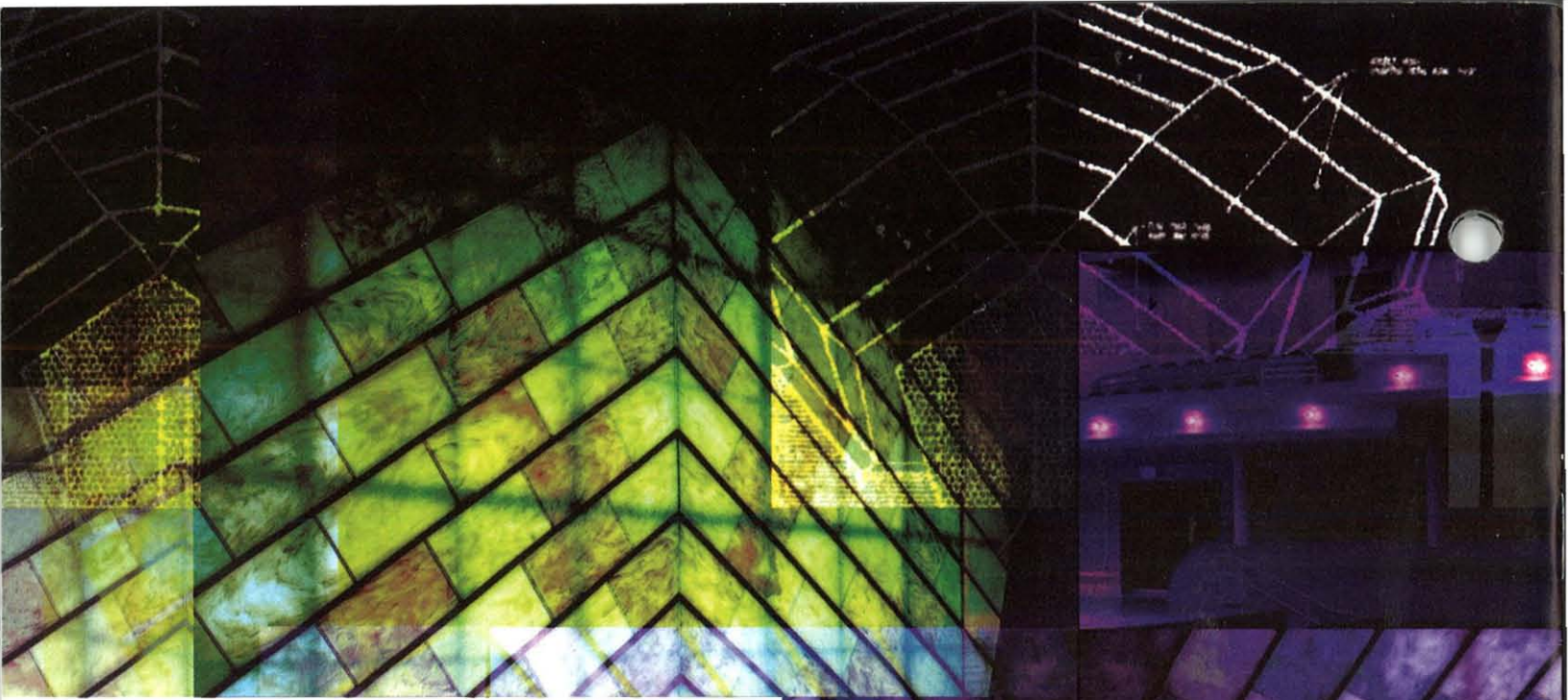
Lucille G. "Lupe" Murchison, a Dallas philanthropist and former University of North Texas regent, died July 3 at her home. As a member of UNT's board for 18 years, Murchison supported the university in a number of ways. To honor her long-term support, UNT named its Performing Arts Center, which opened in February 1999, after Murchison. Besides her service on the board, which included posts on various committees, Murchison was a leader in planning and supporting UNT fund-raising events in addition to personally contributing to student scholarships and donating pieces of art to the campus from her collection. She was also a lifetime member of the President's Council. Most recently, she served as an honorary chair of the university's current \$150 million capital campaign. Murchison was a member of the executive committee for UNT's Centennial Celebration in 1989 and 1990, and she hosted and co-chaired the UNT Centennial Extravaganza at Fouts Field. She also was instrumental in making possible "A Night at the Meyerson," a 1993 concert by the UNT Symphony Orchestra and Grand Chorus at Dallas' Morton H. Meyerson Symphony Center. In addition, she was co-chair of the 1988 Emerald Rhapsody Ball, which raised funds for UNT. In 1996, she co-chaired the Rhapsody in Silver Ball, celebrating the 25th anniversary of the UNT Health Science Center in Fort Worth. And in 1999 she was co-chair of the gala opening events for UNT's Murchison Performing Arts Center.

Members of Pi Kappa Lambda:

If you were inducted into the UNT Pi Kappa Lambda between the years of 1999 and 2001 and have not claimed your certificate and pendant, please contact Susan Dubois.

Thank you!

sdubois@music.unt.edu
940-565-2520



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\ 'kaunt-er-,point \



The technique of combining two or more melodic lines in such a way that they establish a harmonic relationship while retaining their individuality.

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