

Counterpoint

Music from North Texas
2013



A green light to greatness.®

COLLEGE OF
MUSIC

UNT

Jazz Students Perform and Teach in Colombia

In June 2013, Jazz Studies Division Chair John Murphy and jazz students Juan Chaves (who is from Colombia), Dave Farrell, Justin Heaverin and Marcos Merino made a two-week trip to teach and perform in Colombia. They taught at several camps and workshops throughout the country, including at the Jazz Universitario Festival in Medellín alongside students from Berklee College of Music and the University of Cincinnati College-Conservatory of Music. They also performed at numerous venues including the Teatro Metropolitano in Medellín, Universidad Nacional in Manizales and Teatro Lucy Tejada in Pereira.

The appearances were arranged through each city's Centro Colombo Americano. These centers were established by the U.S. State Department but now operate as nongovernmental organizations, organizing cultural and educational initiatives such as English instruction and arts events. The trip was sponsored by the Colombo Americano centers, the U.S. Embassy in Bogotá and American Airlines.



“This trip was rewarding because we were able to help the Colombian students improve their ability to play jazz, and the students from UNT and the other schools grew as teachers because they had to find new ways to communicate their knowledge of jazz.” – John Murphy





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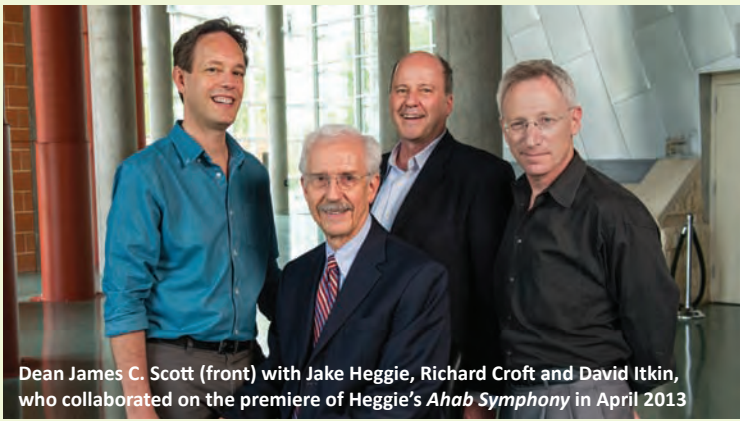
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Front Cover: Music education student Christopher Bryan helps a String Project participant tune her instrument
Back Cover: Students sing in the UNT Opera production of Rousseau's *Le devin du village* in April 2013



Dean James C. Scott (front) with Jake Heggie, Richard Croft and David Itkin, who collaborated on the premiere of Heggie's *Ahab Symphony* in April 2013

Dean's Message

It has become difficult to read anything today about higher education without encountering discussion about MOOCs (Massive Open Online Courses). While the debate and prognostications continue, those of us in music, particularly at UNT, know that the education of our students is dependent upon much more than what can be gained in front of a computer. The first sentence of our mission statement calls for creating a "learning environment." In addition to the structured experiences of lessons, ensembles and classes, our students gain from the quality of our total learning environment, the education beyond the curriculum.

I learned in my earliest days at UNT in 2001 that the magical success of our College of Music was based to a remarkable extent on the sense of community here — the community among students and with faculty, the community of Denton as "Music City," the community enriched by distinguished guests from the heights of the profession, and even the world community of music with which our students and faculty have interacted for decades. The informal learning that takes place through the sharing of musical and intellectual experiences, often outside the classroom, can last a lifetime. Articles in this issue highlight a number of these kinds of interactions, but they merely scratch the surface. From faculty and students working together to produce a scholarly edition, to preparing a world premiere, to learning how to engage children and adults of our community in the excitement of music, the sense of creative ferment at UNT is a defining characteristic. I hope you will celebrate it along with us as you read this edition of *Counterpoint*.

We invite all our alumni and friends to visit us and share in the day-by-day vitality of our musical community, but today's technology does provide opportunities for "virtual" visits when distance or other circumstances stand in the way. We are proud of our live streaming and YouTube viewership (400,000 hits, and 3,000,000 listening minutes respectively at the time of this writing), about which you can learn more on page 18. Although there is nothing like sharing the live moment, we hope that when this is not possible, you can see and hear what we are doing online and participate in the joy of our art wherever you may be.

Sincerely,
James C. Scott

College of Music Administration



Warren Henry
Senior Associate Dean, Academic Affairs



Jon Christopher Nelson
Associate Dean, Operations



John C. Scott
Associate Dean, Admissions



Raymond Rowell
Assistant Dean, Scholarship Services & External Affairs



Benjamin Brand
Director, Graduate Studies



Nicholas Enrico Williams
Associate Director, Graduate Studies



Jaymee Haefner
Director, Undergraduate Studies

Division Chairs



Joseph Klein
Composition Studies



Richard Sparks
Conducting & Ensembles



John Holt
Instrumental Studies



John Murphy
Jazz Studies



Steven Harlos
Keyboard Studies



Debbie Rohwer
Music Education



Frank Heidlberger
Music History, Theory & Ethnomusicology



Stephen Austin
Vocal Studies

Development



Pamela King Acker
Director of Development

COMPOSITION STUDIES

Kirsten Broberg
Joseph Klein
Panayiotis Kokoras
Andrew May
Elizabeth McNutt
Jon Christopher Nelson
David Stout

CONDUCTING & ENSEMBLES**Choral Studies**

Jerry McCoy*
Richard Sparks

Early Music

Paul Leenhouts*
Cynthia Roberts
William Scharnberg
Petra Somlai

Opera

Stephen Dubberly
Paula Homer*

Orchestra

Clay Couturiaux
David Itkin*

Wind Studies

Brian Bowman
Eugene Migliaro Corporon*
Dennis W. Fisher
Nicholas E. Williams

Adjunct Faculty

David Cloutier
C. Keith Collins
Adam Gordon
Joshua Habermann
Lee Lattimore
Kathryn Montoya
George Papich
Allen Whear

INSTRUMENTAL STUDIES**Strings**

Jeffrey Bradetich
Julia Bushkova
Susan Dubois*
Daphne Gerling
Jaymee Haefner
Thomas Johnson
Philip Lewis
Felix Olschofka
Eugene Osadchy
Nikola Ružević

Woodwinds

Mary Karen Clardy
Daryl Coad
Deborah Fabian

Kimberly Cole Luevano
Elizabeth McNutt
Eric Nestler
Kathleen Reynolds*
James Ryon
James Scott
John Scott
Terri Sundberg

Brass

Tony Baker*
Brian Bowman
John Holt
J. Keith Johnson
Jan Kagarice
Vern Kagarice
Donald Little
William Scharnberg

Percussion

Gideon Foli Alorwoyie
José Aponte
Christopher Deane
Mark Ford*
Paul Rennick
Edward Soph

Adjunct Faculty

Justin Cooper
Michael Drake
Joshua Garza
Paul LeBlanc
Ann MacMillan
Henry Okstel
Nathan Olson
Brian Perry
Terence Reynolds
Robert Schietroma
Ed Smith
Poovalur Sriji

JAZZ STUDIES

Tony Baker
Jennifer Barnes
Rodney Booth
Richard DeRosa
Frederick Hamilton
Stefan Karlsson
Brad Leali
John Murphy
Jay Saunders
Lynn Seaton
Edward Soph
Michael Steinel
Steve Wiest

Adjunct Faculty

Rosana Eckert
Noel Johnston
Chris McGuire
Richard McLure
Brian Piper

KEYBOARD STUDIES**Piano**

Joseph Banowetz
Steven Harlos*
Berthe Odnoposoff
Pamela Mia Paul
Gustavo Romero
Vladimir Viardo
Adam Wodnicki

Collaborative Piano & Piano Pedagogy

Bradley Beckman
Steven Harlos
Heejung Kang
Elvia Puccinelli*

Organ, Harpsichord, & Fortepiano

Jesse Eschbach*
Petra Somlai

Adjunct Faculty

Bradley Bennight
Peter Mark Scott
Bret Serrin

MUSIC EDUCATION

Donna Emmanuel
Warren Henry
Alan McClung
Darhyl Ramsey
Rebecca Roesler
Debbie Rohwer
Donald Taylor

Adjunct Faculty

William Centera
Cynthia Lansford
Jonny Ramsey
Thomas Shine

MUSIC HISTORY, THEORY & ETHNOMUSICOLOGY**Music History**

Benjamin Brand
Bernardo Illari*
Peter Mondelli
Margaret Notley
Robert D. Pearson
Hendrik Schulze

Music Theory

Daniel Arthurs*
David Bard-Schwarz
Gene Cho
Paul Dworak
Joán Groom
Frank Heidlberger
Timothy Jackson
Justin Lavacek

Rachel Mitchell
Graham Phipps
Stephen Slottow
Thomas Sovik

Ethnomusicology

Gideon Foli Alorwoyie
Gene Cho
Steven Friedson*
John Murphy
Catherine Ragland
Thomas Sovik

Adjunct Faculty

Deanna Bush
Forest Kinnett
Jason McCoy
William McGinney
Mark McKnight

VOCAL STUDIES

Stephen Austin*
Richard Croft
Linda Di Fiore
Jennifer Lane
Stephen Morscheck
Elvia Puccinelli
Jeffrey Snider
Carol Wilson

Adjunct Faculty

Pamela King Acker
Inci Bashar
Jennifer Ciobanu
Elizabeth Johnson Knight

CENTERS**Center for Chamber Music Studies**

George Papich, director
Nikola Ružević, coordinator of chamber music

Center for Experimental Music & Intermedia

Andrew May, director

Center for Schenkerian Studies

Timothy Jackson, director
Stephen Slottow, director

Texas Center for Music & Medicine

Kris Chesky, director

Career Development

Adjunct Faculty
Debbie Brooks
Stockton Helbing
Blair Liikala
Christy Crytzer Pierce

* Area Coordinator



Kirsten Broberg (Composition)

Assistant Professor

The music of **Kirsten Broberg** has been performed by internationally recognized ensembles including the Kronos Quartet, Chicago Symphony Orchestra MusicNOW Ensemble, International Contemporary Ensemble, New York New Music Ensemble, Jack Quartet, New Millennium Orchestra, Sonic Inertia Dance and Performance Group, Third Coast Percussion and Ensemble Dal Niente. She has received the Fromm Foundation Commissioning Grant from Harvard University, three grants from the American Composers Forum, first place in the Accent '04 International Call for String Quartets at Cincinnati Conservatory and first place in the University of Minnesota Call for Orchestral Scores. Kirsten Broberg is the founder of contemporary music groups Ensemble Dal Niente in Chicago, Illinois and Ensemble 61 in St. Paul, Minnesota. She holds a doctorate in music composition from Northwestern University and has taught at numerous colleges and universities including Northwestern University, the University of Minnesota and St. Olaf College in Northfield, Minnesota.



Rebecca A. Roesler (Music Education – Strings)

Assistant Professor

Rebecca Roesler taught beginning through advanced orchestra, general music, and A.P. music theory at the high school and junior high level; directed orchestras and taught ear training classes at Brigham Young University; and taught string methods courses at the University of Texas at Austin. She has presented research and conducted clinics for the National Association for Music Education, American String Teachers Association, Texas Music Educators Association and Utah Music Educators Association. Her research interests include the problem-solving process during music learning, motor skill learning, attention and automaticity. As a violinist and violist, Roesler has performed nationally and internationally with ensembles such as the Fargo-Moorhead Symphony and the Orchestra at Temple Square, including nationally televised broadcasts with the Mormon Tabernacle Choir. She holds a bachelor of music in music education and a master of music in orchestral conducting from Brigham Young University, and a PhD in music and human learning from the University of Texas at Austin.



Petra Somlai (Early Music – Keyboards)

Assistant Professor

Early keyboard specialist **Petra Somlai** (harpsichord and fortepiano) has taught fortepiano and performance practice at the Franz Liszt Academy of Music and is an active solo recitalist, chamber musician and scholar. After completing degrees in conducting and piano performance, she turned her attention to the fortepiano and harpsichord. Somlai studied early keyboards with teachers including David Ward in England and Fabio Bonizzoni, Menno van Delft and Bart van Oort at the Royal Conservatory of The Hague, where she earned an MM and BM in fortepiano/harpsichord. She has performed at early music festivals including Brugge Musica Antiqua, Early Music Festival Utrecht, Haydn Festival Esterházy (Austria), Budapest Beethoven Festival, Klang & Raum (Irsee, Germany), Bodensee Festival (Germany) and Tartu Early Music Festival (Estonia). She is often invited to appear as soloist with orchestras and as continuo player for Baroque and classical opera productions. In 2010 she won First Prize and the Audience Award at the International Fortepiano Competition in Bruges (Belgium).



Karrell Johnson

Karrell Johnson served on the UNT string education faculty since 1996, and was director of the University String Project. His public school teaching began in Wichita Falls, Texas and continued in Freeport, Texas, where he implemented the orchestra program in the Brazosport School District. Johnson was on the faculty at the University of Georgia from 1969 to 1973 where he taught applied viola, chamber music, music education, string pedagogy and conducting; performed in several ensembles; and served as associate conductor of the University Symphony. From 1973 to 1989 he served as director of fine arts in the Dallas Independent School District, and from 1989 to 1999 was string division manager for Brook Mays Music Company. His active performance career as a violist includes an appearance as soloist with the Shreveport Symphony as winner of the Shreveport Symphony Competition and a chamber music recital in Carnegie Hall. Johnson received his bachelor's degree in viola from the University of Texas at Austin and his master's degree in music education from the University of Illinois. As a conductor of all-state and all-region orchestras, violist, educator, clinician and adjudicator, Johnson is highly respected throughout the United States.



Joán Groom

A member of the UNT music faculty since 1973, **Joán Groom** served as coordinator of music theory for the College of Music from 1999 to 2012 and as director of undergraduate studies from 1993 to 2009. She received her bachelor of music degree from Oberlin College and her master's and doctoral degrees from the Eastman School of Music, and studied music theory and composition with Nadia Boulanger and Darius Milhaud. Her research interests have included 20th-century analysis, aural skills, and principles and methods of theory pedagogy. She originated and developed her highly successful "Line" method of comprehensive harmonic ear-training and sight-singing, which is now used in the undergraduate curriculum of several universities. Groom was a member of the original National Consortium for Computer-Based Music Instruction. She will retire following the Fall 2013 semester.

Morris Martin Retires After 42 Years of Service

Morris Martin retired in summer 2013 after serving as head of the UNT Music Library since August 1971. His responsibilities included collection development, staff development, fund raising, and anticipating and serving the research and performance needs of students and faculty of the College of Music. In addition to dramatically increasing the size and number of special collections in music, he increased the number of items in the regular music collection tenfold during his tenure. Martin also taught a course in music librarianship for the College of Information's School of Library and Information Science; graduates from this program are very active in the profession and serve as head librarians for music libraries across the United States.

Over the years, Martin has developed the music library staff into one of the finest in the nation: Mark McKnight, who

succeeds Morris Martin as head music librarian, along with Donna Arnold, Maristella Feustle, Jean Harden, Ralph Hartsock, Andrew Justice, Arturo Ortega and Janelle West.

Martin is a widely known and well-respected leader in the Music Library Association, and was a founder of the Texas chapter of the MLA. He also has served on various boards, including the Dallas chapter of the American Guild of Organists and the Church Music Institute. He holds music degrees from the University of North Texas (BA, music and English, 1965; MA, musicology, 1974) and an MS in library science (1970) from the University of Illinois. Martin continues his work as minister of music at St. Andrew Presbyterian in Denton, where he has conducted such major works as Handel's *Messiah* and Brahms's *German Requiem*.

Gideon Foli Alorwoyie (ethnomusicology) has published a new book and CD recording about the style of music traditional to the Ewe people of Ghana, Togo and Benin in West Africa titled *Agbadza: Songs, Drum Language of the Ewes* (African Musical Arts, 2013).

Daniel Arthurs (music theory) presented the paper “Revisiting Thematic Improvisation and Form in Jazz: Goal-Oriented in Brad Mehldau’s *Unrequited*,” at the 2012 joint meeting of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory. He also published an article, “Reconsidering Marchetto’s Division of the Whole Tone,” in *Theoria*, Vol. 19 (2012).

Tony Baker (trombone) was a featured artist and faculty member at the 35th CIVEBRA music festival in Brasília, Brazil.

Joseph Banowetz (piano) released a world-premiere CD of the music of Karl Weigl (Naxos). He also spent a month doing residencies in China, teaching at five music schools and giving concerts and master classes, served on the jury of the First Ars Nova International Piano Competition in Singapore, and gave master classes and private lessons at the PianoTexas International Academy and Festival in collaboration with the 14th Van Cliburn International Piano Competition.

Brian Bowman (euphonium) conducted the Interservice Euphonium Ensemble at the Army Band Tuba-Euphonium Workshop held at Fort Myer, VA. In this ensemble of professional euphonium members of the premier service bands, 10 of the 15 players were UNT alumni. Bowman also toured in Japan in May 2013, giving concerts, master classes and lessons in Fukushima Prefecture

and the cities of Osaka, Okayama, Tokyo, and Hamamatsu.

Jeff Bradetich (double bass) completed a three-month, five-continent tour including concerto performances with the national symphonies of Ecuador and Peru, recitals in the Teatro Colón in Buenos Aires, the first bass recital ever in the new Teatro Mayor in Bogotá, a recital at the Central Conservatory in Beijing, participation in the Stellenbosch International Chamber Music Festival in South Africa and his annual master classes in Germany and Hong Kong. He also performed for the 2013 Convention of the International Society of Bassists.

Julia Bushkova (violin) gave master classes at the Central Music School of the Moscow Conservatory as well as at music schools in St. Petersburg, Kronstadt, and Sosnovyi Bor, Russia.

Kris Chesky (music and medicine) presented a preconference workshop titled “Hearing Conservation in Music Education” at the annual conference of the National Hearing Conservation Association. At the same conference, he co-presented a session titled “Accountability in Schools of Music Requires a Noise Exposure Assessment Standard” as part of an advocacy effort for new standards to address music-related hearing concerns in the education sector.

Gene J. Cho (music theory) and alumnus Jing Ling-Tam co-wrote a chapter titled “Choral Music in East Asia: China, Japan, and Korea” in *The Cambridge Companion to Choral Music* (Cambridge University Press, 2012). Cho also received honors for his 40 years of service to the College of Music.

Mary Karen Clardy’s (flute) live solo encore of Donjon’s *Élégie-Étude* with the Dallas Wind Symphony was featured on American Public Media’s “Performance Today.” She was guest artist at the 2012 Encontro Internacional de Madeiras de Orquestra festival in Tatuí, Brazil and gave master classes at the Villa-Lobos School of Music in Rio de Janeiro. At the National Flute Association Convention in Las Vegas, she performed and adjudicated the Young Artist Competition.

Daryl Coad (clarinet) performed on a chamber music recital with the Fort Worth Clarinet Quartet at the 2013 ClarinetFest in Assisi, Italy. He was also director of the Wind Intensive Studies Program at the 2013 MasterWorks Festival held in Winona Lake, IN, and was guest clarinetist for the Lake Placid Sinfonietta in Lake Placid, NY.

Eugene Migliaro Corporon (wind studies) was the Texas Bandmasters Association 2013 Featured Clinician and received the TBA Honorary Life Member Award, an honor shared by only ten other conductors in Texas history. He also conducted the Lone Star Wind Orchestra at the 2012 Midwest Clinic in Chicago in a concert including the world premiere of **Mark Ford’s** *Stubberric Fantasy* with **Christopher Deane**, **Mark Ford** and Brian Zator performing.

Clay Couturiaux (orchestral studies) won the Northeast Louisiana Arts Council Edmund Williamson 2013 Artist of the Year Award for his work as music director/conductor of the Monroe Symphony Orchestra.

Richard Croft (voice) sang the role of Loge in the Metropolitan Opera’s DVD release of Wagner’s *Ring Cycle*, which won the 2013 Grammy for Best Opera Recording. Croft also sang as tenor so-



Gideon Foli Alorwoyie



Julia Bushkova



Eugene Migliaro Corporon

loist with the UNT Symphony Orchestra and Grand Chorus in the premiere of Jake Heggie's *Ahab Symphony*.

Linda Di Fiore (voice) taught and performed in the American Institute of Musical Studies program in Graz, Austria, and at the Amalfi Coast Music & Arts Festival. She also presented master classes for the University of Miami Frost School of Music in Salzburg program and at Colorado State University, Luther College (IA) and the University of California, Santa Barbara. She was an adjudicator for the finals of the Denver Opera Guild Competition.

Dennis Fisher (wind studies) was awarded the 2013 Texas Bandmasters Association Meritorious Achievement Award. He was a featured artist and faculty member at the 35th CIVEBRA music festival in Brasília, Brazil, where he conducted the festival's band.

Stephen Friedson (ethnomusicology) received a National Endowment for the Humanities grant to support his research on music and ritual in indigenous African cultures in the Volta region of Ghana.

Jaymee Haefner (harp) performed at the American Harp Society's 50th Anniversary celebration in New York City, recorded Jan Koetsier's *Sonata* for horn and harp (MSR Classics), and was the recipient of a Mentorship Grant from UNT.

Steven Harlos (piano) performed solo recitals and gave master classes at Keimyung and Andong universities in South Korea, and was a featured artist with the Dallas Symphony at the Bravo! Vail festival. He also presented a workshop titled "Beyond Mozart, Schubert and Brahms: Forgotten Masters of Piano Four-Hand Composition" at the 2013 National Conference on Keyboard Pedagogy.

Vern Kagarice (trombone) completed his 34th consecutive season as a member of the Chautauqua Symphony Orchestra in New York.

Stefan Karlsson (jazz piano) toured with bassist Eddie Gomez in China, Thailand, Denmark, Sweden and Venezuela, including appearances as clinician at the Thailand International Jazz Conference and the Royal College of Music in Stockholm. He also performed with the Fort Worth Jazz Orchestra on a five-city tour of Brazil, and appeared as performer, adjudicator and clinician together with Leon Fleisher at the Intersection of Jazz and Classical Music Piano Festival at West Virginia University.

Jennifer Lane (voice) taught 15 vocal master classes and clinics throughout the U.S., and appeared as soloist with groups including the Hawai'i Vocal Arts Ensemble and the Santa Rosa Symphony. She recorded the role of Athena in Darius Milhaud's *L'Orestie* with an all-Metropolitan Opera cast of soloists. Lane also served on the faculty of the Baroque Performance Institute at Oberlin College, and her Enchanted Isle Vocal Workshop included Hawaii Opera Theatre staff and young artists.

Paul Leenhouts (early music) toured Brazil in summer 2013 with his baroque ensemble Fantasmí, which features students from Juilliard and UNT and members of the Dallas Symphony Orchestra. The group performed in the cities of Ubatuba, Santos, São Paulo and Belém.

Kimberly Cole Luevano (clarinet) released a solo recording, *Bright Angel* (Fleur de Son). She was a featured guest at the Fifth International Clarinet Festival in Taipei, Taiwan and at several clarinet festivals throughout the United States including the Iowa Clarinet Symposium, Oklahoma State University Single Reed Symposium, and Arkansas Clarinet Workshop. She also

coordinated and ran the second annual ClarEssentials high school workshop at UNT.

Andrew May (composition) released *Imaginary Friends* (Ravello Records), a CD recording of seven of his compositions for instruments and computer.

Alan McClung (choral music education) co-sponsored and facilitated the first Middle School/Junior High National Conference for Choral Music in 2012. His appearances in 2012-13 included workshops for the Oregon Choral Directors Association and Texas Music Educators Association, presentations at the American Choral Directors Association National Conference and the National Association for Music Education National Conference, and guest conducting the Oregon Middle School All-State Choir.

Jerry McCoy (choral conducting) received the 2013 Texas Choral Directors Association Choirmaster Award, the organization's highest achievement award. He served as guest conductor for professional choirs in Bucheon and Daejeon, South Korea, and led the A Cappella Choir in widely praised concerts in Daejeon and Incheon as part of the Second Daejeon International Choral Festival. The choir also sang for more than 4,000 choral conductors at the American Choral Directors Association National Conference in Dallas.

Elizabeth McNutt's (composition and flute) playing was featured on Jeffrey Stadelman's *Messenger* (Navona Records), **Andrew May's** *Imaginary Friends* (Ravello Records), and CDCM's *Computer Music Series Volume 39: Music from UNT CEMI* (Centaur Records). She also premiered **Jon Christopher Nelson's** *Bebop in the Forest of Lonely Rhythms* for flute and interactive electronics, performed at the 2013 SEAMUS National Conference, and was a featured artist at the Festival of New American Music in Sacramento, CA.



Linda Di Fiore



Paul Leenhouts



Jerry McCoy

Rachel Mitchell (music theory) presented papers on a new music theory instruction software called Harmonia at the joint national conference of the College Music Society and the Association for Technology in Music Instruction in San Diego, CA and at a joint international conference of the Fédération des Associations de Musiciens Éducateurs du Québec and Observatoire Interdisciplinaire de Création et de Recherche en Musique in Québec City, Canada.

John Murphy (jazz studies) played five concerts in São Paulo, Brazil and surrounding cities with the Fort Worth Jazz Orchestra; gave a presentation on using library collections in jazz studies graduate classes at the Society for American Music annual meeting; taught and performed with the jazz ensemble at the Federal University of Pernambuco in Recife, Brazil; and performed and gave master classes in Colombia with several jazz students. He also completed the Stonebridge Ranch Olympic-distance Triathlon as a jazz scholarship fundraiser.

Eric Nestler (saxophone) published a 151-page article in *Saxophone Symposium* titled “Henri Tomasi’s *Concerto for Alto Saxophone and Orchestra: An Analysis.*”

Margaret Notley (music history) contributed a chapter titled “Ancient Tragedy and Anachronism: Form as Expression in Brahms’s *Gesang der Parzen*” in *Expressive Intersections in Brahms: Essays in Analysis and Meaning* (Indiana University Press, 2012).

Felix Olschofka (violin) performed in three chamber music concerts at the seventh annual Saint Augustine Music Festival in Florida, along with several internationally acclaimed guest artists; gave violin master classes at several top universities in Korea and Taiwan; and performed with New York-based Ensemble du Monde in several concerts at the Festival of Afro-Caribbean Com-

posers sponsored by The Nassau Music Society in The Bahamas.

Brian Perry (double bass) won a double bass section position with the Dallas Symphony Orchestra, joining the group in fall 2013.

Cathy Ragland (ethnomusicology) published chapters including “Communicating the Collective Imagination: The Sociospatial World of the Mexican Sonidero in Puebla, New York, and New Jersey” (*Cumbia! Scenes of a Migrant Latin American Music Genre*, Duke University Press, 2013) and “Tejano and Proud: The Accordion Traditions of South Texas and the Border Region” (*The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More!*, University of Illinois Press, 2012). In 2013, she was an invited speaker at several conferences on Mexican and Chicano studies; and was the Hutchins Lecturer at the Center for the Study of the American South, UNC-Chapel Hill.

Debbie Rohwer (music education) published book chapters in *Inquiry in Music Education: Concepts and Methods for the Beginning Researcher* (Routledge, 2012) and *Community Music Today* (R&L Education, 2012), and an article in the *International Journal of Community Music*.

Gustavo Romero (piano) performed at the California Center for the Arts in Escondido as part of their Intimate Classics series.

Hendrik Schulze (music history) edited the 2013 Bärenreiter edition of Monteverdi’s *Vespers of 1610* together with ten graduate students (see page 16). He also presented a paper “Publishing Music to Make a Point: How Monteverdi ‘Claudioed’ the Mouths of His Detractors in His *Mass* and *Vespers of 1610*” at the conference of the Society for Seventeenth-Century Music in Columbus, OH.

John Scott (clarinet) performed with an ensemble of faculty selected from American universities and Italian conservatories at ClarinetFest 2013 in Assisi, Italy.

Lynn Seaton (jazz bass) performed with the group Talking Hands (with John Clayton, Rufus Reid, and Martin Wind) at the convention of the International Society of Bassists in June 2013.

Stephen Slottow (music theory) delivered an invited lecture at the University of Texas at Austin titled “The American

Migration and Transformation of Zen Chanting.” He also read his paper “To Be or Not to Be: Sequences in Schenkerian Analysis” at the Fifth International Schenker Symposium at the Mannes College of Music, NY.

Richard Sparks (choral studies) led the University Singers in a performance as the featured guest choir for the North Texas Children’s Choirs 17th annual concert at the Meyerson Symphony Center in Dallas.

David Stout (composition) premiered a generative video-sound installation titled *Melt* at the Currents International New Media Festival in Santa Fe, NM. NoiseFold, his collaborative project with sound artist Cory Metcalf, presented two large-scale, multi-screen video installations at the Contemporary Art Museum of Houston. Stout also chaired a panel on “Art and the Legacy of Artificial Life” at the Zane Bennett Contemporary Gallery in Santa Fe.

Nicholas E. Williams (wind studies) conducted the Greater Dallas Youth Orchestra Wind Symphony in a concert at the Texas Bandmasters Association Convention in San Antonio.

Adam Wodnicki (piano) appeared as soloist in Poland with the Silesian Philharmonic, Zielona Góra Philharmonic, Przemyśl Chamber Orchestra, Szczecin Philharmonic, Gorzów Philharmonic, and Beethoven Academy Orchestra in Zakopane. He also performed a solo recital in Rybna, Poland, taught master classes in Szczecin and Przemyśl, and received an honorary citizenship from the City Council of Przemyśl (his hometown), the first artist to be so honored.

The UNT trombone studio and faculty (**Jan Kagarice, Vern Kagarice, Steve Wiest, and Tony Baker**) were featured in an article in the December 2012 issue of *The Brass Herald*.



Debbie Rohwer



UNT Trombone Studio

Faculty Profile: Rich DeRosa

Since joining the UNT faculty in 2010, jazz composition and arranging professor Rich DeRosa has made quite an impact. The 2012-13 academic year was an especially active one, as he juggled multiple UNT projects, mentored award-winning students and traveled for appearances as a conductor, adjudicator and producer.

In October, DeRosa's arrangements were the highlight of the 2012 College of Music Gala "Symphony Meets Jazz." The Symphony Orchestra, A Cappella Choir, members of the Jazz Singers and One O'Clock Lab Band, and vocal and instrumental soloists came together to perform his arrangements of songs like "Autumn in New York" and "One O'Clock Jump."

"UNT is one of the few schools in the United States that can achieve such an ambitious collaborative effort," said DeRosa. "UNT's students showed their audience what good music is — and it comes in many forms: classical, jazz, instrumental, vocal."

DeRosa's knack for collaboration also extended to the Department of Dance and Theatre, which tapped the talents of his students to create original music for *A Jazz Dream*, a new adaptation of Shakespeare's *A Midsummer Night's Dream*. DeRosa mentored nine students as they created arrangements and original compositions, learned how to work with a theater director and pit performers, and rewrote music as the production evolved.

Several of DeRosa's students won national awards this year — evidence of his outstanding talents in recruiting and teaching jazz composition and arranging students. Master's student Aaron Hedenstrom, senior Drew Zarembo and junior Addison Frei were among 29 students



from across the nation who received the 2013 ASCAP Herb Alpert Young Jazz Composer Award. Zarembo also won a 2013 DownBeat award for Outstanding Composition, crediting DeRosa as his mentor for the project.

In addition to his commitments at UNT, DeRosa continues to work as a highly sought-after jazz composer, arranger and producer. Along with frequent appearances throughout the Northeastern U.S. during the 2012-13 academic year, he traveled to Cologne, Germany to conduct the WDR Radio Big Band in a concert and recording session of his music. DeRosa was subsequently named the chief conductor of the WDR band — one of Europe's oldest and most renowned big bands — for the 2014-15 season.

Composition Faculty Earn International Recognition

At the 2012 International Computer Music Conference in Ljubljana, Slovenia, an international jury selected Jon Christopher Nelson's *Turbulent Blue* and Panayiotis Kokoras' *Construct Synthesis* for inclusion on the conference CD, placing their compositions among the top 1% of more than 600 works submitted. At the same conference, Nelson received the International Computer Music Association's 2012 "America's Region" Award for *Turbulent Blue*, making it the highest ranked composition from North and South America. Nelson also was awarded a residency at the Visby International Centre for Composers in Visby, Sweden, where in May 2013 he composed a work for electric guitar and interactive computer music commissioned by Swedish guitarist and new music specialist Stefan Östersjö.

Kokoras, who joined the UNT faculty in 2012, won the 15th Franco Evangelisti International Composition Competition in Rome with his work *Shatter Cone* for amplified violin and electronics. His success also extends to acoustic works; his orchestral work *Kydoimos* was selected out of more than 500 scores to be performed by the Polish Radio National Orchestra during the International Society of Contemporary Music World Music Days in Wrocław, Poland in 2014.



Beyond the Curriculum:

Music education students gain hands-on teaching experience while serving the public through community engagement programs.



Engaging with the Community

Music education students Gabrielle Gilliam and Nicole Silva work with parents and children in an Early Childhood Music Program class

Denton has a community of music lovers of all ages interested in learning more about music, while UNT has more than 300 music education students seeking a variety of teaching experiences to supplement their coursework. It only makes sense to bring the two groups together, and the Division of Music Education's community engagement programs are doing just that.

Early Childhood Music Program

Research has shown that the early childhood years are critical for language development — and the language of music is no exception. The UNT Early Childhood Music Program addresses the importance of quality musical experiences for Denton's youngest citizens, engaging infants and children through age five in a variety of music activities that explore singing, listening and movement. Associate dean Warren Henry started the program in 1996 in an effort to serve the Denton community and provide additional teaching experiences for music education students. Since then, the program has served more than 1,000 families in Denton and surrounding communities.

Assistant director Heidi Scheibmeir currently leads the classes and provides guidance to the student assistants.

"I actually was one of Warren's assistants when the program first started, and that is how I learned about early childhood music and fell in love with how beneficial it is for babies and children," said Scheibmeir.

These benefits begin almost as soon as an infant or child begins to hear musical sounds. Recent studies indicate that exposure to language in infancy is crucial to successful language learning; the process for music learning is similarly dependent on early exposure. The UNT Early Childhood Music Program strives to address this by giving children a strong musical foundation, providing them with the greatest opportunity for musical success in the future.

“Immersion is the best way to learn any new language,” said Ashley Chappell Westgate, who assisted with the classes as a student at UNT in the early 2000s. “As children we start by saying ‘ba ba ba’ and ‘ma ma ma’ because those are the basic sounds from the English language. In music it’s very similar — it’s about giving kids the opportunity to experience a variety of sounds and rhythms.” As a new parent, Westgate appreciates the program’s opportunities for musical and social exploration more than ever as she attends the classes with her 1-year-old son, Jason. But as countless other parents have found, the benefits of the program for Jason will become even more evident in years to come.

Melissa Dick, another recent music education graduate who assisted with the classes, noted how music play seems to encourage social interaction. “The children who were shy became more outgoing and more open to other adults,” she said. Dick was especially interested in the way the musical activities engaged and educated children with special needs; inspired by this experience, she plans to start her own early childhood music program in Ohio where she currently resides, with a class designed specifically for autistic children.

Start Up the Band

For some Denton families, the financial challenges of involving a child in band — renting a musical instrument, purchasing music and supplies, and paying a private teacher — are insurmountable. The College of Music is working to even the playing field by helping low-income students get a successful start in music through the Start Up the Band program.

Led by music education professor Darhyl Ramsey, Start Up the Band is a one-year program open to all fifth-grade students in Denton ISD Title 1 schools. Students who choose to be in the program receive instruments, supplies and instruction on band instruments at no cost, preparing them to enter school band programs in their sixth-grade year.

“These kids become the role models because they already know the basics like how to sit and how to breathe,” said Ramsey. “They know the right positions. They become the ones other kids look to as the example.”

Numerous UNT music education students work with Start Up the Band, from graduate students who receive funding to design curriculum and mentor less-experienced teachers, to music education undergraduates who

volunteer their time to teach. These teachers-in-training provide small group lessons and large ensemble experiences to help the fifth-graders get a head start on learning an instrument.

Music education student Audriana Garcia volunteered for the program to get more teaching experience and reach out to students of lower socioeconomic status.

“The kids gained confidence in themselves as they progressed, which was really exciting to see,” said Garcia. “They were boastful at times as they began to feel a sense of pride in their abilities.”

In 2009 the program was expanded from one school to include all nine Title 1 elementary schools in Denton, and about 65 students have successfully completed the program since. Funding the program is also a community effort, as Start Up the Band has received support from the Greater Denton Arts Council, Texas Music Project, Lone Star Attitude and local music businesses and schools.

“Denton, Texas is a city that lives and breathes music. Stay here a few days, and you’ll see that it’s a community-wide phenomenon. Every other person you meet is a musician, and those that aren’t, have a love and respect for music that borders on obsession.”

– Making Music Magazine,
May/June 2013

Instrument Petting Zoo

Each fall, the Music Building fills with the sound of more than 200 children in second through fifth grade tooting, squeaking and laughing as they try out musical instruments for the first time at the Instrument Petting Zoo. Inspired by an opening concert of music by top UNT ensembles, they explore the woodwind, brass, string and percussion instruments with guidance from UNT music education students.



Music education student Caitlin Swanson works with a 2012 Petting Zoo participant



Music education student Anita Dowden teaches a String Project class

“It’s really amazing — sometimes a child will pick up an instrument they didn’t know existed and just sound like a natural on it,” said music education professor Don Taylor.

Taylor established the Instrument Petting Zoo in 2006 and has led its growth into a program involving numerous university and community groups. Denton ISD helps promote the event to elementary school students, Pender’s Music provides valuable funds, Brook Mays offers the use of string instruments, and Extreme Cuisine Catering provides food for volunteers. The College of Music Center for Chamber Music Studies and the percussion area provide performers for the opening concert, and instrument repair technician Ann MacMillan supplies the wind instruments. Volunteer instructors for the event come from student groups, including the North Texas Student Music Educators, Sigma Alpha Iota, and Phi Mu Alpha Sinfonia.

String Project

Karrell Johnson has never forgotten his first experience teaching: the year was 1948, and he was a student teacher for the inaugural year of the University of Texas String Project — the first program of its kind in the state. There, he learned firsthand the value of bringing children together with string education students in a mutually beneficial learning experience. Since then, he has established similar programs at multiple schools, including the University of North Texas.

In 2000, Johnson founded the UNT String Project with a \$30,000 grant from the American String Teachers Association as part of their nationwide funding initiative to address a string teacher shortage. He continued to direct the program until his retirement in 2013.

The String Project has two primary goals: to provide children with instruction on string instruments at a young age and to prepare music education students to teach string orchestra in the public schools. About 125 children each year receive instruction from 15 undergraduate music education students under the supervision of a master teacher — currently Carrie Atkins, herself a former String Project student teacher. They can begin as early as second grade, and the instruction has a chamber music focus, giving the UNT students valuable experience teaching mixed-instrument classes.

The program has a close relationship with the Denton Independent School District; more than half of the orchestra directors in Denton ISD are themselves UNT music graduates who taught in the String Project. In fact, veterans of the String Project fill the music faculties of public schools across Texas.

“I travel all over the state to give master classes, and north to south, east to west, every district that I’ve seen has two to four UNT graduates teaching strings,” said Johnson. “We have a near 100 percent job placement rate for music education students who finish their student teaching.”

Denton New Horizons Band

Denton citizens of all ages love music, so it's not surprising that the community has embraced the New Horizons Band program. The New Horizons Band phenomenon began in the early 1990s at the Eastman School of Music as a way to provide music instruction and performance opportunities to adult beginners and those returning to an instrument later in life. Since then, New Horizons bands have been organized in cities throughout the United States and around the world.

The Denton New Horizons Band was the first of its kind in Texas when it was founded in 1998 by Debbie Rohwer, current chair of music education at UNT. Today, the 65 members of the Denton New Horizons Band range in age from 40 to 92. Members come from all walks of life, are both working and retired, and play the entire range of concert band instruments. Some have played their instruments before and are now returning to them; some are just beginning their journey.

"At my first rehearsal with the New Horizons Band, I was so nervous and afraid that I put a silent mute in my horn for most of the rehearsal," said Douglas Ebersole, trumpet player in the band. "But I returned the following week, and kept going back as I slowly became more comfortable and confident— thanks to Dr. Rohwer's friendly, relaxing, encouraging and inspiring direction."

"We all come from a wide variety of backgrounds, but once we sit down together, we have one common goal and that is to play music to the best of our ability," said Joe Roy, who also plays trumpet in the group.

Graduate students in instrumental conducting and music education assist Rohwer, teaching small groups or sectionals. Ben Price, a music education doctoral student who co-directs the band with Rohwer, was thrilled to have the chance to teach adults.

"Since I taught middle school and high school band for nine years before returning full-time to get my PhD in music education, I never had the opportunity to work with adults," said Price. "The biggest lesson that I've learned as I've worked with them this past year is the immense value and importance of teaching for life-long learning and musical engagement, which is lived out in this ensemble."

The Denton New Horizons Band's free concerts draw crowds of 75 to 200 for each performance, ranging from children and grandchildren of the band members to elderly Denton residents. It plays regularly for the Denton community at events such as the Denton Arts and Jazz Festival, and has even performed at the Texas Music Educators Association convention. Any given year might find the band playing at a local soup kitchen, accompanying a high school choir, or fund raising for local charity organizations.

An unintended benefit of the collaboration between the university and the community has been that members of the band have begun to attend more College of Music concerts. Just another way programs led by UNT's music education faculty and students continue to strengthen Denton's relationship with its favorite activity: music.

Doctoral music education student Courtney McLoed conducts the Denton New Horizons Band in concert



Beyond the Curriculum:

Musicology students help to edit an edition of Monteverdi's *Vespers* for one of the world's most prestigious music publishers.

MONTEVERDI'S *Vespers*

Creation of a New Edition

It's not often that a university professor has the chance to create a new edition of an internationally celebrated work for a leading music publisher like Bärenreiter, and it's even less common for a student to have such an opportunity. So when Hendrik Schulze found himself too busy to handle a request from Bärenreiter for a new edition of the Monteverdi *Vespers*, he hit upon the perfect solution: turn it into a musicology course. Due in part to Schulze's relationship with Bärenreiter — he has completed several editions for them in the past — they were enthusiastic about the idea and gave him the go-ahead to involve students in creating the edition.

Making the project even more notable is the fact that Monteverdi's *Vespro della Beata Vergine* of 1610 is considered a masterwork of sacred music.

"The Monteverdi *Vespers* really has come to define 17th-century sacred music," said Schulze. "It contains all the stylistic features that were new around 1600, from *seconda prattica* monody to polychoral and concertato styles. Moreover, it proves Monteverdi's mastery of sacred music, and demonstrates that he truly was an ideal composer to occupy the prestigious post of Chapel Mas-

ter at St. Mark's in Venice, where he influenced several generations of excellent composer-performers."

In fall 2011, Schulze and ten students — Clare Carrasco, Kimary Fick, Emily Hagen, Devin Iler, Sean Morrison, J. Cole Ritchie, Jonathan Saucedo, Brandon Stewart, Anna-Grace Strange, and Chia-Ying "Charles" Wu — began working on the edition in their musicology seminar. The *Vespers* has 14 movements comprising nearly 90 minutes of music, so the work was divided to allow each student to edit at least one movement. Schulze guided the students in the painstaking process of transcribing the original source material into modern notation, combining the parts into a score, and making decisions about which inconsistencies were truly mistakes that needed to be corrected.

Editing is rarely taught in universities, but it is an important part of a musicologist's career.

"As these students enter the academic job market, this experience will give them a big advantage," said Schulze. "When I talk to potential employers, the fact that our students have practical experience in editing is met with truly enthusiastic responses. It makes our students





stand out in a highly competitive job market and opens up for them alternatives to traditional jobs in academia; they're now equally qualified to work with publishers and collected editions projects."

The benefits of the Bärenreiter collaboration extend beyond the students involved in the initial project. All proceeds from the edition will go into a scholarship fund to support UNT musicology students' summer research. And Schulze has already received an offer from Bärenreiter for a follow-up project, possibly providing more students with this valuable editing experience in the future.

The project came full circle as UNT premiered the new edition in October 2013. Richard Sparks led the Collegium Singers, members of the Baroque Orchestra, and special guests in performances of the Monteverdi *Vespers* at the Cathedral de Guadalupe in Dallas and in Winspear Hall at the Murchison Performing Arts Center in Denton.

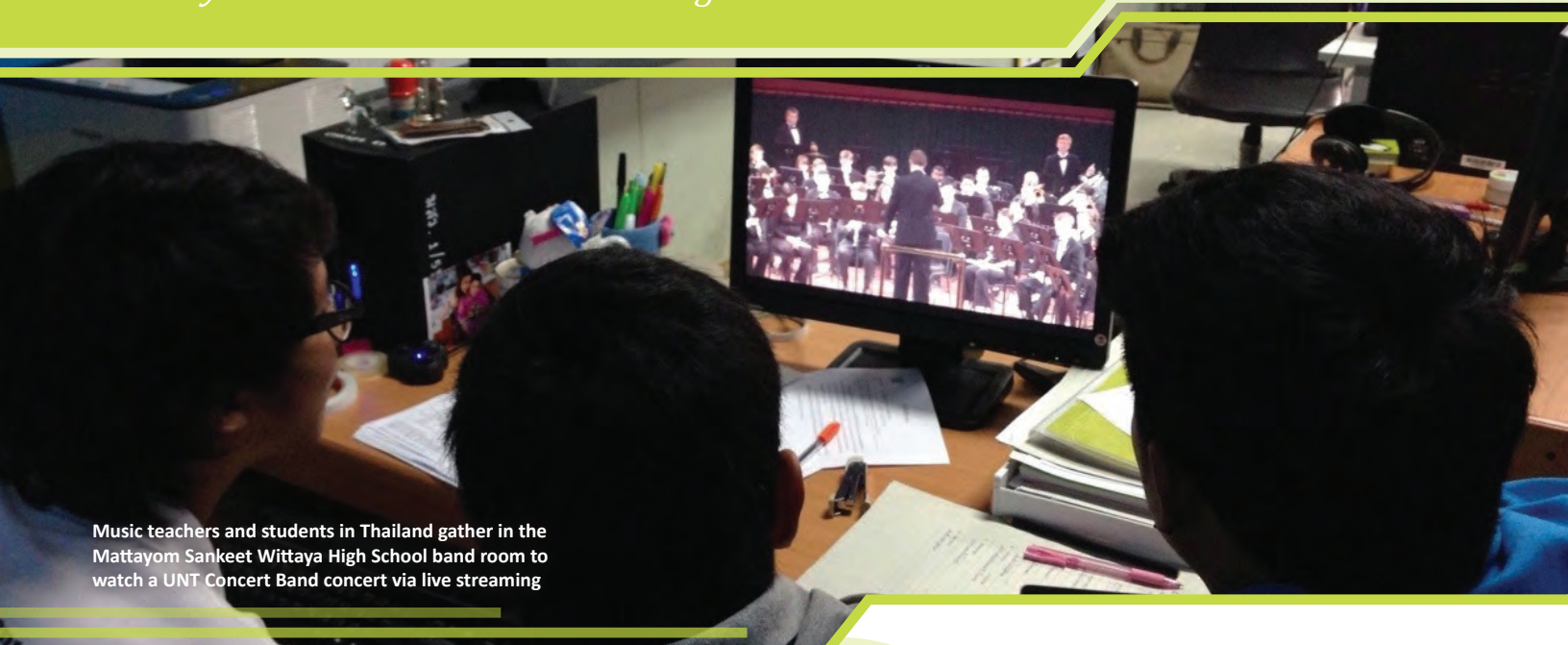
"For this performance of the Monteverdi, we were joined by DMA alumnus Derek Chester, tenor, who has performed the *Vespers* many times and has had spectacular reviews in both New York and San Francisco," said Sparks. "Also performing were guest instrumentalists Bruce Dickey, cornetto, and Charles Toet, baroque trombone; they are the co-founders of Concerto Palatino, the foremost ensemble in the world performing this style of music."

Doctoral musicology student Kimary Fick was excited about performing as flutist in the premiere of an edition she helped to edit.

"I am grateful to Dr. Schulze for creating an extraordinary opportunity for us to learn about the process of producing a scholarly performing edition for a prestigious publishing company," said Fick. "We are now familiar with all parts of the editorial process, and have gained significant experience for our future careers. Having been part of the editorial process, I also had the rare opportunity to perform the *Vespers* and hear our edition of the work come to life."

Beyond the Curriculum:

UNT students' professional-level performances are now reaching well beyond Denton to connect with a global audience.



Music teachers and students in Thailand gather in the Mattayom Sankeet Wittaya High School band room to watch a UNT Concert Band concert via live streaming

Reaching a Global Audience

UNT Recording Services Continues to Innovate

When Recording Services won a “Best Department” award from the UNT President’s Office in spring of 2013, it’s safe to say no one was surprised. The department recorded 450 concerts in the 2012-13 school year, up from 300 just two years ago, and has continued to lead the field in finding innovative ways to connect with audiences.

College of Music live streaming technology stayed on the cutting edge this year with the addition of a broadcast-level streaming encoder — the same equipment used for live streaming by the 2012 Summer Olympics, the Weather Channel, and Major League Baseball. The increased quality and stability ensures a professional-level live streaming experience for viewers around the world at UNTMusicLive.com. The new encoder also allows recorded concerts to be instantly posted to the Recording Services “On Demand” website, where UNT students and faculty can log in to watch their own performances.

Noticing that viewership tended to drop off during concert intermissions, Recording Services Director Blair Liikala began working with ensemble directors and guest artists in 2012-13 to produce short videos to air during intermis-

sion. During select concerts this year, live stream viewers were treated to exclusive intermission videos with guests like composer Jake Heggie and steel drum artist Andy Narrell. Liikala also integrated the live streaming with Twitter, allowing viewers to interact with each other and Recording Services staff during performances.

Students are increasingly requesting video recording of their recitals along with audio, with the result that Recording Services staff and student workers now record video

for twice as many concerts as they did two years ago — 166 in the 2012-13 academic year alone. These professionally produced videos give students a competitive edge in the digital age, as they can be posted to personal websites and included with job applications.



The College of Music’s own online videos also found increasing popularity on YouTube in the 2012-13 academic year. The UNT Collegium Singers and Baroque Orchestra went viral with their 30-minute recording of Vivaldi’s “Gloria,” RV 589, receiving more than 400,000 views since it was uploaded in December of 2011. Other popular videos include the Mariachi Águilas in concert and a unique UNT Percussion Ensemble routine using only coffee cups. Though only a small percentage of the College of Music’s 1,000 concerts each year can be posted for the public, it is a valuable opportunity to connect with alumni, fans and potential students online.



Juan Vizcarra

Student Pianists Record for Toccata Classics

UNT piano professor Joseph Banowetz is no stranger to the recording studio — he has recorded more than 35 albums of solo and chamber music and earned two Grammy nominations. Now his expertise in studio recording and guidance as a teacher have led to opportunities for two students to record albums for Toccata Classics, an internationally acclaimed label that specializes in releasing previously unrecorded works of lesser-known composers.

“I had made several records for Toccata some years ago, one of which was Grammy nominated,” said Banowetz, who now records exclusively for the Naxos label. “I had maintained connections with the manager of Toccata Classics and I know they’re always on the lookout for outstanding artists, so I contacted him to recommend several of my doctoral students to record unusual repertoire that had not been recorded before.”

One of these students is Arsentiy Kharitonov, whose recording of works by Leo Ornstein was released by Toccata Classics in October 2012. Kharitonov became fascinated by the work of pianist/composer Ornstein, who was born in the Russian Empire in 1893 and died in the United States in 2002. “I carefully looked through the whole piano output of the composer,” said Kharitonov. “I found that he composed in many different styles and that his early pieces have Rachmaninoff-like harmonies and a somewhat French flair to them. His music is vastly different, depending on when he wrote it; the man lived a long life and his style of writing changed with the times. The main feature of all of his music is its excellent quality.”

Another of Banowetz’s doctoral students, Juan Vizcarra, recorded an album of August Stradal’s piano transcriptions of works by Richard Wagner — including his *Wesendonck Lieder* and excerpts from *Die Walküre*, *Siegfried* and *Götterdämmerung* — that was released in February 2013 on Toccata Classics. These previously unrecorded works show Stradal’s ingenuity as a transcriber as well as Vizcarra’s virtuosity in tackling the demands of the extremely elaborate transcriptions. Reviewer Nick Barnard for MusicWeb-International also lauded the musicality of Vizcarra’s interpretations: “He is a very dynamic player ... Vizcarra goes on to prove that he is by no means ‘just’ a virtuoso.”

Such professional recording experience is critical for students to be competitive in the classical piano world today, both for academic positions and performing engagements.

“Toccata is distributed all over the world,” said Banowetz. “It’s not like the vanity press recordings that many performers put out these days. This is quality international exposure.”

And this exposure will continue, since both Kharitonov and Vizcarra have agreements with Toccata Classics to continue their recording projects as a multi-volume series. Banowetz hopes to involve other outstanding doctoral students in similar projects in the future, in a partnership with Toccata Classics that may well continue for years to come.

Beyond the Curriculum:

Each year, UNT students perform with and learn from a roster of world-class guest artists and scholars.

Jake Heggie speaks before the Ahab Symphony premiere



World-class Guests *Inform and Inspire*

UNT Welcomes Back Jake Heggie for Premiere of *Ahab Symphony*

In April of 2013, a project years in the making came to a thrilling conclusion as the UNT College of Music presented the premiere of Jake Heggie's *Ahab Symphony* to a sold-out house in Winspear Hall. David Itkin led the Symphony Orchestra, Grand Chorus and faculty tenor soloist Richard Croft in a performance that will be remembered for many years to come. Just days later, Jake Heggie worked with students and faculty to record *Ahab Symphony* for commercial release with support from a grant from the National Endowment for the Arts.

"The commissioning, performance and recording of *Ahab Symphony* represent a high point of pride and honor for the UNT College of Music — pride in the quality of our Symphony Orchestra, our Grand Chorus, their conductors and our faculty soloist; and the honor of presenting to the world the premiere of the first major symphonic work of one of America's most celebrated living composers."

– James C. Scott, Dean, College of Music

"enthusiastic and cinematic" – Dallas Observer

"a piece of immediate appeal" – Dallas Morning News

"a resounding success" – Theater Jones

Composing Ahab Symphony

By Jake Heggie

The idea for the *Ahab Symphony* originated in 2010, shortly after The Dallas Opera premiered my opera *Moby-Dick*. That May, Dean James Scott put my name forward as a nominee to be UNT's 2010-11 artist-in-residence, including a commission to write a new work. Still reeling from the experience of composing the opera, I suggested a piece I'd been thinking about: a big symphonic work with chorus and soloist — an Ahab symphony; a further meditation on Melville's book — and a chance to explore more deeply this fascinating, complex character.

A month later, I was invited to be UNT's artist-in-residence. What an honor and thrill it was to accept. Coordinated through UNT's Institute for the Advancement of the Arts (Herbert Holl, director), the six-week residency included a performance with the great tenor Richard Croft, a member of the UNT faculty. I had been a fan since I first heard him in 1996 at the Met. Not only a tremendous singer with a gorgeous voice, but a genuine artist — the real thing: deeply musical, innately theatrical and generous of spirit. He agreed to be the soloist in this imagined symphony.

Time went by, and the shape and content of the symphony kept shifting. Eventually, Gene Scheer led me to W.H. Auden's gorgeous 1939 poem "Herman Melville." From that moment, the poem seemed to point the way. The chorus would sing Auden's lines, and the soloist would sing some of Ahab's lines from the final chapter of *Moby-Dick*.

Auden's poem gives us a haunting, personal perspective of Melville — the man resigned to, yet ever wrestling with, the reality of his life versus the content of his work. The great author of *Moby-Dick* — America's iconic novel — died in 1891 at the age of 72, a customs inspector in New York City, his books virtually unread for nearly 40 years. This was certainly not how Melville had envisioned his life.

I decided to juxtapose the Auden poem with parts of Ahab's last monologue, beginning with "What a lovely day again today." Ahab knows this is likely to be his last day on Earth, so he pauses momentarily to look over the sea: the sea that had defined the triumphs and tragedies of his life; the sea that would ultimately consume him. He remarks on its timelessness, knowing that his is but a brief chapter in a long, unending and ever repeating story.

An Ahab symphony. A meditation on life and death — our place and purpose on the planet — the relentlessly cyclical nature of things — our perceived triumphs — our helpless rebellions — our aspirations — our resignations — and the brave, lonely man who had to write the story: Herman Melville.



"How I Got There: Not Alone" Mark Nuccio Shares His Story During UNT Residency

Today, Mark Nuccio sits at the top of his profession, in the clarinet section of the New York Philharmonic. But Nuccio was no prodigy, and came close to quitting music altogether during his student years at the University of Northern Colorado. Luckily for Nuccio, Eugene Migliaro Corporon was teaching there at the time.

"Mark was one of the most outstanding clarinetists I've taught," said Corporon, director of wind studies at UNT since 1994. "But, at some point in his senior year, he thought he might not pursue music. He didn't think he had what it took to make a career of it." Corporon convinced Nuccio to continue to pursue a music degree, noting that the clarinetist had the talent and work ethic required to sustain a career.

Nuccio's five-day residency at UNT in April was organized by clarinet faculty members Daryl Coad, Deborah Fabian, Kimberly Cole Luevano and John Scott; and sponsored by Buffet Group, Rico, the Getty Foundation and the College of Music. During the residency, Nuccio performed and recorded with the Wind Symphony, worked with clarinet students in a master class, and spoke with Corporon and students about facing the realities of the professional music world in a session titled "How I Got There: Not Alone."

"His hard work got him where he is now," said Corporon. "His sound and playing are admired by clarinetists worldwide. And the lesson it taught me is to always encourage qualified students to pursue their dreams."

1930s

Maudell Gentry Baker (BM '34), the first person to earn a music degree at North Texas, celebrated her 100th birthday in August 2013. She continues to teach piano and play for the Grand Avenue Baptist Church in Gainesville, TX.

1950s

Eddie John Dees Sr. (BM '54) and **Jatis Perryman Dees** (BM '53) celebrated their 60th wedding anniversary in December 2012. They met in college while earning their music degrees and, during the 1960s, performed in the Eddie Dees Combo. They spent most of their careers educating students.

Ann Gribble Barnett (MMEd '56) retired from her position as organist at Trinity Presbyterian Church in Denton, which she held since the church was organized in 1960.

1960s

Mary Kay Parrish (MM '64), professor emerita of music at Oklahoma Baptist University, was inducted into its Faculty Hall of Fame. A handbell composer and clinician, she was on the faculty from 1964 to 2002 and founded the University Ringers.

Gary Grant, who attended North Texas in the late 1960s, won a 2012 Latin Grammy for Best Tango Album as producer for Arturo Sandoval's album *Tango - Como Yo Te Siento* (Pattaya).

1970s

Richard Crummel (BM '72) retired from public education after 41 years, last serving as superintendent of Burleson ISD. He was a high school band director

for 15 years before becoming an administrator. His bands won many honors, including being selected to perform for President Gerald Ford in 1976.

Sparky Harry Koerner (MMEd '76) is in his 29th year directing the College of the Mainland Jazz Ensemble, which was selected to perform at the Jazz Education Network Conference with guest artist and former One O'Clock Band Member **Tom 'Bones' Malone** (BA '69).

Stephen Town (MM '77, BM '74), professor of music at Northwest Missouri State University, published the book *An Imperishable Heritage: British Choral Music from Parry to Dyson* (Ashgate, 2012), an examination and comparison of selected English choral works.

Ray Hair (MMEd '78) is international president of the American Federation of Musicians of the United States and Canada. He also co-chairs the American Federation of Musicians and Employers' Pension Fund.

David Sogin (MMEd '79), professor of music education at the University of Kentucky, is co-editor of the American String Teachers Association *String Research Journal*.

1980s

Charlie Young (BM '80) has been named the new artistic director and conductor of the Smithsonian Jazz Masterworks Orchestra, replacing David Baker.

John Wasson (MM '83) released an album with the CoolBrass Jazztet featuring music of Miles Davis, Gerry Mulligan, Oliver Nelson, Herbie Hancock and others. Performers on the album include alumni **Pete Clagett** (MM '12) on trumpet, and **Luke Brimhall** (MM

'11) and **John Allen** (student from 1994-1998) on trombone.

Terri Brinegar (BM '84) is the author of *Vocal and Stage Essentials for the Aspiring Female R&B Singer* (Hal Leonard, 2012), a unique approach to vocal technique, music theory, performing, publicity and networking.

Del Brickley (MMEd '85) retired from a 31-year career in public school music education in Colorado, including 24 years as director of bands at Englewood High School. He was the 2012 inductee into the Colorado Bandmasters Association Hall of Fame.

Mike Myers (MMEd '85) recently released *The Big Picture*, a CD of his jazz/rock compositions relying heavily on classic analog synthesizer sounds.

Zachary Smith (BM '86) won the grand prize in the 2012 Composition Contest at the Humboldt Brass Chamber Music Workshop for his trio *French Quarter Snapshots*.

Scott Whitfield (MM '87) received a Jazz Educator Award from the Los Angeles Jazz Society.

Trumpeter **Frank Greene**, who attended UNT from 1984 to 1987, is the newest member of the CBS Orchestra, the house band for "The Late Show with David Letterman."

1990s

James South (DMA '90, MM '86) was appointed dean of the College of Arts and Sciences at Southwestern Oklahoma State University in June 2012.

Kirsten Johnson (MM '91) released a 3-disc box set of the complete piano music of Arthur Foote (Delos).



Maudell Gentry Baker



Ray Hair



James South

Mark Hunt (BM '93) teaches at Lincoln Middle School in Santa Monica, CA, where his Wind Symphony was selected as the middle school honor band for California and performed at the California All-State Music Education Conference.

The **Alan Baylock** Jazz Orchestra (MM '94) performed concerts with Doc Severinsen and Ernie Watts as part of the Performing Arts Live series at Shenandoah University. They also performed the opening concert at the 2013 National Jazz Workshop. Band members include alumni **Dave Perkel** (BM '91), **Tyler Kuebler** (MM '97, BM '95), **Luis Hernandez** (BM '96), **Jeff Martin** (BM '96), **Doug Morgan** (BM '96), **Ben Patterson** (BM '96), **Antonio Orta** (BM '97), **Rich Sigler** (BM '11), and **Luke Brimhall** (MM '11).

Composer **Kevin Walczyk** (DMA '94, MM '91) won the Raymond and Beverly Sackler Music Composition Prize, including a commission of \$25,000 to compose a concerto for brass quintet and wind ensemble. He also was awarded the Big East Conference Band Directors Association 2012 Composition Competition prize for his work *Songs of Paradise*.

Matthew Mailman (DMA '95), professor of conducting in the Wanda L. Bass School of Music at Oklahoma City University, conducted the OCU Wind Philharmonic and the Oklahoma Youth Winds at the 2013 Oklahoma Music Educators Association Annual In-Service, where they performed works by his late father, UNT Regents Professor Emeritus Martin Mailman.

Si Millican (MMEd '95, BM '90) wrote *Starting Out Right: Beginning-Band Pedagogy* (Scarecrow Press, 2012). He was recently promoted to associate professor of music education with tenure at the University of Texas at San Antonio.



Alan Baylock

Ken Prouty (MM '97), assistant professor of musicology and jazz studies at Michigan State University, has written *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (University Press of Mississippi, 2011).

Pavel Wlosok (BM '98), assistant professor of jazz studies at Western Carolina University, released a CD of his original music titled *Jubilee Suite: Live at the Grey Eagle*. The recording features Wlosok on Fender Rhodes piano along with **Mike McGuirk** (BM '97) on bass and **John Riley** (BA '75) on drums.

Flutist **Genevieve Henry Briggs** (BM '99) was granted orchestral tenure with the Columbus Symphony Orchestra.

Arnold Friedman (DMA '99) was appointed chair of the composition department at Berklee College of Music in Boston.

Baritone **Michael Mayes** (BM '99) sang the role of the Older Thompson in Fort Worth Opera's production of Tom Cipullo's *Glory Denied*, and sang the title role in Mozart's *Don Giovanni* at the Green Mountain Opera Festival in Vermont.

Edward M. Stephan (BM '99) was appointed principal timpanist of the Pittsburgh Symphony Orchestra. He is adjunct professor and chair of percussion at Duquesne University.

2000s

Elainie Lillios (DMA '00), associate professor of composition at Bowling Green State University, has been awarded a commission from the prestigious Groupe de Recherches Musicales in Paris. Lillios is only the second American composer in the history of the GRM to be awarded a commission.

James Popejoy (DMA '00), director of bands and professor of music at the University of North Dakota, received



Elainie Lillios

the Faculty Award for Individual Excellence in Teaching for 2011-12 and a second North Dakota Spirit Faculty Achievement Award.

Stephen Shoop (PhD '00) joined the music faculty at the University of Texas at Brownsville, where he teaches applied tuba/euphonium and instrumental conducting, and coordinates student teachers and the graduate music program.

Jazz trumpeter **Greg Duncan** (MM '01) released a CD of flamenco jazz music titled *Chicago, Barcelona Connections* (New Origins Records). In addition, he took top prize in the 2012 SedaJazz Composition Contest in Valencia, Spain.

Paula Gudmundson (MM '01) won the position of visiting professor of flute at the University of Minnesota-Duluth. She was awarded a Community Partnership Grant from the Minnesota State Arts Board to record a CD, *Viva La Flauta!*, featuring previously unrecorded flute works from Latin America.

Soprano **Emily Newton** (BM '01) sang the title role in Marc-Anthony Turnage's opera *Anna Nicole* at Theater Dortmund in Germany.

Ricardo Gallo (BM '02) received a grant from the Colombian Ministry of Culture for an artist residency in Banff, Canada, where he completed a new work for the New York-based ensemble Yarn/Wire.

Robert and **Lauren Murray** (both DMA '02) were hosts of the 2012 International Trumpet Guild in Columbus, GA and premiered three new works written for them. Robert is an associate professor of trumpet at Columbus State University, and Lauren is an oboist and director of education and operations for the Columbus Symphony.



Ricardo Gallo

Flutist **Clint Foreman** (BM '03) was granted orchestral tenure with the Boston Symphony Orchestra.

John Solomons (DMA '03), chair of the keyboard division at the University of Texas at Arlington, received a 2012 Texas Music Teachers Association Teacher Recognition Award for Outstanding Collegiate Teaching Achievement.

Amy Taylor (BM '03) has won a second year as second flute with the Cincinnati Symphony Orchestra.

Yo Goto (MM '04) was awarded the American Bandmasters Association 2011 Sousa/Ostwald Award for his composition *Songs for Wind Ensemble*.

Marc Reed (MM '04) is the new associate professor of trumpet (with tenure) at Fort Lewis College in Durango, CO.

Sara Snyder-Montanez (BM '04) was named the 2012-13 Bayard Friedman Chair for Teaching Excellence by Performing Arts Fort Worth.

Saxophonist **Brian Donohoe** (BM '05) and his band Progress released the CD *Beatmaker*, which includes four of his original compositions.

Tenor **David Portillo** (MM '05) sang the role of Tonio in *Daughter of the Regiment* with Fort Worth Opera, Almaviva in *The Barber of Seville* with Central City Opera, and Gonzalve in Ravel's *L'enfant et les sortilèges* and *L'heure espagnole* at the Saito Kinen Festival in Matsuyama, Japan.

Kathy Scherler (PhD '05) is director of choral activities at Cameron University in Lawton, OK.

Flutist **Lorie Scott** (DMA '05, MM '01) won a Fulbright Faculty Grant for residencies in Taiwan and Belgium for 2013.

Mark Davidson (BM '06) won the second trombone position with the Utah Symphony.

Pianist **Josh Hanlon** (MM '06) released his debut album (*un)knowing* (Armored Records). The recording features Hanlon's compositions and arrangements and the playing of **Evan Weiss** (BM '08), trumpet; **Brian Mulholland** (MM '05), bass; and **Jon Deitemeyer** (BM '04), drums.

Meaghan Walsh Kawaller (BM '06) won a clarinet position in "The President's Own" U.S. Marine Band.

Catherine Martin (BM '06) sang the role of Amneris in *Aida* with Opera Santa Barbara.

Joshua Oppenheim (DMA '06), conductor of the Men's Choir at Kansas State University, was invited to perform for the conference of the National Collegiate Choral Organization in November 2013.

Jason Dovel (DMA '07) is the new professor of trumpet at the University of Kentucky in Lexington.

Daniel Foose (MM '07) won third prize in the 2013 International Society of Bassists Jazz Bass Competition.

Tenor **Steven Soph** (BA '07) performed Handel's *Dettingen Te Deum* with the Cleveland Orchestra under Ton Koopman, the Evangelist in Bach's *St. John Passion* with the Chicago Chorale, *Libeslieder Waltzes* with Yale Choral Artists, and was in residence at Stanford University with Cut Circle interpreting the works of Dufay and Josquin. He also soloed with Musica Sacra in a performance of Beethoven's *Choral Fantasy* at Alice Tully Hall.

Felix Burghilea (MM '08) won the principal tuba position with the Romanian National Opera, continues to perform

Adkins Family Receives 2013 Honored Alumni Award

Rarely does an entire family of musicians accomplish as much in the field of music as has the family of Cecil Adkins and Alis Dickinson. The Adkins siblings, all of whom received their early musical training at the University of North Texas, now hold such positions as principal cellist of the Dallas Symphony Orchestra, associate concertmaster of the National Symphony Orchestra, associate concertmaster of the Baltimore

Symphony Orchestra, first violin of the Houston Symphony, and concertmaster of the Dallas Bach Society. Their parents, Cecil Adkins and Alis Dickinson, were on the musicology faculty at UNT for many years, and Cecil founded the now celebrated early music program in 1963. Elisabeth Adkins, Christopher Adkins, Clare Adkins Cason, Anthony Adkins, Alexandra Adkins and Madeline Adkins made their debut as the Adkins

String Ensemble in a 1993 concert and have released six recordings together.

In April 2013, members of the Adkins family returned to their alma mater to perform a concert of music for strings and piano and to receive the 2013 College of Music Honored Alumni award. The siblings were joined by Elisabeth's husband, pianist Edward Newman, in the program, which included Mozart's *Piano Quartet in G minor*; Rózsa's *Sonata for Two Violins, Op. 15*; and Schumann's *Piano Quintet in E-flat major, Op. 44*.

"While it was our intent to honor the members of this extraordinary family of alumni, it was we who were honored by their willingness to arrange their complex schedules in multiple cities to come back to UNT to give us a concert of such beauty and high quality," said College of Music Dean James Scott. "It was also a great evening of pride and friendship among the members of the large audience and the Adkins family."



as a member of the West Brass Quintet and is the tuba professor at West University College of Music in Timișoara, Romania.

Composer/pianist **Kait Dunton** (MM '08) released her second album of original compositions, *Mountain Suite*, featuring Bob Mintzer, tenor saxophone; John Daversa, trumpet; Darek "Oles" Oleszkiewicz, bass; and Peter Erskine, drums.

Lauren Harrison Fisher (MM '08) is choir director in Grapevine-Colleyville ISD.

Benjamin Polk (GAC '08) won a bass trombone position with the U.S. Air Force Airmen of Note Jazz Ensemble.

John Cord (DMA '09) is the new professor of trumpet at Luther College in Decorah, IA.

Jazz Studies alumnus **Ryan Davidson** (MM '09) won Guitarist of The Year from the Canadian Country Music Awards.

Tenor **Casey Finnigan** (BM '09) was accepted into the Merola Opera Studio with San Francisco Opera, and sang the role of Don Basilio in their production of *Le nozze di Figaro*. He also was recently accepted into the Florida Grand Opera Apprentice Program.

Dave Gedosh (DMA '09) has accepted a tenure-track position at Rose State College (Oklahoma City, OK), where he will direct the audio recording program. His work *Train Songs* was recently selected for inclusion on the CD from the 2013 conference of the Society for Electroacoustic Music in the United States.

Pianist **Benjamin Haugland** (MM '09) was hired by Texas Tech University as assistant director of jazz studies.

Sara Marsh (BM '09) took first place in the International Clarinet Association

Orchestral Audition Competition at the 2013 ClarinetFest.

Dave Richards (MM '09) toured Japan and North America with the Broadway production *Dreamgirls*, performing on trumpet and flügelhorn.

Maria José Romero Ramos (BM '09) won second place in the 2013 National Society of Arts and Letters Instrumental Competition, Bloomington Chapter.

2010s

Jazz pianist **Esteban Alvarez** (MM '10) released the CD *Tico Groove* featuring Lynn Seaton on bass and Ignacio Berroa on drums.

Jon Anderson (DMA '10) had electroacoustic works selected for performance at the regional Society of Composers Inc. Conference, the 2013 New York City Electroacoustic Music Festival, and the 2013 Electronic Music Midwest festival.

Ann Bradfield (DMA '10) has been appointed assistant professor of saxophone at the University of Northern Iowa in Cedar Falls.

Emily Cole (MM '10) was appointed adjunct professor of violin at Lewis and Clark College in Portland, OR.

Jazz trumpeter **Thomas Davis**, who attended UNT from 2004 to 2010, won a position with the U.S. Army Jazz Ambassadors in Washington, D.C.

Brett McDonald (BM '10) toured Japan and North America with the Broadway production *Dreamgirls*, performing on saxophone and flute.

Jazz arranging/trumpet graduate **Tyler Mire's** (BM '10) band The Sweatervescence released a four-track EP titled *Common Threads*.

Christina Rusnak's (MA '10) work *The Unspoken Geography: FEAR* was performed at the 12th Annual New Music Festival at California State University – Fullerton, and *Teklanika* was performed at the Fairbanks Summer Arts Festival. She also was commissioned by Oregon State Parks to compose a work for a new state park, Cottonwood Canyon.

Patricia Surman (DMA '10, MM '07, MM '03) received a Fulbright Scholar award to research contemporary Greek flute music and teach studio flute at the University of Macedonia in Thessaloniki, Greece during the 2013-14 academic year. She also was appointed artist teacher of flute at Northeastern State University in Tahlequah, OK.

Lisa Cheryl Thomas (DMA '10) released a CD of the piano music of Arthur Farwell (Toccata Classics). She is the college pianist and organist at Austin College in Sherman, TX, and teaches a class titled "Native American Music & Culture of North America."

Hsiao-Lan Wang's (DMA '10) composition *Currents of Inevitable Convergence* for chamber orchestra and computer music was premiered in March 2013 by the National Taiwan Symphony Orchestra.

Brittney Balkcom (BA '11) won first prize in the Myrna Brown Flute Competition, hosted by the Texas Flute Association.

Rodrigo Corral (BM '11) was appointed principal flute of the Juárez Symphony Orchestra and faculty member of the Universidad Autónoma de Ciudad Juárez.

Paul Ensey (BM '11) won the principal bass position with the Civic Orchestra of Chicago.

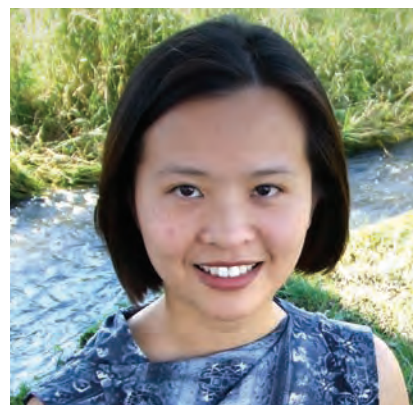
Flutist **Maria Harman** (DMA '11) joined the music faculty of Mid-America University in Kansas City, MO.



Kait Dunton



Maria José Romero Ramos



Hsiao-Lan Wang

Composer **Brian Hernandez** (MA '11) had video works selected for presentation at the 2012 International Workshop on Computer Music and Audio Technology in Taiwan, the 2012 Studio 300 BYTE Gallery International Exhibition in Lexington, KY, and the 2012 Soundcrawl Festival: Art of the Future exhibition in Nashville, TN.

Jeffery Kyle Hutchins (BM '11) and **Brittany Primavera** (BM '11) were awarded the Faust Chamber Music Scholarship from Mu Phi Epsilon, receiving a grant to record a CD of new works written for their flute/saxophone duo, AVIDuo.

Tian Yang Liu (GAC '11) won the 2013 International Society of Bassists Solo Competition.

Nataliya Sukhina (GAC '11, DMA '08) is senior staff accompanist at Texas Tech University in Lubbock.

Soprano **Kathryn Summersett** (MM '11) was chosen as one of six singers for the Boston Early Music Festival's Young Artists Training Program.

Flutist **Jennifer (Kuo-Jen) Teng** (DMA '11) joined the faculty of Putra University in Kuala Lumpur, Malaysia.

Choral Conductors Find Success in Higher Ed

Four DMA students secured positions as professors of choral studies in the 2012-13 academic year even before completing their degrees:

J.D. Burnett, associate director of choral studies at the University of Georgia

Holly Dalrymple, associate director of choral studies at the University of Wyoming

Nathan Frank, interim associate director of choral activities at Pacific Lutheran University in Washington

Christopher Jackson, director of choral activities at Lycoming University in Pennsylvania

These four join 19 UNT alumni currently teaching choral music full-time at the university level in the United States, in addition to several others teaching abroad or leading professional choirs in the United States, South Korea, and Mexico. All graduated since 2000 and studied with Jerry McCoy, Director of Choral Studies and Regents Professor of Music.

Jack Unzicker (DMA '11, MM '05) is now assistant professor of double bass at the University of Texas at Arlington.

Brian Walker (DMA '11) was appointed assistant professor of trumpet at Tarleton State University.

Becky Weidman (DMA '11) is now a tenure-track professor of flute at Western State University of Colorado.

Jeremy Wilson (MM '11) is professor of trombone at Vanderbilt University.

Dan Foster (MM '12) was hired as instructor of applied trumpet and jazz at Mansfield University in Pennsylvania.

Gabriela Gimenes (DMA '12) was commissioned to write Brazil's first Portuguese language flute method, *Caderno de Flauta Transversal* (Ricordi/Brazil). She performs regularly with the São Paulo Symphony Orchestra.

Alyse Hashi (MM '12) won honorable mention in the 2012 Music Teachers National Association Young Artist Competition (Woodwind Division).

Matt Jefferson (MM '12, BM '10) is visiting professor of low brass at Nicholls State University in Louisiana.

Mezzo-soprano **Laura Krumm** (MM '12) made her main stage debut as Countess Ceprano and a Page in San Francisco Opera's *Rigoletto*. She will be featured in additional main stage roles with San Francisco Opera in their 2013-14 season. She is currently an Adler Fellow in their Young Artist Program.

Ann McLaughlin (BM '12) was a finalist in the USA International Harp Competition and the Lyon & Healy Awards Competition.

Jazz vocalist **Emily Merrell** (MM '12) has released a new CD, *Embark*.

Leslie Daniel Newman (BM '12) is principal flute of the Richardson Symphony Orchestra.

Brian Schmidt (DMA '12) is founder and artistic director of the South Dakota Chorale, which released a CD titled *In Paradisum* (Gothic) of works by Duruflé, Sarti, Hogan, Luboff and Ruschman with soloists including **Amber Wellborn** (BM '10), **Elizabeth Johnson Knight** (DMA '13) and organ faculty Jesse Eschbach. The recording was produced by Branton Alspaugh, who won a 2013 Grammy for Classical Producer of the Year for this and other recordings.

Avis Stroud (MM '12) was a finalist in the Meistersinger Vocal Competition in the American Institute of Musical Studies program in Graz, Austria. In addition, she sang the first-act duet from *Der Rosenkavalier* with Wagnerian soprano Linda Watson with the AIMS orchestra.

Jazz graduate **David Wild** (MM '12) contributed liner notes to *Coltrane's Sun Ship: The Complete Sessions* (Impulse Records). *The John Coltrane Reference* (Routledge, 2007), which he co-authored, has been reissued as a paperback/e-book reprint.

Several composition alumni had works selected for national and international conferences. The 2012 International Computer Music Conference included works by **Jon Anderson** (DMA '10), **Elainie Lillios** (DMA '00), **Mikel Kuehn** (BM '89), **Yu-Chung Tseng** (DMA '98, MM '94) and **Jing Wang** (DMA '09). The 2013 Conference of the Society for Electroacoustic Music in the United States featured works by **Jon Anderson** (DMA '10), **Greg Dixon** (PhD '12), **Eli Fieldsteel** (MM '10), **Dave Gedosh** (DMA '09), **Elainie Lillios** (DMA '00), and **L. Scott Price** (PhD '12).

The Madera Wind Quintet — **Jorge Cruz** (MM '11), **Katrina Elsnick** (MM '09), **Natalie Lorch** (MM '12), **Angela Winter** (MM '02) and **Rachel Yoder** (DMA '10) — released their first album *Five at Play* (Crescent Phase Records). The album features new works for wind quintet including a piece by **Sarah Summar** (PhD '12).

The Maniacal 4 Trombone Quartet — **Alex Dubrov** (BM '09), **Matt Jefferson** (MM '12, BM '10), **Nick Laufer** (BM '09), and **Carl Lundgren** (MM '12, BM '10) — performed in Paris and at the Slide Factory Trombone Festival in Rotterdam. Their recording of Kansas' "Carry On Wayward Son" has generated more than 700,000 views on YouTube.



Maniacal 4

Armin Abdihodžić accepted a position as assistant professor of guitar at the University of Alaska in Anchorage.

Jeffrey Baker was appointed to the principal tuba/cimbasso position with the Dallas Opera for the 2012-13 season.

Mezzo-soprano **Laura Begley** was a finalist in the National Opera Association Competition (Scholarship Division) and the Classical Singer Competition (Graduate Division).

Baritone **Christian Bester** was accepted into the prestigious National Association of Teachers of Singing Intern Program.

Martin (Marty) Bishop won a trumpet position in the U.S. Army Band "Pershing's Own" in Washington, D.C.

Trombonist **Lucas Borges** served on the faculty at the 35th CIVEBRA music festival in Brasília, Brazil.

Lisa Bost-Sandberg joined the faculty of the University of Mary in Bismarck, ND. She also appeared as flutist-composer at the 2013 National Flute Association Convention in New Orleans, where she performed her piece *Fluxion* for solo flute and premiered her flute duo *Etching NOLA*.

Bryan Burns founded the UNT Guitar Collegium and co-founded the North Texas Guitar Academy, serving as its artistic director. He was a featured performer and teacher at the Boston GuitarFest VIII, and is currently writing two method books focused on solfeggio and technique.

Clare Carrasco has won a German Academic Exchange Service (DAAD) Intensive Language Course Grant to advance her dissertation about musical

expressionism in the years following World War I.

Tenor **Sergio Cepeda** placed second in the Florida Grand Opera Competition (Junior Division).

Wayla Chambo premiered Lisa Bost-Sandberg's flute duo *Etching NOLA* and performed Judith Shatin's *Fasting Heart* for solo flute at the 2013 National Flute Association Convention.

Daniel Chapa won the euphonium mock service band audition at the Army Band Tuba and Euphonium Workshop held at Fort Myer, VA.

Derek Chester accepted a position as assistant professor of voice at Northern Colorado University. His performances in 2012-13 included roles as the Evangelist in Bach's *St. John Passion* with Ascension Music in New York City and Acis in *Acis & Galatea* with Ars Lyrica in Houston.

Justin Cook was appointed visiting professor of trombone at the University of Central Arkansas for the 2013-14 school year.

Harpist **Danielle Cordray** won the 2013 Julia Herrmann Edwards Scholarship Award Competition (Category IV).

Valentina Crnjak was one of only 25 cellists selected from more than 300 worldwide to compete in the semifinal round of the Schoenfeld International String Competition in Hong Kong, where she won an Excellence Award.

Pianist **Yang Ding** won second prize in the Jacob Flier Concerto Competition held at the Piano Summer Institute in New Paltz, NY.

Benjamin Dobbs presented papers at two conferences in April: "Understanding the Origins of Musica poetica in the Sixteenth Century" at the International Conference on Medieval and Renaissance Thought, and "A Treatise Without Text: Giovanni Battista Vitali's Enigmatic *Artifici musicali*, Op. 13" at the American Musicological Society Mid-Atlantic Chapter Spring Meeting.

Cornered, a work by doctoral composer **Jason Fick** for computer music and dance with motion tracking using the Xbox Kinect controller, was accepted into the Houston Fringe Festival in Houston, TX and Soundcrawl in Nashville, TN.

Kimary Fick's paper "Empfindsamkeit and the Psychology of Improvisatory Music – Performance in the Early German Enlightenment" was accepted for the 2013 Annual Conference of the Royal Musical Association Music and Philosophy Study Group at King's College London.

Addison Frei was named a 2013 Yamaha Young Performing Artist; won first prize in the 2012 Jacksonville Jazz Piano Competition, the youngest competitor ever to do so; was selected to participate in the 2013 Betty Carter Jazz Ahead program at the Kennedy Center; and his original composition "The Grind" earned the Herb Alpert Young Jazz Composer Award sponsored by ASCAP.

Toby Furr won a euphonium position with the U.S. Army Band "Pershing's Own." At the audition, all four finalists were UNT students or alumni.

Jacob A. Garcia published an article in the March 2013 issue of *Percussive Notes*.

Pianist **Saule Garcia** was invited for the second time to participate in Marilyn Horne's annual workshop "Song Continues..." at Carnegie Hall in New York.

Trumpeter **Jordan Gheen** was selected to participate in the 2013 Betty Carter Jazz Ahead program at the Kennedy Center.

Soprano **Jennifer Glidden** performed with the Juvenil Silvestre Revueltas Symphonic Orchestra and Chorus in León, Mexico.

Christian González was a winner of the 2013 National Flute Association Piccolo Masterclass Competition, and performed at the NFA Annual Convention.



Marty Bishop



Addison Frei

Violinist **Leah Greenfield** performed at Lyricafest, in Lincoln, MA, and was awarded a fellowship at the CICA International Music Festival.

Jennifer Guzmán was selected for a summer internship with the New York Philharmonic in their education department, and an internship in orchestral management at the Juilliard School for the 2013-14 academic year.

Jason Hausback accepted a position as assistant professor of trombone at Missouri State University.

Soprano **Heather Hawk** won first prize in the Singer of the Year competition at the National Association of Teachers of Singing Texoma Regional Conference.

Aaron Hedenstrom was grand prize winner of the JC Heard Arrangers Contest sponsored by the Detroit Jazz Festival. He also was a winner of the Herb Alpert Young Jazz Composer Award from ASCAP for his composition "The Sparrow Was Gone in an Instant."

Violinist **Thao Huynh** performed extensively at the Manchester Music Festival in Vermont.

Trombonist and composer **Jennifer Kellogg** was appointed assistant professor and director of jazz at Eastern Washington University.

Arsentiy Kharitonov released a world-premiere compact disc of the piano music of Leo Ornstein (Toccata Classics). He was also invited to be an official convention artist for the Texas Music Teachers Association State Convention.

Sung-Yun Kim received the 2013 Accompanist of the Year award from the National Association of Teachers of Singing.

Josip Kvetek won second place in the Lewisville Lake Symphony International Strings Competition. He also was



Jennifer Kellogg

bronze medal winner in the Strings Division of the International Crescendo Music Awards Competition, and won a full scholarship to attend the Mediterranean Youth Orchestra in Aix-en-Provence, France.

Matthias Lang was hired by the School of Music at Soochow University in Suzhou, China where he will establish a guitar program.

Hsuan Yu (Alex) Lee was accepted into the 16th Tokyo International Conducting Competition.

Seula Lee won the grand prize in the Coeur d'Alene Young Artists Competition in Spokane, WA, and performed the Sibelius *Violin Concerto* with the Spokane Symphony.

Freshman composition student **Brandon Maahs** had a work selected for performance by the Austin Symphony Orchestra on their Third Annual Texas Young Composers Concert.

Violinist **Zo Manfredi** was awarded a fellowship at the CICA Summer Music Festival.

Euphonium player **Phillip Marion** won the James G. Saied silver medal in the Brass & Woodwinds Division of the 15th Annual International Crescendo Music Awards in Tulsa, OK.

Pianist **Paul McCarroll** was awarded two recitals as a result of winning the Mabel Swainson Pianoforte Award, one in the National Concert Hall and one at Barry Douglas' Clandeboye Festival.

Mezzo-soprano **Chaazi Munyanya** won the 2012 UNT Winspear Opera Competition, and was accepted into the Wolf Trap Summer Opera program.

Flutist **Uri Nahir** joined the Israel Chamber Orchestra for the 2013-14 season.

Eun Hae Oh won third place in the San Diego Artist Gold Flute Competition.

Mark Oliveiro won second prize in the 2013 ASCAP/SEAMUS Student Commission Competition. His work *Sikinnis* was performed at the 2013 International Computer Music Conference in Perth, Australia, where it won the Student Composer Award.

Bassoonist **Janelle Ott** is an adjunct professor at UT Tyler.

Bass trombonist **Freddy Ouellette** won the George Roberts Bass Trombone Competition in Paris, France.

Clarinetist **James Parkinson** was interim adjunct professor at Stephen F. Austin State University for the fall 2012 semester.

Pianist **Marcin Parys** won the 2013 Isabel Scionti Scholarship Competition held at Texas Woman's University.

Pianist **Éva Polgár** won first prize in the Los Angeles International Liszt Competition. At the competition, she also took first prize in the Budapest Concert piano division, won the American Liszt Society Prize and won the Dr. Erno and Katinka Daniel Memorial Prize, which included a trip to Budapest to present a recital.

Christopher Reaves won a trombone position in "The President's Own" U.S. Marine Band.

At the 2013 National Flute Association Convention, **Terri Sánchez** performed and presented a pedagogy workshop. She also was one of two guest clinicians at the San Diego Flute Guild Festival.

Ashleigh Smith placed second in the Sarah Vaughan International Jazz Vocal Competition.

Kristyn Son won first prize in the American Protégé International Flute Competition and performed in Carnegie's Weill Recital Hall. She also took first prize in the Kentucky Flute Association Young Artist Competition and first prize in the South Carolina Flute Association Young Artist Competition.

Staci Spring was appointed lecturer of bassoon and musicology at Stephen F. Austin University. She also was awarded a College Music Society/Yamaha In-Residence Fellowship for the Abilene Bassoon Society.

Tenor **David Stanley** was hired as a full-time instructor at Ouachita Baptist University.



Chaazi Munyanya

Trumpeter **Andreas Stoltzfus** toured Japan and Singapore performing J.S. Bach's *Mass in B minor* with the Juilliard Early Music Orchestra and Yale Collegium Singers. He also performed Biber's *Salzburg Mass* with the American Bach Soloists in San Francisco, and recorded with the Orfeón San Juan Bautista Choir in Puerto Rico.

Bass-baritone **Matthew Stump** took second place in the 2013 Dallas Opera Guild Vocal Competition.

Dan Tramte's composition *Nomos Delta* was nominated by the grand jury of the Foundation Destellos Fifth International Competition of Electroacoustic Composition and Visual-music. He had works selected for performance at the 2012 Sound and Music Computing Conference (Denmark), Festival Futura (France), and the Irish Sound, Science and Technology Conference.

Flutist **Sarah Tran** was awarded a full scholarship to the 2013 Round Top Music Festival.

Juan Vizcarra released an album of August Stradal's previously unrecorded piano transcriptions of works of Wagner (Tocatta Classics).

Julee Kim Walker was appointed instructor of flute at Texas A&M University – Commerce.

Chao Wang took second place in the 2013 San Diego Artist Gold Flute Competition.

Jennifer Weaver accepted a position as assistant professor of music theory at Dallas Baptist University.

Seth Wollam had an article published in the recent volume of the National Band Association Journal detailing the International Society for the Promotion and Research of Wind Music (IGEB) biennial conference in Coimbra, Portugal, where he was a presenter.

Heran Yang won the senior double bass division and was co-winner of the overall grand prize of the National Solo Competition of the American String Teachers Association. He also won the Lewisville Lake Symphony International Competition.

Tenor **Jonathan Yarrington** made his debut with the Dallas Opera in the role of the Messenger in Verdi's *Aida*.

Drew Zarembo won the ASCAP Herb Alpert Young Jazz Composer Award for his composition "Race to the Finish."

In the Texoma Regional Auditions for the National Association of Teachers of Singing, UNT students took first place in five categories: **Oneyda Padierna**, sophomore women; **Martin Clark**, sophomore men; **Alyssa Narum**, senior women; **Laurel Semerdjian**, graduate women; and **Matthew Stump**, graduate men.

Laura Begley, **Christian Bester** and **Laurel Semerdjian** participated in the Dallas Opera Emerging Artist Program.

Several students presented papers at the annual Society for Ethnomusicology-Southern Plains Regional Chapter meeting: **Kate Jewett-Williams**, "Deep Ellum: Music's Role in Changing Urban Spaces"; **Adam La Spata**, "A Canon Shot Heard 'Round the World: Representation of World Music in Music Appreciation Textbooks"; and **Andrea Recek**, "Music as Ritual: Balinese Gamelan Gong Kebyar."

For the second year in a row, UNT students took more honors in the DownBeat Student Music Awards than any other institution. Winners included **Mónica Gastelumendi**, **Aaron Hedestrom**, **Emily Merrell**, **Sergio Pamies**, **Brian Ward**, **Drew Zarembo**, **The Refrigerators** and the **UNT Latin Jazz Band**. Also recognized as outstanding performances were **Mónica Gastelumendi**, **Sarah Kervin**, **Laura Otero**,

the **Laura Otero Colombian Project**, **Payawarú**, the **Sarah Kervin Group**, and the **UNT Jazz Singers**. More information including audio clips at jazz.unt.edu/downbeat

Several students traveled to the Czech Republic to perform at the International Janáček Festival in Brno: tenor soloist **Jonathan Yarrington**; singers **Megan Sherrod LaFour**, **Chaazi Munyanya**, **Laurel Semerdjian**, and **Julie Silva**; and the Bancroft String Quartet (**Leah Greenfield**, **Beixi Gao**, **Veronika Vasileva**, and **Lejing Zhou**).

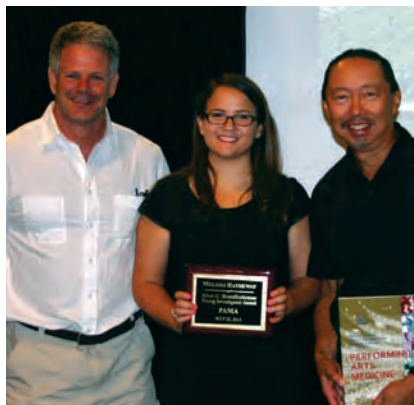
The **Collegium Singers** and **Baroque Orchestra** (Richard Sparks and Paul Leenhouts, conductors) won a grant to sing at the Boston Early Music Festival.

The AMP Trio (**Perrin Grace**, **Addison Frei** and **Matt Young**) released their album *Flow* (Armored Records) that was featured in the DownBeat Magazine's "Indie Spotlight."

The **UNT HarpBeats** recorded alumnus Danielle Harmon's work *Premonition*, which has been published and internationally distributed.

Current students **Kevin Smith** and **Leah Greenfield**, violins, performed with violist Robert Switala and cellist Elaine Whitmire (BM '12) as the Vivant String Quartet at the Mimir Chamber Music Festival to rave reviews.

In the six regional tuba/euphonium conferences that had mock service band auditions and solo competitions in 2013, UNT euphonium students won all six of the euphonium mock auditions (**Matthew Solis** won three and **Irving Ray**, **Danny Chapa** and **Chris McGinty** each won one) and four out of the five euphonium solo competitions (**Danny Chapa** won three and **Geoff Durbin** won one).



Students in the Texas Center for Music and Medicine (Kris Chesky, director) were well represented at the conference of the Performing Arts Medicine Association in Aspen, CO in July 2013. **Melissa Hatheway** won the 2013 Alice G. Brandfonbrener Young Investigator Award, and attended the conference with support from the Honors College.

She is only the second undergraduate to ever receive this international research award, and the first from the United States. **Amy Laursen**, **Jason Powell**, **Kristen Thompson**, and **Eric Wallace** also presented research at the conference.

More info at music.unt.edu/tcmm



A student in the NTSU School of Music listening library in 1964

Then and Now: The UNT Music Library Listening Center

By Margarita Venegas

From the Jan. 12, 1940 *Campus Chat* newspaper article about the donation of a “set” of 1,000 records and an electric phonograph:

Although allocated to North Texas State Teachers College last spring, the set has been delayed in its arrival because of the difficulty of securing certain foreign records desired from war-torn Europe.

The electric phonograph with the set is made up of two units, a reproducing and a speaking unit. The latter is unique in that it consists of two speakers, one 18-inch and one 8-inch, which serve to bring out both the high and low frequencies and to make for perfect reproduction. The large speaker has a 40-foot cable which will permit it to be moved into the library auditorium where during two periods a week concerts will be played from the record library.

Even in the early days of the Music Library, North Texas librarians knew it was essential to supplement print materials with a collection of audio recordings in a variety of formats, and to provide ways for patrons to access these recordings. Beginning with a donation of 1,000 records in 1940, the Music Library’s collection has now grown to more than 1 million recordings in formats from shellac 78 rpm discs to digital files — contributing in no small part to the UNT Music Library’s reputation as the largest and most comprehensive music library in the Southwest.

The 1940 acquisition that led to the establishment of a “listening laboratory” came from the Carnegie Music Collection and included an electric phonograph and 1,000 records, worth \$2,500 at the time. By 1948, four listening rooms in the music building were equipped with phonographs allowing students



to listen to 6,000 records, according to an article in the *Bulletin of the Texas Library Association*. The library's March 1957 monthly newsletter noted another big addition — a new Wurlitzer portable electric piano that could be used with earphones so as not to disturb others.

The *North Texan* reported in October 1961 that the listening library was fully equipped with record storage cabinets along the walls and a supervisor in a control area who watched over the eight stereophonic turntables. A follow-up in the April 1974 *North Texan* noted that the listening library had grown even bigger, with capabilities for “phono-discs, reel-to-reel and cassette phonotapes.”

Through the years, the Music Library gained a reputation for maintaining one of the most extensive music holdings in the Southwest. Donations and acquisitions brought the library to its current estimated 1 million sound recordings.

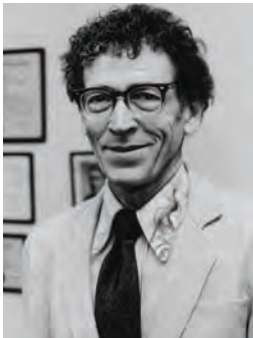
In spring 2013, music librarian Andrew Justice, who focuses on audio and digital services, updated the listening center to reflect the changing ways in which patrons prefer to listen to music. He made course reserves and many other recordings available through the website as digital audio, and removed the listening library's rarely-used 60 audio carrels. These were replaced with four new computer carrels designed for listening to recordings that cannot be taken from the library; they connect to players in the audio center office for records, cassettes, digital audio tapes and CDs. Other additions include new digital keyboards and computer workstations with software for music notation as well as music theory and aural skills training.

“The Music Library is an essential component of the College of Music,” said Justice. “The college requires the detailed study of music, and research of rare or obscure recordings. To facilitate that, there are always innovations going on at the library. The needs of patrons change — and we will respond.”

FACULTY



Louise M. Alton, Denton, professor emeritus of music education and voice (1968-1980), died December 29, 2012 at the age of 97. A lifelong music educator, she was born May 3, 1915, in Donaldsonville, LA. She obtained her undergraduate degree from Louisiana State University and her master's degree from Northwestern University in Evanston, IL. During World War II, she served a commission with the Red Cross as a music therapist in military hospitals. In 1947, she married flight officer Charles Alton. Widowed 3 years later, she dedicated herself to teaching music and later to training music educators. She taught elementary and secondary vocal music, piano and choral music in several school systems in Louisiana, Alabama and New Mexico. She served as the first woman president of the Louisiana Music Educators Association from 1962 to 1966, and was inducted into their Hall of Fame in 1986. In 1963, she received her PhD from Columbia University. In 1968, after directing the undergraduate music education program at Louisiana Tech University for six years, she joined the School of Music at what was then North Texas State University, where she taught until her retirement in 1980.



Oscar (O.) Lee Gibson, Estes Park, CO, professor emeritus of clarinet (1945-1981), died January 26, 2013 at the age of 97. Gibson joined the music faculty of what was then North Texas State Teachers College in 1945. He earned the PhD in musicology there in 1960, and served as coordinator of woodwind instruction until his retirement in 1981. Gibson was equal parts pedagogue, performer and scholar. He was the first editor of *The Clarinet* journal (1973-1978), president of the International Clarinet Society (I.C.S.) from 1978 to 1980, and was recognized with an honorary membership in 1998. His performance highlights include playing the Mozart *Adagio* for clarinets and basset horns at a convention of the I.C.S. and performing Mozart's *Clarinet Quintet* in Denton with the world-famous Paganini String Quartet. In 1988, Gibson collaborated with the Vandoren company to design the now popular Vandoren V-12 clarinet reed. Also a member of the Acoustical Society of America, he published numerous papers on the subject of musical acoustics as related to clarinet design and construction. His book *Clarinet Acoustics* was published in 1998 by Indiana University Press. Donations may be made to the College of Music O. Lee Gibson Clarinet Scholarship.



Harold Heiberg, Denton, professor emeritus of voice and accompanying (1971-2004), died June 17, 2013 at the age of 91. As a piano recitalist, soloist with orchestra, chamber musician and accompanist, he played concerts throughout Western Europe, the United States, Puerto Rico, Canada and Taiwan, including 75 recitals for the U.S. Information Service of the State Department in Germany and Austria. Heiberg accompanied many accomplished musicians including mezzo-soprano Beverly Wolff and violinist Josef Gingold. He served as adjudicator for the Metropolitan Opera and other piano/vocal competitions, published articles in the *Journal of Singing*, gave frequent master classes and workshops, and translated more than 200 choral and operatic titles from German, Italian, Norwegian and French. He specialized in teaching German art song for summer programs of the American Institute for Musical Studies (AIMS) in Freiburg, Germany and Graz, Austria (1969-2007). Heiberg's numerous honors include the St. Olaf College Distinguished Alumnus Award (1974), the UNT Citation for Distinguished Service to International Education (1989), and the UNT J.H. Shelton Excellence in Teaching Award (2000). A native of Minnesota, he earned degrees from St. Olaf College (BM, piano) and Columbia University (MA, music education). His teachers include pianist Karl Ulrich Schnabel, baritone Gerhard Hüscher, pianist Leonard Shure and voice pedagogue Cornelius Reid.



Robert J. "Bob" Rogers, Denton, professor emeritus of piano pedagogy (1948-1984) and assistant dean (1969-1975), died May 14, 2013 at the age of 91. He came to North Texas State Teachers College in 1939 on a double bass scholarship and studied piano with Mary Anderson. After serving in the Army Signal Corps during World War II, Rogers completed his bachelor's degree in piano at the Juilliard School. He did graduate work at New York University and Columbia Teachers College, where he finished his master's degree. As assistant music dean at UNT, he chaired the committee to remodel the Music Building. Rogers was a charter member and chapter advisor for the music fraternity Phi Mu Alpha Sinfonia, and also was an accomplished classical pianist, performing several times as soloist with the school orchestra. In retirement, Rogers frequently played piano at fundraisers around Denton and at UNT events, and spent many hours volunteering at the UNT music library with his wife Daisy. Rogers' many honors include the UNT Green Glory Award (1985), Denton's Community Arts Recognition Award (1999), UNT Outstanding Retiree (2003), and UNT Outstanding Alumnus Service Award (2012). Memorials may be made to the Robert J. Rogers Piano Scholarship Fund at UNT.

ALUMNI**1930s**

Cecelia C. Box (BM '39), music education, died June 4, 2013

1940s

Martha S. Aars (BM '40), music education, died April 30, 2003

Frances Hamilton (BM '41), music education, died November 4, 1999

Laurel G. Hutchison (BM '41), music education, died October 30, 2012

Frances H. Raycroft (BM '41), music education, died October 15, 2012

Elizabeth F. Teasley (BM '41), music education, died April 24, 2012

Sibyl Mattar (BM '42), music education, died March 23, 2011

Robert J. "Bob" Rogers (BM '42), music education, died May 14, 2013

Ann E. Everest (BM '43), music education, died December 8, 2012

J. Carter Murphy (BM '43), music education, died October 26, 2012

Wilma T. Dorsey (BM '46), music education, died December 29, 2012

Barbara J. Glass (BM '46), music education, died December 1, 1989

Helen Finnell Margulis-Altman (BM '46), died November 24, 2012

Ermine H. Hudspeth (BM '47), music education, died March 3, 2011

Wenona M. Burks (BM '48), music education, died November 19, 2012

Peggy M. Davis (BM '49), music education, died July 29, 2012

George Lewis Jordan (BM '49), music education, died January 3, 2013

Martha H. Pender (BM '49), music education, died December 29, 2012

Katherine P. Russell (BM '49), music education, died March 26, 2012

1950s

Blanche C. Oaks (BM '50), music education, died November 14, 2002

Anne L. Bulls (MME '51), music education, died March 17, 2013

Bonnell C. Birkhead (MM '52), music education, died May 15, 2011

Mary J. Willms (BM '52), music education, died January 10, 2013

Harold R. Gore (BM '52), music education, died June 29, 2013

Don P. Knapp (MME '52, BM '51), music education, died November 10, 2012

Patsy L. Ely (BM '53), music education, died March 31, 2013

Esther Ruth O. Haynes (BM '53), music education, died July 12, 2011

Joy Kraatz (BM '53), music education, died March 11, 2013

Curry W. Martin (BM '53), music education, died October 22, 2011

Anita J. Wilson (BM '59), music education, died August 26, 2011

1960s

George Eason (MM '60, BM '51), piano, died January 7, 2013

O. Lee Gibson (PhD '60), musicology, died January 26, 2013

Gerald Risinger (MM '63, BM '62), music education, died April 7, 2012

Audrey Hudgins Foster (MME '62, BM '50), music education, died November 6, 2012

Charles R. Nolen (BM '64), music education, died October 19, 2012

John R. Williams (BM '64), music education, died September 16, 2012

Carla S. Kassaw (BM '66), music education, died January 23, 2012

William R. McCutcheon (BM '66), music education, died July 23, 2012

Don G. Campbell (BA '68), organ and music education, died June 2, 2012

Robert O. Cody (PhD '68, MME '52), music education, died November 27, 2012

Joyce Lee Thomas Hawthorne (MM '68, BM '59), music education, died April 12, 2010

Jerry A. Vann Bond (MM '69, BM '64), music education, died October 6, 2012

1970s

Gabriel Di Piazza (BM '71), music education, died March 15, 2012

Kelbert E. Taylor (MM '72), music education, died March 27, 2013

Betty K. Whitehead (BM '76), music education, died March 5, 2012

Kenneth Sherman (BM '78), music education, died July 6, 2012

Gary J. Via (BM '78), music education, died September 28, 2011

Norman M. Walker (BM '78), music education, died April 14, 2012

Pamela D. Hamblin (MM '79, BM '76), music education, died October 9, 2012

1980s

Charles D. Johnson (BM '80), music education, died January 31, 2011

Arline M. Smith (BM '80), music education, died December 8, 2010

Kay H. Smith (MM '81, BM '80), music education and piano performance, died April 3, 2011

Arthur R. Leach (MME '84), music education, died July 15, 2012

Michael C. Kauffman (BM '85), jazz studies, died September 13, 2009

Mary S. Bland (MM '86), music education, died October 16, 2011

Martha G. Blasingame (BM '87), music education, died October 1, 2011

Michael Carney (DMA '87), performance, died June 14, 2012

Margot A. Parlette (MM '87), performance, died December 26, 2009

1990s

Betty C. Colley (MME '91), music education, died October 17, 2012

Suzanne G. Shields (BM '93), general music, died May 14, 2012

John P. Wagstaff (BM '94), music theory, died July 28, 2012

2000s

Paul Bonneau (DMA '03, MM '95, BM '90), composition, died March 31, 2013

2010s

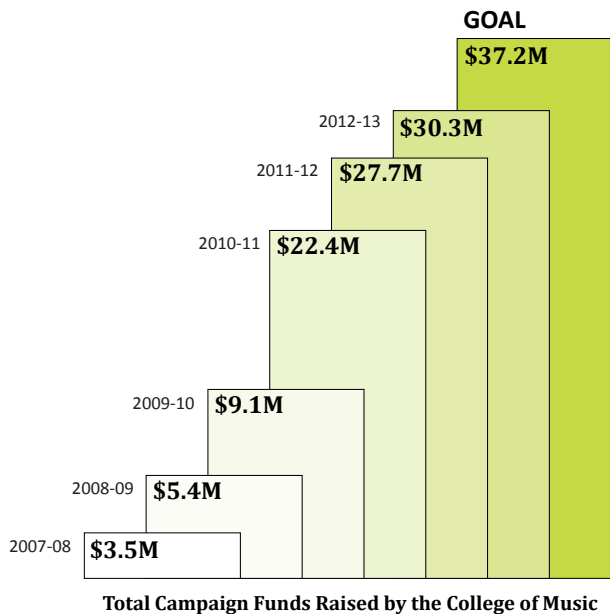
Michael B. Morrison (BM '10), music education, died April 17, 2013

The Campaign for UNT Builds to a Finish in 2013

As 2013 comes to a close, the College of Music continues to energize supporters and reach out to new audiences as we share in the larger effort of the Campaign for UNT.

Campaign Goals

We have raised nearly 85 percent of our goal of \$37.2 million as of July 2013. Our first priority is raising money for scholarships, and other priorities include endowed chairs and professorships as well as student travel and recording funds.



Since the campaign began in 2007, the college has increased its scholarship allocations by more than 40 percent to \$812,045 in the 2012-13 academic year. It is meaningful progress, but much more is needed in order to attract the best students and provide them with the support they deserve. With your help, we will grow our endowed scholarship funds to levels appropriate for an institution of our caliber, allowing us to award merit-based scholarships ranging from \$2,000 to full tuition for the top 25 percent of our students — about 425 scholarships per year. This amount has the potential to elevate the level of students the college can attract and ensure a bright future for the College of Music.

Campaign Team Leadership

Our Campaign Team is working harder than ever to meet these goals under the dedicated leadership of Chairman John Strauss. John and his wife Bonnie have opened their home and their hearts to UNT College of Music students, faculty and friends; in addition to generous financial support, they spend countless hours hosting board meetings, organizing house concerts and bringing potential new supporters to College of Music concerts.

There is quite a show of support for a couple that never attended the University of North Texas, but John says that music has always played an important role in his life.

“My mother taught piano and dance, my dad played organ and saxophone as a hobby, and my brother was a co-founder of the band Spiro Gyra,” said John, who believes his family may be descendants of Johann Strauss. “One of my first jobs as a teenager was managing a jazz band in Buffalo, New York, which grew to be a 20-piece band that played at colleges and was heard on the radio. From that time on, jazz has always been a passion of mine.”

John earned an MBA from New York University in 1966 and started as a securities analyst in New York City. His work eventually brought him from New York to Dallas



Bonnie and John Strauss

as one of the founding partners of the institutional investment advisory firm of Barrow, Hanley, Mewhinney and Strauss. John and Bonnie later founded the John and Bonnie Strauss Foundation to support their desire to assist a variety of organizations in North Texas. And with grandchildren beginning to learn piano and sing, John became even more passionate about providing opportunities for young people to study music. In recent years, he has led fund raising efforts that impact the full spectrum of College of Music activities, especially in the area of student scholarships.

“UNT offers young musicians an environment where they can grow into world-class performers and educators,” said John. “My family proudly supports the UNT College of Music as they educate the next generation of outstanding musicians and foster a deep love and appreciation of music that lasts a lifetime.”

The College of Music would like to thank John Strauss for his efforts, and encourage you to join him in making a contribution. Together, we can ensure that the campaign is a tremendous success.

You can change a student’s life. The light is green. The time is now.

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How to Donate:

- **View** our endowed scholarship list at www.music.unt.edu/how-to-give/scholarship-initiative and choose a scholarship from the list or fund a new endowment.
- **Join** the Dean’s Camerata, our special giving group supporting annual scholarships at the minimum level of \$1,000.
- **Call** Director of Development Pam King Acker at 940-369-7979 or email Pamela.Acker@unt.edu to learn more.

Elida Tamez Retires as Director of Development



It was sheer persistence and love of music that landed Elida Tamez the job as director of development for the College of Music in 2000. She first got to know the music program during her time as an English and history major at UNT when she frequently attended concerts, developing a special affinity for the jazz lab bands. After graduation she went on to work in the book industry, first as a trade book buyer at the

UNT university store and later as a publisher representative for New York-based publishers.

When the opportunity to work in the College of Music came up, Elida knew she had to apply. The position had been open for nine months, and as she puts it, “I didn’t leave them alone until they gave me the job. I had never been in development, but I knew that I loved the College

of Music, and also that I could be very persuasive when I’m passionate about something.” That persistence translated not only into a job offer, but also into a transformative term of service as director.

Elida organized the Dean’s Camerata in 2001, creating a giving society at the \$1000 level that has grown to become the foundation of scholarship support for the College of Music. Also under her leadership, the College of Music endowment grew from \$4 million to \$16.5 million, and its first endowed chair — the Anshel Brusilow Chair in Orchestral Studies — was established. But what she values most is the personal connections she made with supporters such as Bill and Margot Winspear, Paul Voertman, and John and Lindy Rydman.

Elida Tamez’s 13 years of service have left an indelible mark on the College of Music, largely due to her passion for the work. “It’s the most rewarding job I’ve ever had,” she said. “I could wake up every morning and be excited about going to work — meeting and talking with music lovers about their passions and why they valued the College of Music, and knowing that I was helping students at the best College of Music in the nation. It wasn’t a job to me — it was a calling.”

The Dean's Camerata includes all donors who have given \$1,000 and above for the current fiscal year. Also listed are all endowments and estate gifts.

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2013-14 College of Music Ambassador Natnaree (Belle) Suwanpotipra gives a tour to prospective students and parents

College of Music Ambassador Program Takes Off

By Drew Zaremba

In the inaugural year of the College of Music Ambassadors program, three UNT music majors — Alison Miserendino, Jack Sutey and Drew Zaremba — gave more than 300 tours to approximately 750 prospective students and their parents. Staff member Joel Wiley implemented the program in fall 2012, recruiting outstanding students to assist the admissions office with tours and outreach, work with the development office, and provide leadership and support for all music majors.

It was an honor to be selected as one of the inaugural ambassadors for the College of Music during my senior year as a jazz studies major. Our chief responsibilities included giving tours of the College of Music to prospective students and their parents, as well as working in the College of Music Student Services Center. Working along with the other two ambassadors under the guidance and instruction of our personable bosses, Joel Wiley and Becky Hughes, we had a successful year with tours, audition days, and the other various tasks and events we attended.

For me, the best part of being an ambassador was giving the tours; I enjoyed taking people around the college, showing them the newly refurbished Voertman Hall, having them

listen to a One O'Clock Lab Band rehearsal, and explaining to them the different facets of study they would engage in should they attend UNT. Students and parents alike were consistently impressed with the diversity of studies, students and faculty at the College of Music.

Being an ambassador also made me more aware of many great things about the UNT College of Music. As I began to repeat the tour over and over again, I gained a sense of pride in my school that was not there before. I already knew that lots of full-time faculty members as well as an affordable tuition rate were great assets, but having the opportunity to talk about these benefits to prospective students increased my awareness of the care and attention that the administration of the college gives to all aspects of the program, especially care for the students.

This opportunity was a great chance to serve the school I have come to call home after four years. While I will not have the time to continue the job next year as I begin my master's degree in jazz studies at UNT, I was lucky to be part of the program, and my hope is that the future ambassadors will continue to show new students what a positive and educational place the UNT College of Music is.

College of Music Main Office

Michelle Aponte, Assistant to the Associate Dean
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Correction for the 2012 edition of Counterpoint:

On page 30, an incorrect photo was printed with Richard Cass's obituary. The correct photo can be viewed in the online version of Counterpoint at music.unt.edu.

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