

Counterpoint

Music from North Texas
2014

A Reputation is Built:
Music at North Texas in 1964

A green light to greatness.®

COLLEGE OF
MUSIC

UNT



The Strategic National Arts Alumni Project (SNAAP) survey gathers data from alumni in creative fields on how their education in the arts relates to their life and work.

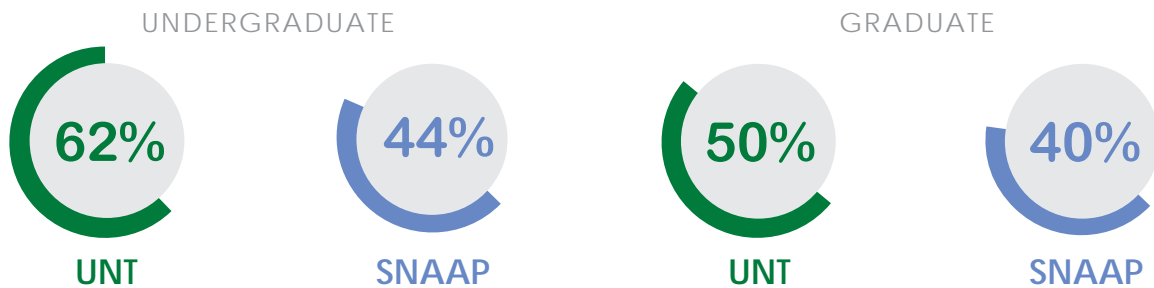
More than 550 College of Music alumni participated in the 2013 SNAAP survey. We use this feedback to ensure that our programs are effective and relevant for our students.

The Strategic National Arts Alumni Project

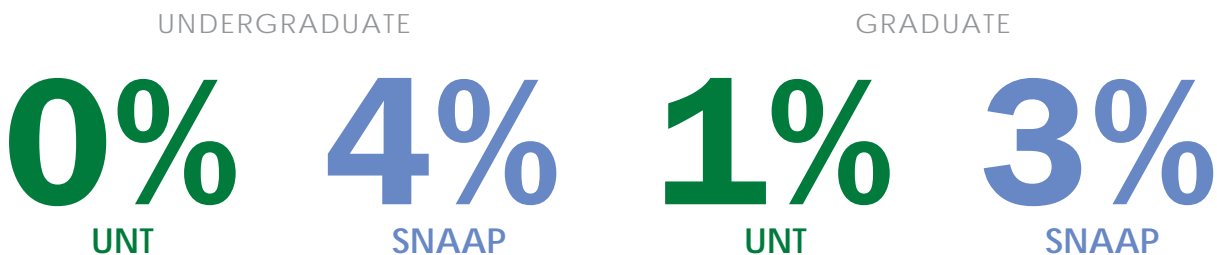
Compared with all 166 schools surveyed, UNT music alumni were more likely to...

- rate their experience at the UNT College of Music as **“excellent”**
- say they **would attend** UNT again if they could start over
- **recommend** UNT to other students like them
- be **“very satisfied”** with their instructors

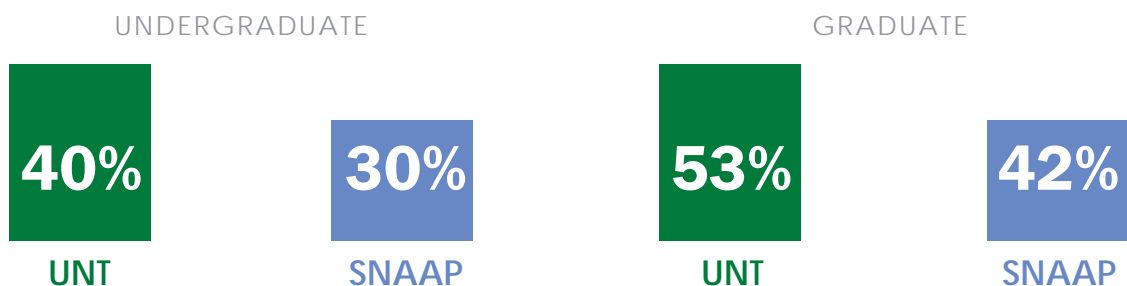
Students graduating with no loan debt



Students unemployed and looking for work



Students attaining work before graduating



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A Reputation is Built: Music at North Texas in 1964

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Front cover and back cover feature images from the Leon Breeden Collection and the College of Music Collection available through the UNT Digital Library.

Dean's Message

James C. Scott, Dean



By the Numbers

As many of our readers know, there has been a strong initiative in higher education over the last ten or twenty years to establish parallels to business models, increase accountability and base decision-making on collected data. This is particularly difficult in the arts, because our values lie in the meaning and quality of the artistic work itself. About two years ago, I was asked to do a presentation for our Board of Regents on how we reached the acknowledged high quality our College of Music, how we know it's real and what we plan for the future. I pointed out that it is important to demonstrate our achievements outside the world of numbers, but if numbers must be used, they should be meaningful in relation to our mission and goals.

I would like to share a few statistics with you, and hope they will further strengthen your UNT pride. On the inside front cover, we shared with you the results of the Strategic National Arts Alumni Project, which collected its own data from a national survey. In the very important dimensions reported, the data showed that our graduates over a period of many years have done well and appreciate what they gained at UNT. In addition to the data compiled by SNAAP, certain facts about the college demonstrate the excellence built here by generations of students, faculty, staff and friends.

- The College of Music has over half of all the National Merit Scholars in the University, while representing less than 5% of its enrollment.
- Our retention of students from freshman to sophomore years in 2012–13 was about 90%, the highest in the University.
- We have achieved what we have with stunning “efficiency” as considered by today’s criteria. Compared to a composite of our peers, we spend about half as much per music major, while serving more than twice as many majors per faculty member.
- While we have little trust in rankings, we were recently pleased to be included in “Musical America Picks: The World’s Top 50 (or so) Music Schools”!
- The employment achievements, competition successes and recording accomplishments of our students—all over the world—present equally compelling numbers.

As our alumni and friends you should take pride in what you have built over the years, and we invite you to join us whenever you can to enjoy the work of our students and colleagues, and when distance is an issue, enjoy our many live-streamed events.

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 E. Williams
Associate Director, Graduate Studies



Jaymee Haefner
Director, Undergraduate Studies

Division Chairs



Joseph Klein
Composition Studies



Richard Sparks
Conducting & Ensembles



John Holt
Instrumental Studies



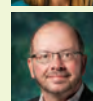
John Murphy
Jazz Studies



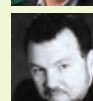
Steven Harlos
Keyboard Studies



Debbie Rohwer
Music Education



Frank Heidlberger
Music History, Theory & Ethnomusicology



Stephen Austin
Vocal Studies

Development



Alan Klaas
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

Adam Gordon
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

Bradley Bennight
David Cloutier
C. Keith Collins
Joshua Habermann
Lee Lattimore
Kathryn Montoya
Allen Whear

INSTRUMENTAL STUDIES**Strings**

Jeffrey Braderich
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
Jan Kagarice
Donald Little
William Scharnberg
Allen Vizzutti

Percussion

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

Adjunct Faculty

Laura Bruton
Dennis Bubert
Justin Cooper
Michael Drake
Keith Johnson
Carl Lundgren
Ann MacMillan
Henry Okstel
Nathan Olson
Gudren Raschen
Terence Reynolds
Robert Schietroma
Ed Smith
Poovalur Srijji
Noel Wallace

JAZZ STUDIES

Tony Baker
Jennifer Barnes
Rodney Booth
Richard DeRosa
Rosana Eckert
Frederick Hamilton
Brad Leali
John Murphy
Jay Saunders
Lynn Seaton
Edward Soph
Michael Steinel

Adjunct Faculty

Mike Drake
Dan Haerle
Noel Johnston
Chris McGuire
Richard McLure

Brian Piper
Chris Seiter
Paul Stephens

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
Bret Serrin
Damin Spritzer

MUSIC EDUCATION

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

Adjunct Faculty

William Centera
Kathlene Goodrich
Jonny Ramsey

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
Diego Cubero

Paul Dworak
Frank Heidlberger
Samantha Inman
Timothy Jackson
Justin Lavacek
Stephen Slottow
Thomas Sovík

Ethnomusicology

Gideon Foli Alorwoyie
Gene Cho
Steven Friedson*
Cathy Ragland
Thomas Sovík

Adjunct Faculty

Deanna Bush
Dawn DeRycke
Forest Kinnett
William McGinney
Mark McKnight

VOCAL STUDIES

Stephen Austin
Richard Croft
Molly Fillmore
William Joyner
Jennifer Lane
Stephen Morscheck
Elvia Puccinelli
Jeffrey Snider
Carol Wilson

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, co-director
Stephen Slottow, co-director

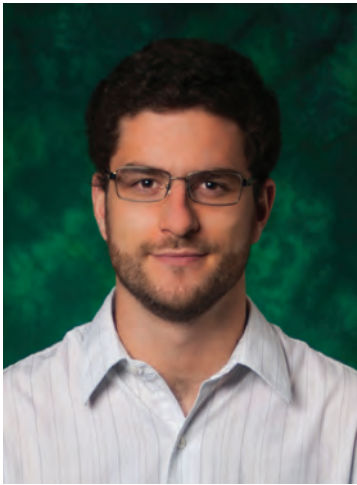
Texas Center for Music & Medicine

Kris Chesky, director

Career Development

Adjunct Faculty
Debbie Brooks
Stockton Helbing
Christy Crytzer Pierce

* Area Coordinator



Diego Cubero (Music Theory)

Senior Lecturer

Diego Cubero's research interests include Schenkerian analysis, aesthetics of the Romantic Period and the music of Brahms. His dissertation expands upon the common notion that Brahms' music sounds autumnal, bringing an important aspect of the composer's reception history in dialogue with key tenets of Romantic philosophy and with a close analysis of the music. Cubero has presented research at regional, national and international conferences, including the 2010 and 2012 annual meetings of the Society for Music Theory, the Seventh International Conference on Music Theory and the Eighteenth Biennial International Conference on Nineteenth-Century Music. He has taught at Indiana University and Butler University, and at IU was awarded the Wennerstrom Music Theory Associate Instructor Fellowship in recognition for his outstanding achievement in teaching.



Molly Fillmore (Voice)

Professor

Soprano Molly Fillmore made her Metropolitan Opera debut in 2011 as Helmwig in *Die Walküre*, appearing on the Grammy-winning Deutsche Grammophon DVD recording. Other recent roles include a principal role in *Satyagraha* by Philip Glass with the Metropolitan Opera, the title role in *Salome* with San Francisco Opera and Arizona Opera, and Marietta/Marie in *Die tote Stadt* with Theater St. Gallen in Switzerland. As a concert soloist, she has sung with orchestras including the Boston Symphony, Seattle Symphony, Detroit Symphony and Utah Symphony. Fillmore also has appeared in numerous roles with the Washington National Opera and Oper der Stadt Köln (Cologne Opera). She holds degrees in vocal performance from American University and the University of Maryland, and attended the Franz-Schubert-Institut for the Study and Performance of German Lied in Baden bei Wien, Austria. She previously served on the voice faculty at Michigan State University.



Samantha M. Inman (Music Theory)

Lecturer

Samantha Inman received a Ph.D. in music theory from the Eastman School of Music, an M.M. in music theory from the University of Cincinnati's College-Conservatory of Music, and a B.M. in theory and flute performance from Baldwin-Wallace College. Her dissertation titled "The Nexus of Inner and Outer Form in Joseph Haydn's Late Instrumental Sonata Movements" (2014) builds connections between sonata theory and Schenkerian analysis. Other research interests include form in music of the nineteenth century and rhythmic theory. She has presented papers on the music of Haydn, Bach and Schumann at conferences including Music Theory Midwest, Music Theory Southeast and Music Theory Society of New York State.



William H. Joyner (Voice)

Visiting Assistant Professor

Over the course of his career, tenor William Joyner has given nearly 550 performances of some 55 different roles, performing in 12 countries on three continents. He has sung in some of the world's foremost opera theaters, including Milan's Teatro alla Scala, Bologna's Teatro Comunale, Venice's Gran Teatro la Fenice, Paris' Opéra National (Bastille), Brussels' Théâtre Royal de la Monnaie, Berlin's Deutsche Oper and Deutsche Staatsoper, Washington National Opera, Miami's Florida Grand Opera, New York City Opera and Santa Fe Opera. Joyner has performed in concert with the Chicago Symphony, New York Philharmonic and Münchener Rundfunkorchester, and has worked with preeminent conductors such as Daniel Barenboim, Gary Bertini, Bertrand de Billy, John DeMain, Heinz Fricke, Armin Jordan, Vladimir Jurowski, Anne Manson, Antonio Pappano, Georges Prêtre and Marcello Viotti. He holds degrees from the Catholic University of America and the Juilliard School.



Sean Powell (Music Education - Instrumental)

Assistant Professor

Sean Powell joins the music education faculty from his previous appointment at the Columbus State University Schwob School of Music where he served as coordinator of music education for six years. At CSU, he taught undergraduate courses in instrumental methods, instrumental techniques, conducting, technology, literature and vernacular music as well as graduate courses in research methods, curriculum, assessment and instrumental pedagogy. He also served as a frequent guest conductor of CSU ensembles, including the Wind Ensemble, Wind Orchestra and Philharmonic Orchestra. He has published articles in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education* and *Journal of Band Research* and has presented papers at national and international conferences. Prior to beginning graduate studies, Powell was a high school and middle school band director in Tennessee and he remains an active conductor and clinician with public school music programs.



Allen Vizzutti (Trumpet)

Visiting Associate Professor

Allen Vizzutti has visited over 60 countries and every state in the union to perform with a variety of artists and ensembles as both a classical and jazz artist. He has appeared as guest soloist with symphony orchestras, in recital, on television and in jazz venues around the world. Allen's soaring trumpet sound can be heard on over 150 movie and game soundtracks including *Star Trek*, *Back to the Future*, *Halo* and *Medal of Honor*. Allen's love of expression through composition has led to premiere performances of his works by the Los Angeles Philharmonic, Budapest Radio Orchestra, Royal Philharmonic of London, Nuremberg Symphony, Minnesota Orchestra, Summit Brass, and the United States Navy and Air Force bands. He is a strong proponent of music education and his *Allen Vizzutti Trumpet Method* has become a standard treatise used worldwide.



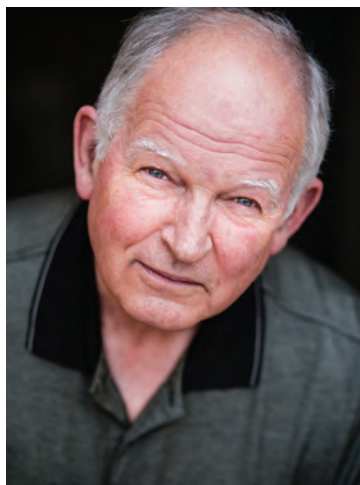
Linda Di Fiore

Mezzo-soprano Linda Di Fiore joined the College of Music faculty in 1996 and was appointed Regents Professor in 2005. She has performed professionally for forty years throughout the United States and abroad as a soloist in opera, oratorio, recital and musical theatre. Di Fiore's honors while at UNT include the Citation for Distinguished Service to International Education, the President's Council Teaching Award and the designation of Master Teacher by the National Association of Teachers of Singing. She has taught in summer programs in Rome, Venice, Casalmaggiore, Innsbruck, Graz and the Amalfi Coast, and also has presented master classes for the Benedetto Marcello Conservatory in Venice, Eastman School of Music and many others. Current and former students of Di Fiore have sung roles in major opera houses in the United States and Europe, including the Metropolitan Opera, Deutsche Oper Berlin, Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Washington National Opera, Florida Grand Opera, Lyric Opera of Kansas City, Sarasota Opera, Dallas Opera, Fort Worth Opera, Wolf Trap Opera, Santa Fe Opera, Chautauqua Opera, Glimmerglass Festival and Aspen Music Festival.



Keith Johnson

Keith Johnson, trumpet, was appointed Regents Professor in 1994 and in 2011 became a Distinguished Teaching Professor. He performs with the Dallas Opera, Fort Worth Symphony, New Hampshire Music Festival and Sundance Brass Quintet. He has performed with orchestras including the Cape Town Symphony and the Mexico City Philharmonic, and has played baroque trumpet with the Dallas Bach Society, Fort Worth Early Music, New York Baroque Orchestra and many other groups. He has appeared as a soloist and clinician at more than seventy-five universities and conservatories throughout the United States, Canada, Mexico, Europe and Africa. He is the author of two highly acclaimed books, *The Art of Trumpet Playing* and *Brass Performance and Pedagogy*, and he has published more than forty articles on brass playing as well as a method book titled *Developing the Upper Register*. He serves on the board of directors of the International Trumpet Guild, which awarded him the 2012 Award of Merit for service to the profession. His students hold numerous teaching and playing positions throughout the world. Johnson holds degrees from UNT (B.A. '63) and the University of Illinois.



Graham H. Phipps

In 2014, Graham H. Phipps completed his forty-fifth year teaching music theory, with thirty of those years at UNT where his service included seven years as coordinator of the music theory area and ten years as director of graduate studies. His specialties include analysis of Renaissance sacred choral music, form in 18th- and 19th-century music, extension of fundamental bass practice from the late baroque into the late 19th- and early 20th-centuries and analysis of music from the Second Viennese School. His research in Austria, Norway, Switzerland, Germany and Italy has led to analyses of works by Heinrich Schütz, Mozart, Schumann, Chopin, Brahms, Bruckner, Richard Strauss, Schoenberg, Webern, Dallapiccola and Eduard Tubin published in a variety of scholarly journals and essay collections. He has lectured in England, Belgium, Germany, Italy, Greece, Estonia, Australia and Taiwan. Phipps holds an A.B. in music and an A.M. in education from Stanford University and a Ph.D. in music theory from the University of Cincinnati. In March 2014, the Division of Music History, Theory and Ethnomusicology, the UNT Music Library, and the Graduate Association of Musicologists und Theorists (GAMuT) hosted a recital and music theory symposium in his honor.



Alumni win Grammy Awards

UNT music alumni won in several categories at the 56th annual Grammy Awards in 2014.



Steffen Kuehn

Best R&B Performance

Snarky Puppy / Lalah Hathaway

- Michael League, bass
- Nate Werth, percussion
- Justin Stanton, trumpet and keyboards
- Bob Lanzetti, electric guitar
- Mike Maher, trumpet

- Chris Bullock, tenor saxophone
- Jay Jennings, trumpet
- Chris McQueen, electric guitar
- Shaun Martin, keyboards

Best Tropical Latin Album

Pacific Mambo Orchestra

- Steffen Kuehn, co-leader and trumpet
- Aaron Lington, saxophone, composer/arranger

Best Chamber Music/Small Ensemble Performance

Roomful of Teeth

- Cameron Beauchamp, voice

Best Opera Recording

The Metropolitan Opera

The Tempest by Thomas Adès – Live in HD (Deutsche Grammophon)

Chorus Members:

- Nathan Carlisle
- Juhwan Lee
- Dustin Lucas



Cameron Beauchamp

Ahab Symphony

In the spring of 2013, David Itkin led the UNT Symphony Orchestra and Grand Chorus with tenor Richard Croft in the premiere of Jake Heggie's *Ahab Symphony* — a major symphonic work by one of the world's leading opera composers. They all then worked directly with Heggie to record the work for commercial release, available now at the UNT Music Store. The commissioning and recording of *Ahab Symphony* was sponsored by the UNT College of Music, the Institute for the Advancement of the Arts (IAA), and a grant from the National Endowment for the Arts.



More new releases available at: www.music.unt.edu/store

Jay Saunders Leads One O'Clock Lab Band

The One O'Clock Lab Band welcomes Jay Saunders (B.M. '68, M.M.E. '74) as interim director for the 2014–15 season. Saunders has served on the College of Music faculty in the Division of Jazz Studies for 21 years, directing both the Three O'Clock and Two O'Clock lab bands. During his time as Two O'Clock director, the band won three *DownBeat* Student Music Awards and recorded six albums.

As an undergraduate, Saunders was a member of the One O'Clock Lab Band and played two tours with the Stan Kenton Orchestra. After graduation, he played lead trumpet in the Studio Band of the U.S. Army Field Band (now known as the Jazz Ambassadors) and then rejoined Kenton's orchestra, later returning to UNT for his master's degree. His professional career has included performances with artists such as Ella Fitzgerald, Frank Sinatra, Tony Bennett, Bob Hope, Ray Charles and the Supremes. His extensive recording career includes 11 albums with Stan Kenton as well as albums with Doc Severinsen and Ornette Coleman.



UNT Ensembles Recognized with Official Proclamations

Mayor Burroughs Designates "One O'Clock Lab Band Day"

In an official proclamation ceremony in Denton's City Hall, Denton Mayor Mark Burroughs designated November 19, 2013 "One O'Clock Lab Band Day." A small group from the band played a rendition of "Take the A-Train" in reference to Rich DeRosa's arrangement of the song recorded on the CD *Lab 2013*.



Rep. Crossover Recognizes A Cappella Choir Achievements

The A Cappella Choir, which celebrated its 75th season in 2013–14, welcomed Texas Rep. Myra Crossover on January 13, 2014, when she came to campus to read a proclamation honoring the ensemble's history at its afternoon rehearsal session in Voertman Hall. After acknowledging the history of the ensemble from its founding by Wilfred Bain to its many other achievements, the proclamation concluded:

Whereas, over the course of seven and a half decades, the A Cappella Choir has inspired and delighted audiences with memorable performances, and this special anniversary provides a fitting opportunity to celebrate the artistry of this superb ensemble, now, therefore, be it resolved that the 75th anniversary of the University of North Texas A Cappella Choir be commemorated and that all of its members be extended sincere best wishes for continued success.

The proclamation was signed by Crossover and entered into the official record of the Texas Legislature.





Festival Brasileiro

Jennifer Youngs (soprano) performing with the UNT Cello Choir during the 2013 Festival Brasileiro

Guest artists from Brazil came together with College of Music faculty and students to perform Brazilian classical music, traditional music and jazz during the five-day *Festival Brasileiro* in September 2013. The festival was organized as part of a musical exchange program by woodwind faculty members James Ryon, oboe; Kimberly Cole Luevano, clarinet; and Kathleen Reynolds, bassoon, who perform together as Trio Vientos Tejanos.

Brazilian composer João Guilherme Ripper conducted many of his own works over the course of the festival and gave several lectures. University of Brasilia faculty wind quintet Quinteto UnB and jazz ensemble Trio Assum from the Federal University of Goiás gave multiple performances. Numerous UNT faculty members and students participated in concerts of chamber music, and the Symphonic Band performed an all-Brazilian program including works by Ripper and Heitor Villa-Lobos.

To conclude the festival, Trio Assum played a set of Brazilian jazz at Sweetwater Bar and Grill in Denton with Dallas-based Latin jazz group Brasuka, which has members from the College of Music faculty.

Trio Vientos Tejanos continued the musical exchange when they visited Brazil for a series of concerts and master classes in Rio de Janeiro, Goiânia and Brasília in December 2013. The exchange of musicians from Brazil and UNT was made possible in part by a grant from the Charn Uswachoke International Development Fund.



Trio Assum members Johnson Machado (clarinet) and Diones Correntino (piano) from the Universidade Federal de Goiania, Brazil



Quinteto UnB members Mechthild Bier (flute), Daniel Araujo (horn) and Ebnezer Nogueira (bassoon) with conductor and composer João Guilherme Ripper and the Festival Brasileira Chamber Orchestra

Joseph Banowetz was appointed to the Board of Directors of the American Liszt Society and was designated the artistic director for the society's 2015 festival at the UNT College of Music.

Jennifer Barnes is a member of the jazz vocal quartet Vertical Voices, which recently released its debut CD *Forward*. She was also guest director of the Illinois Honors Vocal Jazz Ensemble at the 2014 Illinois Music Education Association Conference.

Brian L. Bowman received the Lifetime Achievement Award from the International Tuba Euphonium Association at their annual conference, where he also performed as soloist with the University of Wisconsin-Eau Claire Wind Symphony at the final concert playing David Gillingham's *Concerto for Euphonium, Winds & Percussion*.

Benjamin Brand's book, *Holy Treasure and Sacred Song: Relic Cults and their Liturgies in Medieval Tuscany* (Oxford University Press), was one of 28 books to receive funding from the American Musicological Society.

Kirsten Broberg's piece *Dream-Paths* for soprano and vibraphone was premiered by Ensemble 61 at the MacPhail Center for Music in Minneapolis, MN.

Julia Bushkova and doctoral piano student Arsentiy Kharitonov gave the American premiere of two violin sonatas by Robert Kahn and recorded the works for release on Toccata Classics. Bushkova made appearances in Russia including a performance in the Great Hall of the Moscow Conservatory.

Gene Cho was invited to deliver a lecture series on the topic of "Music Literature from the Greek Era to the Late Nineteenth Century: Fifteen Selected Works and their Significance," at the South China University of Technology College of Arts in Guangzhou.

Mary Karen Clardy premiered Brian Lock's *Sonic Archaeologies No. 1 for Solo Flute, Laptop and Keyboards* in Voertman Hall, and also performed the work at Trinity College, Dublin, for the Composition in the 21st Century Conference.

Eugene Migliaro Corporon was inducted into the Bands of America Hall of Fame during the 2014 Music For All National Festival in Indianapolis.

Richard DeRosa worked with Wynton Marsalis on arrangements of the music of Stephen Sondheim for a new theatre production (*A Bed and a Chair: A New York Love Story*) that premiered at New York's City Center. His choral arrangements are featured on a new CD of the music of Garry Dial and Dick Oatts, *That Music Always Round Me* (BCM&D Records).

Rosana Eckert has teamed up with popular children's author and educator Sharon Burch to create *Freddie the Frog and the Jungle Jazz*, a musical for young voices published by Hal Leonard. The accompanying CD features UNT faculty members **Tony Baker**, **Mike Drake** and **Brian Piper**.

Dennis Fisher was guest conductor of the United States Air Force Band at the American Bandmasters Association Convention in Montgomery, AL.

Mark Ford presented concerts and clinics in Japan, China, Taiwan and Australia in May and June 2014. He was also the guest soloist for the Music For All Honor Band of America directed by **Eugene Migliaro Corporon**, performing Ford's own marimba trio concerto *Stubernic Fantasy* with Brian Blume and Josh Torres (B.M. '03) and *Ruffles From Afar* by Yo Goto (M.M. '04).

Daphne Gerling was elected to the Executive Board of the American Viola Society in April 2014. She also performed and presented a session on multi-level viola ensembles at the American String Teachers Association National Conference and was a featured recitalist of the University of Iowa Bach Festival.

Jaymee Haefner presented workshops for the World Harp Congress in Australia and the American Harp Society (AHS) National Conference in New Orleans. She is director of the Harp-Beats, which won the 2014 AHS Harp Ensemble Competition.

Bernardo Illari published "A Story with(out) Gauchos: Folk Music in the Building of the Argentine Nation" in *The Cambridge History of World Music* (Cambridge University Press). He also won the 2013 Otto Mayer-Serra Competition of the Center for Iberian and Latin American Music at the University of California, Riverside, for his essay about rhetoric and subjectivity in the 1813 patriotic march of the River Plate.

David Itkin's new book titled *Conducting Concerti: A Technical and Interpretive Guide* (University of North Texas Press) examines 43 concerti in detail and is a guide for conductors first encountering the concerto repertoire or wishing to improve their skills in conducting concerto repertoire.

Noel Johnston, adjunct instructor of guitar, released two CDs on Armored Records that included fellow alumni. *Marshmallow* features Clay Pritchard on tenor saxophone, Adam Thomas (B.M. '02) on bass and Stockton Helbing (B.A. '03) on drums. *Salted Coffee* features Jason "JT" Thomas on drums, Jeff Plant on bass, Shaun Martin (B.A.A.S. '01) on organ and keyboards, and Greg Beck on percussion.



Benjamin Brand



Rosana Eckert



Daphne Gerling

Joseph Klein released *Improbable Encounters*, a 2-disc CD/DVD of his solo, chamber and intermedia works composed over the past 30 years (Innova). The album features performances by UNT faculty members **Elizabeth McNutt**, **Eric Nestler**, **Christopher Deane** and **Felix Olschofka**.

Panayiotis Kokoras' composition *Susurrus* for piano, violin and cello was awarded second prize at the 2013 Kazimierz Serocki 13th International Composers' Competition in Warsaw, Poland. Kokoras also was commissioned to compose a new work, *Conscious Sound*, to be premiered at Festival Mixtur in Barcelona, Spain by Ensemble Taller Sonoro.

Jennifer Lane performed as soloist with the Baroque Chamber Orchestra of Colorado, Washington Bach Consort (D.C.), Baldwin-Wallace Bach Festival and Hawaii Symphony. She also taught at the Oberlin College Baroque Performance Institute and gave master classes at New York City College.

Brad Leali and current student Chad Willis toured with Lyle Lovett in August 2013.

The Cambiata Institute of America for Early Adolescent Vocal Music, directed by **Alan McClung**, hosted its second Middle School/Junior High National Conference for Choral Music in May 2014.

Elizabeth McNutt was awarded a grant from USArtists International for performances at the Sonorities Festival in Belfast, Northern Ireland, in May 2014.



Jennifer Lane

Jon Christopher Nelson presented a workshop in physical modeling at the 2014 conference of the Society for Electroacoustic Music in the United States in Middletown, CT.

Eric Nestler presented a lecture-recital on Berio's *Sequenza IXb* at the 2014 North American Saxophone Alliance Biennial Conference.

Margaret Notley published "Fortwirkungen der Kammermusik Beethovens (Continuing Effects of Beethoven's Chamber Music)," in volume 3 of the *Beethoven-Handbuch* (Laaber-Verlag).

Faculty Profile: Paul Dworak



La Revue Musicale OICRM, an online journal published by L'Université de Montréal L'Observatoire Interdisciplinaire de Création et de Recherche en Musique.

In 2014, music theory professor Paul Dworak was awarded the UNT Distinguished Teaching Professorship. A member of the College of Music faculty since 1979, Dworak has received several grants to develop computer-based curricula in sight singing and keyboard harmony. The book co-authored with Robert Ottman titled *Basic Ear Training Skills* (Prentice Hall, 1991) and the creation of the accompanying software integrates technology with pedagogy of aural skills. Also a scholar of Debussy's music, Dworak recently published an article on Debussy's song cycle *Proses Lyriques* for

Felix Olschofka taught and performed in the United States, Brazil, Taiwan and Vietnam, including appearances as soloist with the Ho Chi Minh City Symphony Orchestra and concertmaster of Ensemble du Monde in New York City. As director of the first UNT Summer String Institute, Olschofka welcomed 49 participants from the United States, Brazil, Mexico, Cuba and Poland.

Catherine Ragland served as artistic director for the 12th annual International Accordion Festival in downtown San Antonio, and had an article published in the *New York State Folklife Reader: Diverse Voices* (University of Mississippi Press) titled "Mediating between Two Worlds: the Sonideros of Mexican Youth Dances."

Paul Rennick presented clinics and performances for the Swedish Percussive Arts Society Day of Percussion in Gothenburg, Sweden and the Okayama International Music Festival in Okayama, Japan.

Rebecca Roesler's article "Musically Meaningful: The interpersonal goals of performance" appeared in the March 2014 issue of *Music Educators Journal*. She also presented at the American

String Teachers Association national conference and the Texas Music Educators Association Convention.

Debbie Rohwer became lead editor for *Update: Applications of Research in Music Education*, a peer-reviewed journal of the National Association for Music Education.

Hendrik Schulze presented a guest lecture at the Musikhochschule Franz Liszt in Weimar, Germany, titled "Identity and Cosmology: Baroque Dance Music Interpreted as Ritual." His edition of Francesco Cavalli's opera *Artemisia* (1657) was published by Bärenreiter in 2013, and he was elected member-at-large on the board of the Society for Seventeenth-Century Music.

Lynn Seaton received the 2013 University of North Texas Creative Impact award and has been named a 2014-15 Fulbright Scholar and has been teaching jazz bass at the Jāzeps Vītols Latvian Academy of Music in Riga, Latvia this fall.

Ed Soph received the LeJENDs of Jazz Education Award at the recent Jazz Education Network convention in Dallas.

Richard Sparks published an article, "The Piano in Rehearsal: A Tool or a Crutch?" in *Choral Journal*. He served as interim director of the Highland Park United Methodist Church Chancel Choir for the year, including their summer 2014 European tour.

NoiseFold (transdisciplinary artists **David Stout** and **Cory Metcalf**) was awarded a commission from the Ammerman Center 14th Biennial Art & Technology Symposium at Connecticut College.

Carol Wilson served on the faculty of the Amalfi Coast Festival in Maiori, Italy.

Adam Wodnicki's tour of Poland included performances of Beethoven's Piano Concerto No. 3 with orchestras in several cities in addition to other concert appearances and master classes. He received the "Gloria Artis" medal awarded by the Ministry of Culture and National Heritage of the Republic of Poland, and his edition of Stanisław Niewiadomski's *Theme and Variations* for piano was published by Eufonium Publishing in Gdańsk, Poland.



UNT Musicians Travel to Vietnam

by Daphne Gerling

For an enthusiastic group of musicians, there is perhaps nothing quite as exhilarating as stepping eagerly into the cultural life of a new country. In May 2014 a group of UNT faculty and doctoral students traveled to perform and teach in Vietnam, experiencing a daily mosaic of rich experiences. Spearheaded by doctoral student Chuong Vu, a native of Vietnam, with support from College of Music Dean James Scott, the group included faculty members Clay Couturiaux, Felix Olschofka and Daphne Gerling; doctoral cello student Dan Totan and alumna, cellist Mei-en (Grace) Ho (B.M. '09).

The trip was forged in cooperation with the Vietnam National Academy of Music in Hanoi, the Ho Chi Minh City Conservatory of Music, the Erato Music Academy and the Ho Chi Minh Ballet Symphony Orchestra. Dean Scott also led meetings to establish partnerships that will allow for future exchanges with institutions including the University of the Arts, University of Economics, and University of Technology in Ho Chi Minh City.

Over the course of two weeks, we taught master classes at the conservatory in Ho Chi Minh City and National Academy in Hanoi, and rehearsed for chamber music and orchestral performances with Vietnamese colleagues. We got a wonderful sense of the daily life in each city, and despite temperatures in the triple digits, several daily doses of the excellent local iced coffee kept us refreshed and helped with jet lag!

Our concerts featured works by Mozart, Mendelssohn, Tchaikovsky and Brahms, which were played in collaboration

with prominent Vietnamese colleagues including violinists Bui Cong Duy, Le Minh Hien and Nguyen My Huong; cellist Nguyen Hong Anh; and pianists Tran Thai Linh and Tran Huy Phuong. Korean-Vietnamese pianist Joo Eun Young was instrumental in organizing our concerts and appeared with us on a broadcast for national television. Each performance took place before a full house, and we were overwhelmed by beautiful bouquets of flowers and standing ovations!

Our final performance, at the famed Saigon Opera House, was the culmination of a week's collaboration with the Ho Chi Minh City Ballet Symphony Orchestra. Maestro Couturiaux worked tirelessly to shape the ensemble and enrich their knowledge of the nuances of classical and romantic style. Rehearsing each day with the orchestra provided an in-depth look at working conditions for Vietnamese musicians and allowed us to form a strong collegial bond with them. We performed Elgar's *Introduction and Allegro for String Quartet and Orchestra*, Mozart's beautiful *Sinfonia Concertante for Violin and Viola* with Olschofka and myself, and Brahms' dramatic *Double Concerto for Violin and Cello* with Vu and Totan. We later learned that some families came from more than four hours away to hear a live orchestral performance.

Every day of our trip was filled with the excitement that comes from sharing knowledge and cultures. The hospitality of our Vietnamese students and colleagues provided the warmest welcome imaginable; we hope it will soon be our turn to welcome them to UNT.

Scott Avant won second place in the Coeur D'Alene Symphony Orchestra Young Artist Competition (College Winds/Percussion/Brass Division) in January 2014.

Undergraduate percussion student **José "Lupe" Barrera** was accepted to the Paquito D'Rivera: Latin Jazz Traditions workshop held at Carnegie Hall in May 2014.

Doctoral trombone student **Lucas Borges** accepted a position as Assistant Professor of Trombone at Ohio University.

Lisa Bost-Sandberg won the principal flute position with the Bismark-Handan Symphony Orchestra in North Dakota.

Lindsay Braun was named adjunct instructor of clarinet at the University of Louisiana-Lafayette.

Bryan Burns was appointed adjunct professor of guitar at Tarrant County College, Northwest Campus.

Sean Casey won a bass trombone position with the U.S. Army Jazz Ambassadors, based in Washington, D.C.

Wayla Chambo is adjunct instructor of flute at Thomas Nelson Community College in Hampton, VA.

Ai-Wei Chang won a full-time section violin position with the Tulsa Symphony Orchestra.

Joyce Choi won second prize in the 2013 Oklahoma Flute Society Collegiate Competition.

Yang Ding won second place at the Jacob Flier International Piano Competition in New York.

Anita Dowden taught viola in Belize with the MusAid Fellowship Program.

In March 2014 **Jim Doyle** received second place in Chorus Austin's inaugural Young Composers Competition for his mixed choir piece *Self Pity*.

Doctoral choral conducting student **Cari Earnhart** was appointed assistant professor in the Performing Arts Program at the American University of Sharjah (United Arab Emirates).

Current jazz studies undergraduate **Addison Frei** was a winner of the ASCAP Herb Alpert Young Jazz Composer Award for the second consecutive year.

Liudmila Georgievskaya's CD *Beethoven Eroica Variations & Schumann Symphonic Etudes* was released on the Odradek label.

Kerry Glann accepted a position as Assistant Professor and Associate Director of Choral Studies at Ball State University.

Gregory Grabowski accepted a position as Assistant Professor and Director of Orchestra at Susquehanna University in Pennsylvania.

Cody Haddock, student of Paul Rennick, won the 2013 Percussive Arts Society College Individual Snare Drum competition.

Aaron Hedenstrom's piece "Honeybee" was chosen for the 2014 Jazz Education Network Conference Student Composer Showcase.

Mason Jarboe sang the role of French Sentry in the Fort Worth Opera Festival production of *Silent Night* by Kevin Puts. He was also a featured soloist with the Orchestra of New Spain in Dallas.

Grace Johnson was appointed adjunct professor of voice at Tyler Junior College in Tyler, TX.

Keith Karns was a winner of a 2014 ASCAP Herb Alpert Young Jazz Composer Award.

Jennifer Kennedy won second place in the Atlanta Flute Society Young Artist Competition.

Stephanie Kisling was accepted to the seminar "Music and Travel, 1500–1700" at the Newberry Library of Renaissance Studies in Chicago.

Brandon Maahs was one of eight winners of the 2013 Dallas Wind Symphony Fanfare Competition.

Stuart Mack placed second in the 2014 National Trumpet Competition.

Zo Manfredi was appointed instructor of violin and viola at Richland College in Dallas.

In January 2014, **Eldred Marshall** conducted Beethoven's *Coriolan* Overture, Symphony No. 7, and led Mozart's Piano Concerto No. 24 in C minor from the piano with the Constanța/Black Sea Philharmonic in Constanța, Romania.

Eduardo Martinez recorded Thomas Sleeper's solo flute work *Xandre* for a compilation album of Sleeper's music released by Uroboros Music.



Sean Casey



Aaron Hedenstrom



Keith Karns

Mariechen Meyer, double bass, won second prize in the Mid-Texas Symphony Orchestra Young Artist Competition.

Hao Miao was chosen to compete in the Senior category of the 16th Yehudi Menuhin International Violin Competition in Austin.

Jessica Morel was named assistant conductor of the Lewisville Lake Symphony for the 2014–2015 season. She was a winner of the 2014 International Conductors Workshop and Competition in Atlanta. She also was selected to be the apprentice conductor of the Hot Springs Music Festival and was selected to attend the Conductors Workshop at the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Chaazi Munyanya was a Young Artist in the Wolf Trap Opera Studio.

Undergraduate student **Alyssa Narum** received a full scholarship to participate in the Houston Grand Opera Young Artists Vocal Academy.

Master's student **Leslie Daniel Newman** won the principal flute position with the Richardson Symphony Orchestra.

Kyung-Ah Noh recorded volume one of the music of Anatoly Alexandrov (Toccata Classics).

Angelica Nuby was appointed adjunct professor of flute at San Joaquin Delta College in Stockton, CA.

Dan O'Brien's arrangement of Ellington's "Come Sunday" was performed on March 30 at Carnegie Hall as part of the Arranging Ellington project.

Jazz piano doctoral student **Sergio Pamies** was accepted to the Paquito

D'Rivera: Latin Jazz Traditions workshop held at Carnegie Hall in May 2014.

Sang Hee Park performed the role of Mimi in *La bohème* with Korean National Opera in December 2013.

Justin Pierce, saxophone, was appointed temporary instructor of woodwinds and jazz ensemble at Cameron University.

Saxophonist **Jason Pockrus** received a Fulbright grant to study at the Sichuan Conservatory in Chengdu, China in fall 2014.

Natalie Reitz accepted a position as assistant professor and choral director at Kent State University at Stark in Canton, OH.

Sophia Ro has been appointed adjunct professor of violin at Oklahoma City University.

Sarah Roberts has been hired as professor of saxophone and jazz studies at the University of Texas at Tyler.

Daniel Sabzghabaei won second prize in the 2014 Texas Young Composers Festival Composition Contest and was one of six winners in the 2014 Cambiata Composition Initiative.

Kristyn Son won first prize in the Myrna Brown Competition of the Texas Flute Society.

Staci Spring accepted a full-time position as lecturer in bassoon and music history at Stephen F. Austin State University.

Jessica Stearns presented "Reactionary Improvisation and the Anti-Gestalt in Christian Wolff's *For 1, 2, or 3 People*" at the American Musicological Society Southwest Chapter

meeting hosted by the University of Texas at Austin.

Natnaree (Belle) Suwanpotipra won second place in The American Protégé International Competition of Romantic Music 2013 and played piano in the Winners Recital at Carnegie Hall.

José R. Torres presented his paper "Teaching Mariachi: A Post Modern Music Education" at the Hawaii International Conference on Education in January 2014.

Dan Trampe was selected for the "Composition Beyond Music" workshop with Peter Ablinger at the International Music Institute in Darmstadt, and was appointed to a teaching assistant position at Harvard University in spring of 2014.

Marshall Tullous was selected as one of two finalists in the National Bass Trombone Competition in Washington, D.C.

Charles (Chaz) Underriner won second prize in the 2013 Frank Robert Abell Young Composer Competition for New Chamber Music for the piece *nocturne series: 5* for string quartet and field recording.

Allison Wollam joined the faculty of Northeastern State University in Oklahoma as a sabbatical replacement in the spring of 2014.

Jazz trumpeter **Chad Willis** toured with Lyle Lovett in summer 2013 and 2014.

Rachel Woolf won second prize at the 2014 San Diego Artist Gold Flute Competition.



Jessica Morel



Sophia Ro



Charles Underriner

Jonathan Yarrington was appointed assistant professor of voice at the University of Southern Mississippi.

Jennifer Youngs made her debut with The Dallas Opera in Dominick Argento's *The Aspern Papers*, and was selected to present a recital at the 2014 National Association of Teachers of Singing National Conference.

At the 2013 Falcone International Euphonium and Tuba Festival, **Chris McGinty** and **Irving Ray** took second and third place in the Artist Solo Euphonium Competition.

Hentus van Rooyen won first prize in the graduate division and **Alex Gilson** won second prize in the undergraduate division at the 2014 William C. Hall Pipe Organ Competition in San Antonio.

Composers **Clay Allen**, **Jen Hill**, **Stephen Lucas** and **Mark Oliveiro** had works selected for the 2014 conference of the Society for Electro-acoustic Music in the United States in Middletown, CT.

At the 2014 International Clarinet Association ClarinetFest, competition finalists included **Rucha Trivedi** (Young Artist Competition), **Jenna Abdelhadi** and **Benjamin Cummins** (Orchestral Excerpt Competition) and **Andrea Harrell** (Research Competition). **Liz Gorman** was selected to present a lecture.

UNT Jazz Studies students were recognized in the 2014 DownBeat Student Music Awards: Jazz Soloist, Graduate College Winner, **Aaron Hedenstrom**; Large Jazz Ensemble, Graduate College Winner, **Two O'Clock Lab Band**, Jay Saunders, director; Vocal Jazz Soloist, Graduate College Winner, **Michelle Alonso**; Vocal Jazz Soloist, Graduate College Outstanding Performance, **Mihwa Kim**; Small Vocal Jazz Group, Graduate College Outstanding Performance, **Mihwa Kim Band**; Blues Pop Rock Group, Undergraduate College Winner, **The Alex Hahn Crossing**; Blues Pop Rock Group, Graduate College Outstanding Performance, **Aaron Hedenstrom Organ Quartet**; Latin Group, Graduate College Winner,

Juan Chaves Big Band; Original Composition – Large Ensemble, Graduate College Winner, **Keith Karns**, "The Square"; Jazz Arrangement, Graduate College Outstanding Performance, **Drew Zarembo**, "As Time Goes By."

Vocal quartet Singcerity (**Micah Baker**, **Caroline Hunt**, **Marcus Kang** and **Kim Newcomb**) placed third in the International "World Mixed" Barbershop Quartet competition in Germany.

At the 2014 International Tuba Euphonium Conference, **Richard Demy** took third place in the Euphonium Artist Solo Competition and **Matthew Solis** took second place in the Euphonium Mock Band Audition.

At the 2014 North American Saxophone Alliance Biennial Conference, **Cheyenne Bland**, **William Chien**, **Kristan Dewhirst**, **Wenbo Feng**, **Michael McConnell**, **Alex Richards**, **Chaofu Tian** and **Yuxin Mei** performed, and **Alex Hahn** placed fifth in the Solo Competition.

Music Theory and Musicology Ph.D. Student Research

Kimary Fick (musicology) received a six-month research fellowship from the Deutscher Akademischer Austauschdienst (German Academic Exchange Service). The \$10,000 award allows her to do research in German archives for her dissertation, which explores the relationship between music of the Early German Enlightenment and the philosophies and social expectations of the time. Fick presented a paper related to this research, "Empfindsamkeit and the Psychology of Improvisatory Music Performance in the Early German Enlightenment," at the Third Annual Conference of the Royal Musical Association Music and Philosophy Study Group, King's College, London in July 2013.

Benjamin Dobbs and **Jeffrey Ensign** (music theory) were selected to present at the Yale Graduate Music Symposium in March 2014. Dobbs's paper was titled "Competing Cosmologies: Christian and Neoplatonic Representations in Early Triadic Theory," and Ensign presented his paper "Hybrid Forms in EDM/Top 40 songs." The conference accepted only 12 papers, and UNT was the only university

with more than one student on the conference program. Dobbs also presented a paper at the Biennial International Conference on Baroque Music in July 2014 at the Universität Mozarteum in Salzburg, Austria, titled "Of the Dreadful Rock and the Tiger's Milk: The *Stylus luxurians* of Heinrich Schütz."

Robert Anderson (musicology) presented a paper "Morphing into Beethoven: Music Historical Lateness in Richard Strauss's *Metamorphosen*" at the 2014 McGill Music Graduate Symposium in March 2014. His article "Polemics or philosophy? Musical pathology in Eduard Hanslick's *Vom Musikalisch-Schönen*" appeared in the Fall 2013 issue of the British journal *The Musical Times*.

J. Cole Ritchie (musicology) spoke on "Uri Caine's Mahler Project: Translation between Music Traditions" at the Performing Translation Symposium, Universität für Musik und darstellende Kunst, Vienna in March 2014.



A Reputation is Built: Music at North Texas in 1964

By Rachel Yoder

With research assistance from Maristella Feustle

As the year 1964 began, the nation was reeling from the assassination of President Kennedy in Dallas just weeks earlier. The civil rights movement was gaining momentum, opposition to the conflict in Vietnam began to surface and serious change was underway. What in many ways was a pivotal year for the nation was also a remarkable year for music at North Texas.

The School of Music at North Texas State University had a new home in the recently completed Music Building but its identity was still very much under construction. In the spring before the Freedom Summer and the passage of the Civil Rights Act of 1964, the One O’Clock Lab Band welcomed its first ever African-American member. Meanwhile, its director Leon Breeden became a central figure in the struggle to establish the legitimacy of jazz education in the face of resistance from many sides. As part of the effort to improve the reputation of the United States abroad in the wake of the recent violence in Dallas and throughout the Deep South, the A Cappella Choir was sent by the U.S. State Department on a three-month European tour. Fifty years later, echoes of this era still resound throughout the College of Music we know today.

A watershed moment begins in the woodshed

While the national debate about integration raged on in the spring of 1964, saxophonist Billy Harper (B.A. ’65) quietly broke a barrier at NTSU when he became the first black

member of the One O’Clock Lab Band. Outside of his music activities, Harper participated in integration movement meetings and was well aware of his minority status on campus; however, for Harper, his musical endeavors were removed from the racial tensions of the day.

“From my perspective during that time, I was simply concerned with the music,” he said. “I wasn’t able to tie any of the other things together, the political stuff. Just music.”

NTSU had admitted its first black students in 1956 and by 1964 change was in full swing in Denton. In the early 1960s, the city council had declared all city facilities and programs open to all races; “Whites Only” signs around town came down in response to the passage of the Civil Rights Act. The Denton Christian Women’s Interracial Fellowship came together and led the way for integration in Denton.

It was Harper’s singular focus on the music that earned him a spot in the band. Dan Haerle (M.M. ’66), pianist for the group and graduate teaching assistant for director Leon Breeden at the time, remembers Harper’s dedication well: “Right outside the rehearsal hall there was a little hallway with some practice rooms, and Billy Harper should have had his name on the door of one because he was in there all the time. He was inspiring. Every time I walked by I thought, ‘this cat’s practicing, still!’ He never let up.”

Harper's dedication and talent were readily apparent to his bandmates, who easily accepted him into the fold. The transition was met with little fanfare or public discussion. "We didn't have to meet as a music group and talk about the problems of integrating the band," said Harper. "We just went along and did the next step that had to be done and did the music."

The band had a spring tour planned and Breeden knew that not everyone along the way would judge Harper on talent alone. His meticulously compiled scrapbooks* show that he felt the need to write letters to confirm that his newly integrated band wouldn't encounter trouble when they stopped for food and lodging. A Greyhound Corporation representative replied: "Regarding the situation involving eating on this trip, you can be assured that no difficulty will be encountered when you eat at Greyhound Post Houses, for they are entirely integrated." Faculty members at the Midwestern colleges the band was to visit on the tour responded similarly, reassuring Breeden that lodging would not be a problem. It's possible that Harper's presence in the band helped shape the geography of the tour itself. NTSU President J.C. Matthews had earlier advised the faculty to avoid taking integrated musical groups on tour in segregated areas, for the safety of the black students themselves.

All those hours Harper spent in the woodshed continued to pay off. Later that spring, he was named "most promising instrumentalist" at the annual Notre Dame Jazz Festival. After graduation, he went on to work with jazz greats like Gil Evans, Art Blakey and Max Roach, and is now known as "one of the last great tough-toned tenors from Texas" (*JazzTimes*).

Harper returned to campus in the spring of 2014 to perform with the One O'Clock Lab Band along with his current group The Cookers. To him, not much has changed in these 50 years. Asked about how it felt to come back, he said, "it didn't feel so strange and so different. It felt like I was part of the same thing."

* Photos of the One O'Clock Lab Band can be found in Breeden's scrapbooks as part of the Leon Breeden Collection. The A Capella Choir photos can be found in the UNT College of Music Collection. Both collections have recently been made available through the UNT Digital Library.

■ Jazz – music education's "four-letter word"

Hubert P. Henderson, writing in the January 1964 issue of *Music Journal*, warned the nation to beware of "that pseudo-educator with his slick music who would beguile us – children and parents – with meaningless noises and flashy trap-pings and who, with a colossal nerve, dares call upon the last refuge of the true spirit of man – the University – to conform to the trend or miss the boat!"

He was talking, of course, about jazz. Henderson, Director of Bands at the University of Maryland, was one of many music educators with concerns that allowing jazz into schools would destroy classical music and erode the morals of young people.

The NTSU School of Music was on the front lines of jazz's battle for legitimacy in the mid-1960s. North Texas had become the first school with a formal program of study in "dance band" in 1946, and until 1967 it remained the only place in America offering such a degree — a point of pride now, but at the time, the program offended the sensibilities of many locals. Dan Haerle recalled that "when Leon Breeden came here and took over for Gene Hall in 1959, he used to get phone calls in the middle of the night saying 'you'll go to hell for teaching that evil music.'"

One month after Henderson's diatribe in *Music Journal*, Breeden published an article in the February 1964 issue of *The School Musician* titled "Stage Bands Can Teach Better Musicianship," in which he took issue with the then pervasive view that "everyone connected with jazz is either a beatnik or a dopehead." Where some saw degenerate music that was good only for dancing (and worse), Breeden observed a genre growing in popularity and providing endless opportunity for creativity and musicianship. He argued that the purpose of jazz education was "to give the student as complete a background of preparation for performance as possible, based on good musicianship," proclaiming that "the school approach to jazz should be education first and entertainment second!"

In his early years at NTSU, Breeden struggled for support and recognition for jazz—not just with the public but also within the college itself. In a 1978 interview, Breeden recalled discussing the future of jazz education with Gene Hall, his predecessor as director of the jazz program:

He said to me very seriously, "Leon, why do you worry about these things? Nobody gives a damn!" And my answer was what I feel to this day: "Gene, I've got to believe that there are some people somewhere that do care and will fight for jazz education and do realize that ... we can hold our head up and not have a jazz musician feeling that he's got to be a fourth-class citizen ... I've gone through those put-downs my whole life and if we can help eliminate that, my life will not have been in vain."

Ironically, jazz survived at NTSU in part by avoiding the label of "jazz" itself. "Here at North Texas we called them lab bands," recalled Dan Haerle. "It wasn't that nasty thing 'jazz,' it was a laboratory for playing music. That's where the term 'lab band' came from." Ed Soph (B.A. '68), drummer for the One O'Clock Lab Band at the time, described how students would show up to major in "dance band" only to discover that the music going on at North Texas was a far cry from the safe swing stylings of Glenn Miller. Such coded language made the jazz program more palatable to administrators and colleagues.

The band's appearance was also an important consideration in reversing the negative image of jazz. In Breeden's scrapbook, a list of rules for the band includes the following item:



20. The only appendage on the face which we o.k. is a well-trimmed mustache!! Anything else is forbidden. This has come about throughout years of having jazz on campus at N.T. – the main explanation I can give is this – “You should be judged by your musicianship, not by what you look like.”

Haerle explains, “Leon was trying to command respect for the band musically, and so he didn’t want us to fail to earn that respect by looking like weird characters, you know beatniks or hippies or whatever you want to call them.”

In spite of its detractors, jazz performances attracted enthusiastic audiences on campus. After Dave Brubeck’s February 1964 performance in the Main Auditorium, he told Leon Breeden that the crowd – which had waited in line for two hours for seats – was “one of the greatest audiences we ever played for.”

The One O’Clock Lab Band was so popular that even its rehearsals were one of the hottest shows in town: “Back then, every rehearsal was packed to the rafters with people,” said Soph. “Not just music people; people from all over campus. It was like being on the varsity football team.”

Musically, the One O’Clock Lab Band under Breeden’s direction was quickly becoming known as one of the best big bands in the nation. During Ed Soph’s tenure with the band

in the mid-1960s, he remembered that “the band would go to festivals and just clean up; it got to the point where Mr. Breeden said ‘we’re not going to any more competitive festivals, this is just ridiculous.’”

Members of the One O’Clock were often already working professionally, touring with the bands of Stan Kenton, Woody Herman and Count Basie. “Leon Breeden treated us like we were a professional band,” said Dan Haerle. “He expected that level of playing, nothing less.”

The dedicated work of Breeden and others gradually led to greater respect for jazz throughout the country. “It took a while,” said Haerle. “Now, virtually every high school in the country has a jazz band, and many colleges have at least a jazz band and maybe a couple of jazz courses.” And the music of jazz, once seen as a threat by locals, now helps earn Denton national recognition for its music scene.

— An opportune visit

It was the fall of 1963 and the A Cappella Choir was busy preparing for a three-month, nine-country European tour as part of the U.S. State Department’s International Cultural Exchange Program. In addition to rehearsing more than 40 works to perform on tour, the 1964 *Yucca* reported that members of the group underwent training in the fall semester to “build up resistance to illness” in preparation for going abroad, rising at 7 a.m. three days a week for calisthenics.



Suddenly, Texas was thrust into the international spotlight in November 1963 when President John F. Kennedy was assassinated in Dallas; plans for the tour became uncertain. “We thought that the tour would be canceled,” recollected Cody Garner (M.M. ’62), who came back after graduation to sing as a bass soloist with the choir. “But I think President Johnson and other leaders decided that a group of fresh-faced Texans would be the best publicity for the United States, to diminish all rumors that the assassination had caused.” The trip consequently took on new meaning as the group headed off to Europe in February 1964, serving as representatives of Texas and the nation.

Conductor Frank McKinley led the choir in concerts in Portugal, Spain, Denmark, Finland, Sweden, Iceland, Luxembourg, Belgium and Switzerland. Their repertoire included works by American composers such as Ives and Copland, traditional masterworks by Brahms and Bach, and American folk music and excerpts from musicals like *Oklahoma* and *West Side Story*. The NTSU A Cappella Choir made history as the first American choir to sing in Europe with a European orchestra, performing Verdi’s *Requiem* with the Philharmonic Society of Brussels. After 12 weeks abroad, the group did one last performance together at the Texas Pavilion at the World’s Fair in New York City before heading back home in April of 1964.

Reviews of the A Cappella Choir’s performances described standing-room-only houses and praised the group’s intonation, sound and “joyful spirit.” Members of the choir recall an overwhelmingly positive response to their concerts throughout Europe. “We had an arrangement of the *Star-Spangled Banner* which we sang on almost every occasion,” said Garner. “Upon hearing this beautiful rendition, there were a great many tears shed not only throughout the audience but in the choir as well.”

A State Department report deemed the trip a success in improving the tarnished image not only of Texas, but also of a nation embroiled in conflict associated with the Civil Rights Movement:

Coming at a time when America in general and Texas in particular is regarded by Europe as having declined to a new low in violence, the visit of this group of conscientious, quiet and well-groomed young people could not have been more opportune ... In short, the cinematic stereotype of the noisy, braggart Texan was nowhere in evidence, and it is hoped that the officials of the state and the university will come to know that in the members of the North Texas State University choir they have some of their best ambassadors.



Billy Harper with the One O'Clock Lab Band 50 years after becoming the first African-American to join the band

Many other exciting things were happening at the NTSU School of Music in 1964. The field of electronics and synthesized music was progressing rapidly and Merrill Ellis had established the Electronic Music Center as one of only a handful such studios in the country at the time. Ron Fink became the first full-time faculty percussion teacher in the State of Texas, a position he would hold for 35 years. Such innovative moves contributed to the growing visibility of the music program at North Texas nationally and internationally.

Three years later in 1967, the NTSU One O'Clock Lab Band toured throughout Mexico on a State Department-sponsored tour of its own – something that would have been unthinkable just a few short years before. Leon Breeden's progress in earning respect for jazz in general and his program in particular was undeniable; his band was invited to perform for President Johnson at the White House that same year, and jazz programs began to spring up at schools across the nation.

The NTSU School of Music in 1964, bound to the fate of the country by national events and the lofty aspirations of its forward-thinking students and faculty, was busy building a reputation. The progressive efforts of North Texas leaders during this era resound today in the halls of the institution that we now know as the UNT College of Music, a place of diversity, open-mindedness and creativity.

1960s

Norval Griswold Crews (M.M.Ed. '63) retired as Professor Emeritus from Midwestern State University where duties throughout his tenure included directing the symphonic and jazz bands, assisting with the marching band, and teaching applied woodwinds and music education classes. He continues to perform in the Wichita Falls area.

1970s

Douglas Skinner (M.M.Ed. '73) was named Distinguished Professor Emeritus after teaching 38 years at Texas State University. His book, *The Saxophone Handbook: A Complete Guide to Tone, Technique, Performance & Maintenance*, was published by Berklee Press in Boston.

Joe O. Barrera's (M.M. '76) piece *Medal Of Honor* was performed by The North Toronto Collegiate Band in Toronto, Canada in May 2012 for their centennial celebration. He is also an executive producer for the web series "Pensado's Place," which features interviews with sound engineers and record producers. Joe resides in Los Angeles, CA, and continues composing music for film and television.

Donald L. Patterson (D.M.A. '77) retired in May 2012 after 37 years of teaching at the University of Wisconsin-Eau Claire as Max Schonfeld Professor of Music. He has authored four books and recorded several major contemporary piano pieces including the complete piano works of Vincent Persichetti.

Robert Brooks (D.M.A. '79) had his work *Eulogy for Fallen Heroes* premiered by the Wind Ensemble at the Booker T. Washington High School for the Performing and Visual Arts in Dallas.

1980s

Matt Bissonette, who studied at UNT in the early '80s, is Elton John's new bassist, replacing his mentor Bob Birch upon Birch's passing in 2012. Bissonette has previously performed with artists including Maynard Ferguson, Ringo Starr, David Lee Roth, Joe Satriani, Rick Springfield, Brian Wilson, and Boz Scaggs.

David R. Widder (D.M.A. '83, M.M. '72) was named a Professor Emeritus at Virginia Tech, where he was the founding director of the University Symphonic Wind Ensemble, which he conducted for 30 years, and taught a wide variety of undergraduate courses including applied clarinet. He also was the founding director of the Virginia Tech Honor Band and the Virginia Tech Summer Band Camp.

Saxophonist **Craig Handy**, who studied at UNT in the early '80s, was interviewed by Tavis Smiley about his new CD *Craig Handy & 2nd Line Smith*.

Joe Weir (B.M. '84) served as President of the Texas Music Educators Association and will serve as Past-President from 2014-15.

Gregory Jones (M.M.Ed. '86) completed his 26th year on the faculty at Truman State University, where he teaches trumpet and conducts the brass choir. On his fourth recital tour of China, he played solo works and chamber music and conducted brass ensembles as part of the May Music Festival. Jones also traveled to Greece as a guest artist and clinician at the Melos Brass Ionian Seminar on the island of Corfu with additional master classes in Athens, Greece and in Berat and Tirana, Albania.

Kevin Brunkhorst (B.M. '87) has been named chair of the music department at St. Francis Xavier University.

Ted Cruz, who studied at UNT in the '80s, was music director for *Horse Play the Musical*, which was accepted to the FringeNYC festival.

Cynthia Rugolo (M.M. '87), retired solo piccolo of the U.S. Marine Band, presented a guest artist lecture, "Auditions: Preparation and Performance" for College of Music students in February 2014.

1990s

Luellyn Dollard (B.M. '91), principal flutist of the U.S. Navy Band, performed François Borne's *Carmen Fantasy* on the band's spring tour, including a sold-out hall and standing ovation in UNT's Winspear Hall.

Tony Brown (B.A. '92), Director of Bands at Mehlville High School in St. Louis, MO, was a quarterfinalist for the Grammy Foundation's first Music Educators Award.

Christine Gangelhoff (M.M. '92), flutist and faculty member at the College of The Bahamas in Nassau, released the new CD *Deep Blue* with her ensemble C Force. *Deep Blue* reflects the ensemble's commitment to the preservation and promotion of art music from the Bahamas and its neighboring Caribbean region.

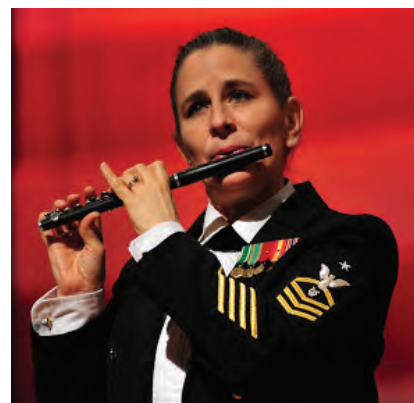
Robert Pound (B.M. '92) was commissioned by the Atlanta Symphony Orchestra to compose a fanfare in honor of Music Director Robert Spano's tenth anniversary, and was also invited to conduct the orchestra. Other recent premieres include his work *goes around* for cello and piano, composed for the Murasaki Duo, and *exhortation* for soprano and string trio, premiered by soprano Juliana Burdick at the Peabody Conservatory.



Donald L. Patterson



Matt Bissonette



Cynthia Rugolo

Gabriela Diaz Alatraste (B.M. '93) was hired as Assistant Director of the Orquesta Sinfónica del Estado de México. She came to this appointment from the Orquesta Sinfónica del Instituto Politécnico Nacional, where she was appointed in 2009 as the first female director of a professional orchestra in Mexico.

Pete Buchwald (B.M. '94) is a full-time instructor in recording arts at the University of Colorado at Denver in addition to working as a songwriter and producer. He also is an adjunct instructor at Colorado Christian University.

Pianist **Anthony Molinaro** (B.M. '94) released *Here, There and Everywhere* (Nineteen-Eight Records), an album of arrangements of songs by the Beatles that was featured in a February 2014 cover story in the *Chicago Tribune* and in the June 2014 issue of *DownBeat*. Molinaro is Associate Professor of Music at Loyola University Chicago.

Matthew Mailman (D.M.A. '95), Professor of Conducting in the Bass School of Music at Oklahoma City University, conducted the operas *Street Scene* by Kurt Weill and *Our Town* by Ned Rorem, and presented a conducting clinic at the Missouri Music Educators Association annual convention in January 2014.

Christina Ay-Chen Long (D.M.A. '96, M.M. '90, B.M. '87) released *Concertos for Two Pianos* (Sono Luminus) together with her sister Beatrice Long, including the world premiere recording of the *Concerto in E minor for Two Pianos and Orchestra* by Dana Seusse. She performed as featured soloist with the Dallas Wind Symphony Orchestra and gave a duo piano recital at Jordan Hall in Boston.

Diane Boyd Schultz (D.M.A. '96, M.M. '92) was promoted to the rank of Professor at the University of Alabama. Schultz performs as principal flutist of the Tuscaloosa Symphony Orchestra and with the Alabama Symphony Orchestra.

David Das (B.M. '98) composed music for the film *The Appearing* (Lionsgate) and themes for three television shows currently airing: "The Young Icons" (CW), "Parental Discretion" (Nick Jr.), and "Supreme Justice with Judge Karen" (BET). He is a composer, producer and songwriter based in Los Angeles.

Dave Tough (B.A. '98) was granted tenure and promoted to Associate Professor of Audio Engineering Technology at Belmont University, where he teaches music production.

Pianist **Pavel Wlosok** (B.M. '98) released the CD *Czechmate* featuring Joel Frahm on saxophones, **Steve Haines** (M.M. '99) on bass and **Bill Campbell** (B.M. '00) on drums.

Paul Compton (M.M. '99) won the Regents Distinguished Teaching Award at Oklahoma State University, where he is currently Professor of Trombone.

Michael Waldrop (D.M.A. '99, B.M. '84) received a Faculty Research Grant from Eastern Washington University, where he is Associate Professor of Percussion, to complete a CD of his music arranged for big band titled *Time Within Itself* (Origin Records). The album was recorded in summer 2014 in Dallas with personnel including 16 UNT alumni as well as current faculty Tony Baker, trombone, and Mike Steinel, trumpet.

2000s

Jeremy Earnhart (M.M. '00, B.M. '97) was appointed Director of Fine Arts for the 65,000-student Arlington (TX) Independent School District. He also served as music coordinator for the Phantom Regiment Drum & Bugle Corp of Rockford, IL.

Saxophonist **Neil Johnson** (B.M. '00) won an audition for the off-Broadway show *Lady Day: The Billie Holiday Musical* starring Dee Dee Bridgewater. He played tenor saxophone in an on-stage band, in costume, with lines.

Sara Dell'Omo (B.M. '01) and her hus-

band **Tom Dell'Omo** (M.M. '00, B.M. '97) performed at the Superbowl pre-game ceremony in February 2014. Sara is a vocalist with "The President's Own" U.S. Marine Band, and Tom is drummer with the U.S. Army Band "Pershing's Own."

Brian Lamb (D.M.A. '01) has been appointed Director of the School of Music at the University of Central Oklahoma.

Petronel Malan's (D.M.A. '01, M.M. '96) fourth recording under Hänssler Classic, *Transfigured Tchaikovsky*, was awarded first prize from The American Prize in the professional solo recording division. She also received the Kyknet "FIESTA" award for the best classical performance in South Africa in 2013.

Reynaldo Ramirez (B.M. '01) is program director and co-founder of Soundscapes, an El Sistema-inspired music program in Newport News, Virginia, and was elected to the founding board of directors for the National Alliance of El Sistema Inspired Programs.

Mezzo-soprano **Alyssa Anderson** (B.M. '03) performed the role of Dame Quickly in *Falstaff* with Opera in the Heights in Houston. She was recently added to the ADA artist roster.

Jennifer Chen Ellis (B.M. '03) won the piccolo position with the Abilene Symphony Orchestra (TX).

Michelle Hanlon (B.M. '03) released her debut album *This is My Day* in collaboration with her father, Robin Hood Brians (Robin Hood Studios, Tyler, TX).

Karen Kenaston-French (D.M.A. '03) led her choir from the University of Texas at Arlington in a performance at the TMEA convention in February 2014.

Jason Lim (M.M. '03) won third prize in the American Prize Conducting Competition. He is currently Artistic Director of the Odysseus Chamber Orchestra.

Laura Mercado-Wright (B.M. '03) participated in the Fall Island Vocal



Matthew Mailman



David Das



Petronel Malan

Seminar with Stephanie Blythe this summer.

Jamesy Boy, a film with an original soundtrack by **Jermaine Stegall** (M.M. '03), opened in select theaters nationwide in January 2014. Stegall's other recent credits include the Emmy-winning TV series documentary *Ten Days That Unexpectedly Changed America (Shay's Rebellion: America's First Civil War)*, and additional music for *Scream 4* (directed by Wes Craven), *An American Carol* (directed by David Zucker), CW Television Network's *Supernatural*, and the Nickelodeon TV movie *The Last Day of Summer*.

Guitarist **Brad Williams** (B.M. '03) played, wrote, and co-produced a Blue Note record for artist José James, with whom he toured internationally.

Wendy Darlington (B.M. '04) earned an M.A. in Public Policy from The University of Chicago, where she is completing her subspecialty training in pediatric hematology/oncology and plans to do research in healthcare disparities in pediatric populations with chronic healthcare needs.

Drummer **Jon Deitemyer**, (B.M. '04) played on three recent releases: *Smash* by Patricia Barber (Concord Records), *Wake an Echo* by Matt Ulery's Loom (Greenleaf Records) and *Essential Elements* by Ben Paterson (MaxJazz).

Christina Martinez-Benitez (B.M. '04), together with her husband, Noe, produced and recorded the Lucky Diaz album *iFantastico!*, which won the Latin Grammy Award for Best Children's Album. She is a band director at Wessendorff Middle School in Rosenberg, TX.

Carolina Araoz Medanic (B.A. '05) is president of JazzJaus, a jazz school in Lima, Peru, one of six organizations in Peru to win a spot in an entrepreneurship workshop that is run by the Fundación BBVA and the Entrepreneurship Center of the Universidad Católica.

Armando Núñez (M.M. '05) served as curator of the Tercer Festival Internacional de Jazz de Chihuahua in Mexico. He is academic director at Chihuahua's Music Conservatory and a faculty member at the Universidad de Chihuahua.

Tenor **David Portillo** (M.M. '05) made his debut at the Wiener Staatsoper as Conte Almaviva in Günther Rennert's production of *Il barbiere di Siviglia*. His other recent debuts include the Festival d'Aix en Provence and the Salzburg Festival.

Nick Schroeder (B.M. '05) was hired as the coordinator of the jazz program at Hutchinson Community College (Kansas).

Saxophonist **Jonny Beckett** (M.M. '06) released the CD *Son of a Mother* (Armored Records) featuring alumni **Terry Hankins**, guitar; **James Driscoll**, bass; and **Stockton Helbing**, drums.

Roy Couch (D.M.A. '06) was appointed assistant professor at Bluffton University in Ohio where he began teaching applied low brass, music history and concert band.

Jazz pianist **Josh Hanlon** (M.M. '06) recorded *The Baytree Sessions, Vol. 1*, with alumni **Stockton Helbing**, **David Lown**, **James Driscoll**, **Noel Johnston** and **Paul Tynan**.

Catherine Martin (B.M. '06) was one of the Rheinmaidens in *Das Rheingold* with Houston Grand Opera, where she also covered famed mezzo-soprano Dolora Zajick in the role of Amneris in *Aida*, performing the final performance of the run. She also recently sang the role of Annina and covered Octavian in a performance of *Der Rosenkavalier* with the National Symphony Orchestra featuring Renée Fleming, sang the role of Mary in Tesori's *Lion, Unicorn and Me* with Washington National Opera at the Kennedy Center, and performed at the Glimmerglass Festival and as a Young Artist in the Ravinia Music Festival.

Clay Pritchard, who studied at UNT in the early 2000s, was one of 14 saxophonists in the world selected as a semifinalist in the 2013 Thelonious Monk Institute Saxophone Competition.

Ben Scholz (B.A. '06) is the drummer for the original jazz fusion band The Elec Tet, which released its debut album *Shiny Metal Objects* featuring guitarist Oz Noy (Blujazz).

Jason Dovel (D.M.A. '07) was appointed Assistant Professor of Trumpet at the University of Kentucky.

Brian Meixner (D.M.A. '07, M.M. '02), Assistant Professor of Music at High Point University in North Carolina, released an album of music for euphonium and percussion, *Praxis* (Potenza).

Brian Galante (D.M.A. '08), was granted tenure and promoted to Associate Professor of Music at Pacific Lutheran University, where he is Associate Director of Choral Activities.

Charl Louw (M.M. '08) joined the faculty of the New School for Music Study in Princeton, NJ.

Saxophonist and composer **Sylvester Onyejiaka** (B.M. '08) released the CD *Akuma* (truthrevolutionrecords) featuring alumni **Ross Pederson**, **Daniel Foose**, **Hajime Yoshida**, **Jay Jennings**, **Brad Williams** and **John Leadbetter**, with liner notes by **Bob Belden**.

Dimitry Perevertailenko (D.M.A. '08) has been appointed Assistant Professor of Music in Clarinet at Tarleton State University.

Amanda Quist (D.M.A. '08) received the Rider University Award for Distinguished Teaching. She also currently serves the American Choral Directors Association as the national chair of the Repertoire and Standards Committee on Student and Youth Activities.

Raquel Rodriguez (D.M.A. '08) co-hosted the International Women's Brass Conference at Northern Kentucky



Jermaine Stegall



Catherine Martin



Amanda Quist

University, where she is Assistant Professor of Trumpet. She also released her debut album, *Cincinnati Virtuosity: The Cornet Music of Herman Bellstedt and Frank Simon*.

Katrina Elsnick (M.M. '09) won the piccolo audition for the U.S. Army West Point Band.

Casey Finnigan, (B.M. '09) made his main stage debut as Abdallo in Verdi's *Nabucco* with Florida Grand Opera. He was a Young Artist in the 2013 San Francisco Opera Merola Program where he sang the role of Basilio (*Le nozze di Figaro*) and received a positive review from the *San Francisco Chronicle* for his rendition of Max's aria (*Der Freischutz*) in the Young Artist recital.

Systasis, an electroacoustic work by **Dave Gedosh** (D.M.A. '09) was selected as a finalist for the Fresh Minds Festival at Texas A&M University. His *Train Song* was selected for the Society for Electroacoustic Music in the United States (SEAMUS) CD Vol 23 and was recently programmed at Last Friday Listening Room at UC – San Diego and at the Sweet Thunder Electro-Acoustic Music Festival in San Francisco.

Brooklyn-based band the Watch and Wait, led by **John Guari** (M.M. '09, B.M. '07) released their EP *Possibilities*, with alumni **Melissa McMillan**, vocals; **Paul Orbell**, guitars; and **Myles Turney**, engineering and mixing.

Jazz violinist **Wana Hong** (M.M. '09) released a new CD titled *First Impression*.

Kevin Nordstrom (B.M. '09) took a position as Adjunct Professor of Viola at Wright State University in Dayton, OH.

2010s

Pianist **Esteban Alvarez** (M.M. '10) has released the CD *Tico Groove*, which is available on CDBaby.

Eric Branscome (Ph.D. '10), Assistant Professor of Music and Coordinator of Music Education at Austin Peay State

University in Clarksville, TN, has published *Music Career Advising: A Guide for Students, Parents, and Teachers* (Rowman & Littlefield, 2013). He is also the author of *Essential Listening Activities*, *Essential Rhythm Activities*, *Music Board Game Workshop* (Alfred Publications), and additional research in elementary and early-childhood music curriculum, music teacher education, and music career advising.

Pianist and composer **Carolina Calvache** (M.M. '10) released the CD *Sotareño* (Sunnyside Records).

Sonia Candelaria (M.M. '10) won a flute position with the U.S. Army Band "Pershing's Own" in Washington, D.C.

George Foster (M.M. '10) accepted a full-time faculty position at the University of Free State in Bloemfontein, South Africa, as a Junior Brass Lecturer.

Pianist **Erskine Hawkins** (B.M. '10) toured with Eminem in Europe, Australia, South Africa and the United States.

The **Tyler Mire** (B.M. '10) Big Band's debut album *Enter the Atmosphere* was released on Armored Records. It contains original music and arrangements by Mire and features numerous UNT jazz alumni.

Lisa Thomas (D.M.A. '10) recorded the second volume of solo piano music of Arthur Farwell (Toccata Classics).

Brittney Balkcom (B.A. '11) won first prize in the Alexander & Buono International Flute Competition and performed at Carnegie Hall. She was also named an Emerging Artist by the Miyazawa Flute Company.

Drumset player **Junho Cha** (M.M. '11) was hired as assistant professor at Howon University, South Korea's top university for applied music study.

Geoff Durbin (M.M. '11) took first place in the Artist Solo Euphonium Competition at the 2013 Falcone International Euphonium and Tuba Festival.

Saxophonist **Bill Green** (M.M. '11) was hired as an adjunct faculty member in jazz at Frostburg State University in Frostburg, MD.

Cameron LaBarr (D.M.A. '11, M.M. '09) was appointed Director of Choral Studies at Missouri State University.

Spenser Liszt (M.M. '11) released an album of music composed for his master's recital, *Until Further Notice*.

Ashley Mendeke (B.M. '11) won a flute position in the U.S. Army West Point Band.

Samuel Naishtat (B.M. '11) won first prize in the 2013 Percussive Arts Society Composition Competition.

Brittany Primavera (B.M. '11) and **Jeffery Kyle Hutchins** (B.M. '11) toured the Midwest and Texas with a program of original, commissioned works.

Stephanie Raby (B.M. '11) teaches violin at Suzuki Strings of San Marcos.

Edgardo Rivera (M.M. '11) played piano on the CD *Sentimentales* by singer Lucy Fabery and trumpeter Humberto Ramirez, which was nominated for a Latin Grammy in the Best Traditional Tropical Album category.

Katherine Summersett (M.M. '11) toured the West Coast as soprano soloist with the Sacabuche Ensemble and performed the role of Belinda in *Dido & Aeneas* with Maryland's Mountainside Baroque.

Keith Wymer (B.M. '11), double bass, was appointed to a one-year position with the Kansas City Philharmonic.

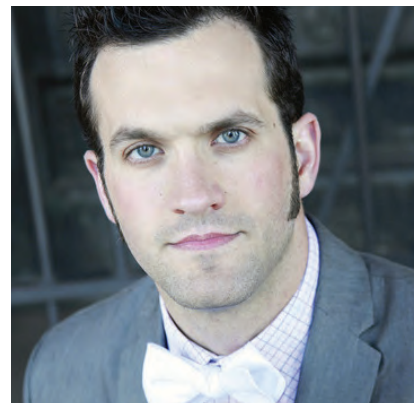
Soprano **Yoonjoo Yang** (D.M.A. '11) performed with Ensemble Trois C in a program of modern French chamber music in Seoul, Korea. She teaches at Seoul National University in Education, Sungshin Women University, Sungkyul University, Seoul Art High School, Yewon School and School of Performing Arts in Seoul.



Eric Branscome



Erskine Hawkins



Cameron LaBarr

Greg Dixon (Ph.D. '12) accepted a position as Assistant Professor of Music and Sound Design at DigiPen Institute of Technology in Redmond, WA.

William Flynn (M.M. '12) was hired as Assistant Professor of Jazz Guitar at Wichita State University.

Aaron Harp (M.M. '12) performed as bass soloist with the Dallas Bach Society in the *St. Matthew Passion* and with Colorado's Seicento Baroque Ensemble in a program of music by Henry Purcell.

Laura Krumm (M.M. '12) made her main stage debut to positive reviews as Martha Sowerby (*The Secret Garden*) at the San Francisco Opera, where she is an Adler Fellow and recently covered Isabel Leonard and Joyce Di Donato in the role of Rosina in *Il barbiere di Siviglia*. She was recently added to the roster of Wolverton Artists Management.

Jazz studies graduate **Markus Little** (M.M. '12, B.A. '09) was hired as an adjunct faculty member at Grayson College.

Guitarist **Evan Oxenhandler** (M.M. '12) was hired as an adjunct faculty member at Brazosport College in Houston.

Matthew Penland (B.M. '12) won the top prize in the Atlanta Snare Drum Competition, competing with students from major universities and conservatories internationally.

Ashleigh Elizabeth Smith (B.M. '12) was a backup singer for Mary J. Blige on her European tour.

Tenor **Derek Chester** (D.M.A. '13) was a featured soloist at the Staunton Music Festival, Colorado Bach Festival, American Bach Soloists Summer Festival and Chicago's Beethoven Festival, as well as with Seraphic Fire, the Indianapolis Chamber Orchestra, Spiritus Chamber Choir, Richard Eaton Chorale, American Bach Soloists, Spire Chamber Ensemble and the Colorado Bach Ensemble. He returned to UNT in 2013 as tenor soloist with the Baroque Orchestra and Collegium Singers for Monteverdi's *Vespers of 1610*.

Mónica Gastelumendi (M.M. '13) joined the faculty of the Universidad Católica in Lima, Peru. She was recently a winner of the P.E.O. International Peace Scholarship.

Fiona Gillespie (M.M. '13) was accepted to the American Bach Soloists workshop in San Francisco, where she was soprano soloist in Bach's *Mass in B Minor*.

Joshua Harris (Ph.D. '13) accepted a tenure-track position in music at Sweet

Briar College in Virginia to teach theory, composition and electronic music.

Kathryn Heaton (M.M. '13) received a full scholarship as a featured singer in the Vancouver International Song Festival. She teaches singing at Plano High School and Denton Academy.

Jazz voice graduate **Mihwa Kim** (M.M. '13) released a new CD, *Raja*.

Vocalist **Jimin Lee** (M.M. '13) and guitarist **Ronan Delisle** (current student) have released a CD, *Somewhere Safe*.



Elaine Lillios (D.M.A. '00) and **Patricia Surman** (D.M.A. '10, M.M. '07, M.M. '03) each received Fulbright Scholar awards for research and teaching in Thessaloniki, Greece. Lillios taught and conducted research at the Municipal Conservatory at Thermi, while Surman taught flute at the University of Macedonia and recorded her first solo CD in Athens at the end of the residency.

Pianist **Marcos Merino** (M.M. '13) was hired as a faculty member at The Universidad de Las Américas in Ecuador.

Will Miller (B.M. '13), who studied at UNT in the late '70s and was lead trumpet in the One O'Clock Lab Band, gave his senior recital and completed his bachelor's degree in composition.

Uri Nahir (G.A.C. '13) joined the Israel Sinfonietta on flute and piccolo and won an Emerging Artist Distinction award as a returning citizen to Israel, providing support for career development including recordings and concerts.

Terri Sanchez (D.M.A. '13) served as visiting Assistant Professor of Flute at UT-Arlington.

Laurel Semerdjian (M.M. '13) was accepted into the Pittsburgh Opera Young Artist Program. She was a Young Artist at Sarasota Opera and sang the role of Mercédès in *Carmen* at the Music Academy of the West

Kevin Whalen, (D.M.A. '13) was hired as visiting Assistant Professor of Jazz

Studies at Columbus State University in Columbus, GA.

Ying-Chiao Wu (M.M. '13) won a flute/piccolo position with the National Symphony Orchestra Academy Orchestra in Taiwan.

Paul Tynan (M.M. '01), trumpet, and **Aaron Lington** (D.M.A. '05, M.M. '01), baritone saxophone, released the CD *Bicoastal Collective: Chapter Three*.

Several composition alumni were selected to participate in the 2014 Society for Electroacoustic Music in the United States (SEAMUS) Conference at Wesleyan University in Middletown, CT: **Greg Dixon** (Ph.D. '12), **Eli Fieldsteel** (M.M. '10), **Peter McCulloch** (M.M. '04), **Paul Thomas** (Ph.D. '11) and **Chapman Welch** (D.M.A. '08, M.M. '03). The 2013 International Computer Music Conference in Perth, Australia, included works by **Yu-Chung Tseng** (D.M.A. '98, M.M. '94) and **Jing Wang** (D.M.A. '09).

At the International Clarinet Association 2014 ClarinetFest in Baton Rouge, LA, **Kellie Lignitz-Hahn** (D.M.A. '13, M.M. '03) and **Dawn Lindblade** (M.M. '04) were finalists in the Research Competition and **Kristen Thompson** (M.M. '13) was a finalist in the Young Artist Competition.

The Austin-based band Progger, led by alumni **Brian Donohoe** (M.M. '07, B.M. '05) and **Matt Muehling**, who attended UNT in the early 2000's, toured the eastern United States in support of their second album *Populace*.

At the 2014 International Tuba Euphonium Conference, the following alumni performed and presented: **Danny Chapa** (current student), **Geoff Durbin**, **Philip Eberly**, **Danny Helseth**, **Mai Kokubo**, **Jamie Lipton**, **Brian Meixner** and **Patrick Nyren**. **Matthew Murchison** was presented the Harvey Phillips Award for Excellence in Composition for his work *Sadko* for euphonium and cello.

More than 25 alumni performed at the 2014 North American Saxophone Alliance Biennial Conference held at the University of Illinois.

Share your stories and photos with us for the next edition of *Counterpoint* by emailing music.alumni.news@unt.edu.

Please include your full name, degree and year of graduation.



UNT College of Music receives \$1 million for Czech residency endowment

By Margarita Venegas

An effort to preserve and promote the history and culture of the Czech population in Texas while providing educational opportunities for UNT College of Music students received a \$1 million boost in spring 2014.

The gift from Dr. Francis Kostohryz greatly enhances the Frank J. and Hermine Hurta Kostohryz Residency in Czech Music and Culture. Named in honor of Dr. Kostohryz's father and mother, the endowment was created in 2006 in collaboration with the Czech Educational Foundation of Texas and other donors in order to promote teaching, performance and research related to Czech music and culture.

Texas has one of the largest Czech-American populations in the United States, with several early settlements established in Central Texas in the 19th century. The Czech Educational Foundation of Texas was established in 1954 to preserve and promote this Czech history and culture.

"Strengthening this endowment benefits UNT students, the community and the history of Czech music, which my parents dearly loved," said Kostohryz, who recalled listening to Czech music on the radio while growing up in Central Texas. "I am happy to know that this music will continue to thrive through UNT and the Czech Educational Foundation of Texas."

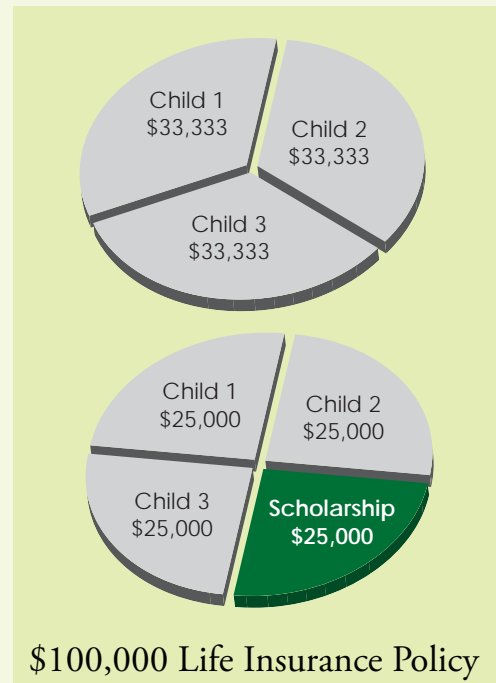
"The residency allows our students, faculty and guest artists to share historically significant classical and folkloric Czech music," said Dean of the College of Music James Scott. "With the addition of this gift to the endowment, new possibilities will open up for our collaborations."

The endowment has provided unique opportunities for students by supporting an annual residency that brings distinguished Czech musicians, composers, artists and educators to UNT to teach, perform and conduct research. The residency has supported such programs as the UNT Opera Czech-language production of Smetana's *Prodaná nevěsta* (The Bartered Bride); the Leoš Janáček International Music Festival and Academic Conference; and tours of folkloric music in Texas Czech communities. The 2013 Janáček Festival was organized in partnership with the Janáček Academy of Music and the Performing Arts in Brno, Czech Republic, and included performances on both continents as well as a scholarly conference at UNT.

"As the endowment grows, it allows us to bring more Czech artists here to interact with students," said music theory professor Tom Sovík, who has continued to foster this partnership since founding a student exchange program between UNT and Czech universities in 1990. "It also will allow us to do more outreach to Texas Czechs, especially in small communities that might not otherwise see concerts of this caliber."

Plan ahead to make a big impact.

For many, \$25,000 seems out of reach. But the fact is, just about anyone can create an endowment at the \$25,000 level, without ever writing a check. If you currently have an insurance policy that provides benefits to your children and/or spouse, you can also make the College of Music an equal beneficiary. Your loved ones receive the support they need while gifting a legacy of support to future students.



Help a student. Endow a scholarship.

Several months ago, I met four alumni who were A Cappella Choir members in the 1960s. They remembered their tuition being about \$100 and remarked on the difficulty today's students must have managing current tuition amounts. I let them know how endowed scholarships greatly help students meet expenses and would like to share that with you, too.

Endowed scholarships keep on giving.

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Alan Klaas joined the College of Music as Senior Director of Development in spring of 2014. He comes to UNT after a decade of successful fundraising at Mohave Community College (Kingman, AZ) and Concordia University in Chicago, in addition to work as a corporate officer of a Fortune 500 company and as a private business consultant. His entrepreneurial spirit brings energy and creativity to helping current and future donors live out their philanthropic desires by connecting with the mission and activities of the College of Music.

I enjoy helping donors find affordable ways to help College of Music students. If you're interested in a planned gift, the process is easy. Call me at 940-369-7979 or email Alan.Klaas@unt.edu, and I will be happy to help you set up a planned gift that will work for you. Together we can ensure that an excellent education at the College of Music continues to be affordable for generations of students to come.

Alan Klaas
Senior Director of Development
UNT College of Music

Faculty



Frederic Irwin Fisher, Denton, Professor of Piano (1968–1983), passed away on September 20, 2013 at the age of 83. Born in Chicago in 1930, Fred followed in the footsteps of his father, Irwin Fisher, and studied music. He received his bachelor's degree at Northwestern University, and went on to the Eastman School of Music in Rochester for graduate studies. After serving two years in the U.S. Army, Fred returned to Eastman for his doctoral degree. After getting married, he and his wife spent a year in Paris, where Fred studied with Nadia Boulanger on a Fulbright grant. In 1968 Fred was hired as a professor at UNT. During his years here, Fred taught many students of piano, published numerous articles and played some memorable recitals, including performances of Charles Ives' *Concord Sonata*. After retiring from UNT after 15 years in service, Fred served as the organist for Denton's First Church of Christ, Scientist and in his later years, rekindled an interest in music composition, self-publishing works for both piano and organ.



John James Haynie, Denton, Emeritus Professor of Trumpet (1950–1990), died September 30, 2014 at the age of 89. John served as a professor of trumpet for 40 years and was renowned for his virtuoso solos and innovative instruction. He taught some of UNT's most successful music graduates and helped pioneer research in the field of video-fluoroscopic studies, using moving X-ray images with sound to learn more about trumpet-playing mechanics. His studies of the effects of trumpet playing on the anatomy influenced trumpet pedagogy, especially at UNT. In 1984, he earned the 'Fessor Graham Award, the highest honor given by the student body, and in 1996, he received UNT's Honorary Alumnus Award. As a child John was considered a child prodigy on cornet and was later drafted into the 76th Infantry Army Division in World War II. He later earned bachelor's and master's degrees from the University of Illinois. John wrote three method books for trumpet and in 2007 published *Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life* (UNT Press). When he retired in 1990, the publishing house Alphonse Leduc gave him individual copies of its entire library of trumpet works, which he donated to the UNT Libraries.



Vern Kagarice, Denton, Professor of Trombone (1983–2014), died on Tuesday, September 16, 2014, at his summer home in Chautauqua, NY. Vern was Professor of Trombone at the University of North Texas and formerly held the same position at Youngstown State University in Ohio. He was a member of the Chautauqua Symphony Orchestra since 1979 and traveled the globe as a clinician and recitalist throughout his career. Vern earned his doctorate in brass literature and pedagogy and master's degree in trombone performance from Indiana University and a bachelor's degree from Bethany College; he served as executive manager of the International Trombone Association from 1982-99 and managing editor of the International Trombone Association's *Journal* and *Newsletter* from 1978-2005 and co-authored two books about trombone literature—*Solos for the Student Trombonist: An Annotated Bibliography* and *An Annotated Guide to Trombone Solos with Band and Orchestra*. His publishing company, Kagarice Brass Editions, has grown to become a significant resource of trombone, trombone choir, and brass-related materials.



Laurel Miller, Denton, Emeritus Professor of Voice (1977–2004), died on October 25, 2014 at the age of 81. Laurel received her bachelor's and master's in vocal performance from The Juilliard School. After finishing her studies in 1957, Laurel remained in New York City as a professional singer and teacher, appearing in the Metropolitan Opera, Philadelphia Lyric Opera, Boston Opera, Dallas Opera and Houston Opera. She sang recitals in the Czech Republic, New York City and many other American cities, specializing in performance of 20th-century works, oratorio and chamber works. She joined the voice faculty in 1977. During her 27 years at UNT, she was an active member of the National Association of Teachers of Singing (NATS), serving as president of the Dallas-Fort Worth chapter of NATS and in many other roles within that organization. She served on the Boards of the Deep Ellum Opera Theatre and the Denton Bach Society for many years. Many of her students went on to extensive careers with such companies as the San Francisco Opera, Metropolitan Opera, San Diego Opera and Dallas Opera.



Peter Mark Scott, Fort Worth, Adjunct Professor of Sacred Music (2004–2014) died on October 17, 2014 at the age of 61. Mark was a Nordan Fine Arts Scholar at Texas Christian University where he earned his degrees in organ performance and church music in 1975. He then went on to be the Minister of Music and Organist at St. Stephen Presbyterian Church in Fort Worth, a position that he held for 39 years. In 2000, Mark was granted a sabbatical leave for the purpose of studying plainsong which he spent in America, Great Britain and France, culminating in a three-week stay at the Abbaye Saint-Pierre in Solesmes, France. Mark was Chairman of the Board of the Kinderplatz of Fine Arts, a Fort Worth school focused on learning through the arts.

Alumni

1940s

Jeaneane Dowis Lipman (attended in 1940s), piano performance, died December 3, 2013

LaVerne M. Smith (B.M. '43), music education, died November 4, 2012

George Robinson (B.M. '48), music education, died March 27, 2013

1950s

Ira Schantz (B.M. '50), music education, died March 16, 2014

LaVerne M. Seydler-Settle (B.M. '51), music education, died December 4, 2013

Anne Louise Williamson-Bulls (M.M.Ed. '51), music education, died March 17, 2013

Pleasant Castleberry (B.M. '59), music education, died February 22, 2014

Samuel R. Dunnavent (B.M. '59), music education, died December 24, 2012

1960s

Hattye F. Allen (B.M. '61), music education, died May 13, 2010

Emmett E. Brister Jr. (B.M. '62), music education, died April 23, 2014

Walter R. Watson (B.M. '62), music education, died April 9, 2014

William H. McMath (M.M. '68, B.M. '65), composition, music education, died April 23, 2014

Melton B. James (B.M. '69), music education, died November 27, 2013

Robert E. Seibold (B.M. '69), music education, died March 22, 2014

1970s

Donald Hanna (M.M. '71), music education, died February 22, 2014

Gladys Barns Lawhon (D.M.A. '72), piano performance, died September 23, 2013

Jacquelyn A. Le Croy (M.M.E. '76), music education, died January 3, 2013

William L. Adams Jr. (D.M.A. '78), composition, died June 20, 2014

Virginia S. Kassel (M.M. '78), performance, died February 24, 2014

1980s

D'Anne Barrow (M.M. '80), music education, died May 30, 2014

2000s

Christopher J. Mello (M.M. '00), jazz studies, died June 19, 2014

Nathaniel Tyler Morse (attended in 2000s), jazz trumpet, died August 25, 2013

Charles B. Wertz (M.A. '07), music, died March 9, 2014

John M. Wacker (D.M.A. '08), trumpet performance, died May 11, 2014

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Students Mentored by Renowned Experts at Mariachi Aguilitas Summer Camp

Campers and UNT students had the chance to learn from members of the internationally-renowned Mariachi Sol de Mexico at the Mariachi Aguilitas Summer Camp in July 2014. The camp is an annual week-long workshop led by music education professor Donna Emmanuel that teaches the skills and traditions of mariachi to middle school and high school players. Mariachi Sol de Mexico's leader José Hernández has served on the camp faculty for five years, but this was the first time that the entire Grammy-nominated group came to campus to perform.

Mariachi Sol de Mexico, established by José Hernández in 1981, is one of the world's leading mariachi ensembles. The group has recorded 15 albums, three of which earned Grammy nominations, and has performed orchestral mariachi arrangements by Hernández with the San Francisco Symphony, San Diego Symphony, Los Angeles Philharmonic and others. Mariachi Sol de Mexico has performed for four U.S. presidents including performances at the White House.

Their concert, sponsored by the Mary Jo & V. Lane Rawlins Fine Arts Series, also featured performances by Denton-based professional mariachi ensemble Mariachi Quetzal – a group led by alumni of UNT's Mariachi Águilas – and workshop teachers and participants, who had a rare chance to perform onstage with Mariachi Sol de Mexico.

The event was the culmination of four days of instruction, rehearsals and jam sessions during which Hernández and a crew of UNT students taught dozens of aspiring musicians how to sing and perform on the guitarrón, trumpet, guitar, vihuela and violin. Camp organizer Donna Emmanuel said the *aguilitas*, or "little eagles," learn much more than music.

"The campers really value coming together with other students to share their love for mariachi, to make new friends

and to study with renowned experts, all while experiencing a college environment," said Emmanuel, a UNT professor of music education. While the campers come from a variety of backgrounds, Donna noted that for a few attendees each year, this camp is the first time they have been on a university campus.

"Some of our campers come from families where no one in their family has gone to college," said Emmanuel. She added that roughly 30 first-generation students have enrolled at UNT since the camp began. In addition to rehearsals in the music building,

campers also spend time in UNT residence and dining halls, and are introduced to processes such as admissions, financial aid and on-campus housing.

The Mariachi Aguilitas Summer Camp has grown every year since it first began in 2008 and now welcomes about 100 attendees each year, with students coming from all across the nation.

"The campers really value coming together with other students to share their love for mariachi, to make new friends and to study with renowned experts, all while experiencing a college environment,"
– Donna Emmanuel

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