

Counterpoint

Music from North Texas
2005-2006

WIND SYMPHONY



AND THE

DAPONTE
STRING
QUARTET

The One O'Clock Lab Band
at the Gdansk Festival
Sopot, Poland



Lab Band Tour to Poland

In August 2005, the University of North Texas One O'Clock Lab Band made a 14-day invitational tour of Poland, appearing at various international jazz festivals and other venues throughout the country. Among the concerts scheduled were appearances at Sopot/Gdansk Festival, Iwawa Jazz Festival, Pulawy Arts Series, and a U.S. Embassy-sponsored performance in Warsaw.

Sopot is a resort area on the shore of the Baltic Sea along the Northern border of Poland. The One O'Clock Lab Band headlined the evening concert, which also included a sextet from Sweden. The Pulawy performance was the only "indoor" concert of the trip, and the band was well received by the audience there. The Iwawa Festival is held in a quaint 700 year-old town on a small lake in northeastern Poland. The festival has quite a tradition and is very well attended; audiences there enthusiastically demanded multiple encores from the band.

The final concert of the tour was held at the Lazienki Parc Palac na Wodzie in Warsaw. While in Warsaw, band members participated in late night jam sessions with top musicians from the area.

Aside from performing activities, the band also visited Auschwitz-Birkenau, and the beautiful and historic city of Krakow. Neil Slater, head of Jazz Studies and director of the One O'Clock Lab Band, notes that the tour of Auschwitz-Birkenau was a particularly profound experience for the band members as they viewed huge rooms full of human hair and gas chambers which still bore evidence of victims' efforts to escape. Many of the students had not realized the full horror of these events and Neil relates that "the bus was totally quiet on the way back."

-Craig Marshall
Lab Band Manager

The One O'Clock Lab Band's tour to Poland was made possible by a gift from Spec's Charitable Foundation, which supports the jazz program at UNT.

PS62714-3/07



The One O'Clock Lab Band
Headlines the Iwawa Festival



Front Cover:
During fall 2005, in the second of their three-year residency, the DaPonte String Quartet joined in the UNT Wind Symphony in a gala performance.



Back cover: For two years, the College of Music graduation ceremony was made more special by performances offered by graduating students. In August 2006, D.M.A. graduates Kathryn James Adduci (trumpet) and Kim Childs (voice) performed along with master's candidate Elliot Figg (composition). Saxophone BM graduate Michael Machietto joined the jazz group for the special recessional jazz arrangement of "Pomp & Circumstance."

SEND →

Send us your information and photos for the next issue of *Counterpoint*.
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A New President and a Path to the Future

James C. Scott

It is a pleasure to announce to our readers the appointment of our new University President, Dr. Gretchen Bataille who began her duties at UNT on August 14, 2006. Dr. Bataille came to us from the University of North Carolina System, where she served as Senior Vice-President for Academic Affairs and in her last year there held the additional position of Interim Chancellor of the North Carolina School of the Arts. She was a tenured Professor of English, with specialization in the field of Native American literature. Her background is rich in professional and administrative appointments in such distinguished institutions as Arizona State and the University of California at Santa Barbara.

Dr. Bataille arrived just as the entire University completed a multi-year planning process and approved a Strategic Plan for the next five years. The College of Music created its own plan to articulate with the University plan, and it, too, will guide us for the next several years. It was built on top of the plan we developed in 2003, but demonstrates specific intersections

with the University's goals. We focused our goals on six areas: enrollment management, curriculum development, expansion of faculty resources, accountability, development of external support, and the renovation and reconfiguration of facilities. Within these areas are plans for limiting and shaping the enrollment of music majors while we expand our offerings to the campus in general, developing a DMA in Jazz Studies, revising our music core curriculum, enlarging our orchestral program, renovating the Music Building Concert Hall, and greatly expanding our scholarship base.

President Bataille has already demonstrated highly energetic leadership and support for our programs. As we clearly

articulate our goals and work together on strategies for reaching them, we have every reason to believe that the widely celebrated quality of our College of Music will continue to grow, and the University of North Texas will have a still greater role in advancing the place of music and musicians in our society.



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Julie Scott, Director

Center for Experimental Music and Intermedia

Andrew May, Director

Center for Schenkerian Studies

Timothy Jackson, Stephen Slottow, Co-Directors

Texas Center for Music and Medicine

Kris Chesky, Research and Education Director

NEW FACES



Dr. Andrew May joined the Composition division in 2005 as Assistant Professor of Composition and Director of the Center for Experimental Music and Intermedia (CEMI). May is a composer and computer music researcher whose music has been performed in Japan, Korea, Singapore, Greece, Switzerland, Germany, England, and throughout the United States. Born and raised in Chicago, May received

his PhD from University of California at San Diego, where he studied composition with Roger Reynolds, computer music with Miller Puckette and improvisation with George Lewis. He has also studied composition with Mel Powell and violin performance with Laura Kuennen-Poper at the California Institute of the Arts, where he received his MFA in composition and violin performance; and with Jonathan Berger, John Sichel, and Deniz Ulben at Yale University, where he received his BA in music (*summa cum laude*). He studied computer music at the Stage d'Informatique Musicale at IRCAM in 1998. May has composed for orchestra, chorus, wind ensemble, and diverse other forces; he is best known for chamber music in which some of the performers are computer systems. May's music has been presented widely in festivals and conferences (June in Buffalo, National Flute Association Convention, Third International New Music Festival in Las Vegas, Southeastern Composers' League, Darmstadt Summer Courses, Arcosanti Young Composers' Conference), new music concert series (LA Philharmonic Green Umbrella Series, New Music Circle of St. Louis, Birmingham Art Music Alliance), and music schools (Juilliard, New England Conservatory, Peabody, Curtis, Brown, Dartmouth, Louisiana State, San Francisco State, Sookmyung University). May has presented computer music and research at such venues as SEAMUS National Conferences, International Computer Music Conferences, Third Practice Festivals, Electronic Music Midwest, and Scarborough Electro Acoustic. Also a violinist, improviser, and conductor, May has performed in Germany and Switzerland and across the United States.



Dr. Elizabeth McNutt, now advanced to the rank of Lecturer in Composition, serves as director of the new music ensemble NOVA. Elizabeth, who is both a noted virtuoso flutist and an award-winning composer, performs across the United States. Her advanced degrees are from UC/San Diego.

Dr. Don Taylor continues in the Music Education division as an Assistant Professor, having been a Visiting Assistant Professor in the previous year. Don's first three degrees are in piano performance (the B.M. in Piano Performance from The University of Texas at San Antonio, the M.M. in Piano Performance from Indiana University and the D.M.A. in Piano Performance from the University of Cincinnati). While completing his doctoral studies in piano, he began teaching elementary general music in San Antonio, Texas. After teaching nine years in public schools, he pursued a Ph.D. in Music Education at the University of Texas at Austin and certification in Orff Schulwerk instruction. Dr. Taylor teaches undergraduate classes with an emphasis in elementary music education. His prime areas of research include children's singing and teaching effectiveness within Orff Schulwerk instruction. He has presented his work at local, state, and national conventions

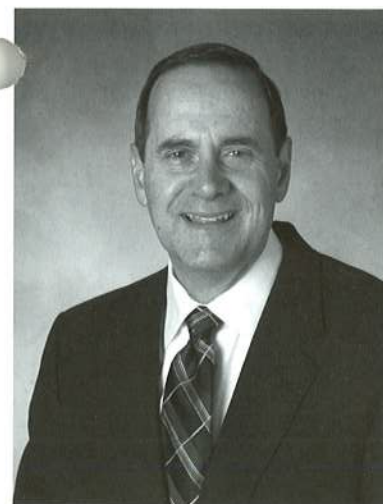


Nicholas Williams has been advanced to the faculty rank of Lecturer in Wind Studies, serving as Assistant Director of Bands and Director of Athletic Bands. Prior to this assignment at the University of North Texas, Mr. Williams, a two-time honoree of *Who's Who Among America's Educators*, was the Director of Bands at Clark High School in Plano, Texas. In his last year of public school teaching, he was honored as the Clark High

School Teacher of the Year, a Finalist for the Plano ISD Teacher of the Year, and was also named a "Ross Perot Excellence in Teaching Award" Recipient—an award given to only four secondary teachers per year in the Plano ISD. During his tenure at Clark High School, the band program was a consistent sweepstakes award recipient, and under his direction, the Honors Band was awarded Best in Class or Best in Contest in every festival in which the band performed. Mr. Williams is active as a clinician, adjudicator, and arranger in the Southwest region of the country. Currently, he is a member of the Brass Staff of the Santa Clara Vanguard. Previous to his time with the Santa Clara Vanguard, he has been on the brass staffs of the Madison Scouts, Southwind, and the Boston Crusaders, where he has served in various capacities ranging from Brass Instructor to Brass Caption Head/Staff Coordinator. His arrangements for band are performed by outstanding high school and college bands throughout the country. Mr. Williams professional affiliations include Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, and Phi Mu Alpha Sinfonia.

LOOKING AHEAD
06-07 FACULTY

In the 2006-2007 edition of *Counterpoint*, we will have fuller information on our exciting lineup of new faculty for the coming year, but in the meantime, we want to let you know who they are! **David Bithell** joins the composition division as an assistant professor. **Emanuel Borok**, Concertmaster of the Dallas Symphony Orchestra, fortifies our string faculty as an adjunct teacher. The division of music history, theory and ethnomusicology welcomes **Benjamin Brand** as its newest musicologist, while **Laila O'Sullivan** boosts the theory area in a clinical track position that emphasizes teaching. **Jaymee Haefner** joins the instrumental faculty as a Lecturer in Harp. **David Pickett** adds new dimensions and directions to our recording services in a combination faculty-staff appointment, and with the arrival of the spring term in January, celebrated mezzo-soprano **Jennifer Lane** becomes a member of our vocal faculty. **Inci Bashar**, **Stephen Zank**, and **Jeremy Polk** join, respectively, the vocal, musicology and education faculties on 1-year appointments.

RETIRED
IN 2005-2006

Lester Brothers, former chair of the Division of Music History, Theory, and Ethnomusicology, retired in 2006 after having served on the College of Music faculty since 1974. After his retirement from UNT, Dr. Brothers and his wife Jan moved to Warrensburg, Missouri, where he is now Chair of the Department of Music at Central Missouri State University. Les Brothers received his bachelor of

arts from California State University, Fresno and his master's and doctoral degrees from University of California at Los Angeles. In his long service at UNT, he served as special assistant to the provost from 1994-1997. His published research has included sacred music of the Renaissance and Baroque, the hexachord mass and theory to 1700, colonial Latin American cathedral music and 20th century American music. He has received the UCLA Alumni Association Distinguished Graduate Award and the Ingolf Dahl Award in Musicology, Northern and Southern California Chapters, American Musicological Society. He has served as president of the American Musicological Society-Southwest Chapter and the South-Central Renaissance Conference.



Cody Garner, a College of Music faculty member since 1989, and chair of the Vocal Studies division from 1989-1999, retired in 2006. Garner holds a bachelor's of music from Baylor University, a master's

of music education from the University of North Texas, and a doctorate in music education from the University of Oklahoma. He has quite a number of former students who teach in academia or are making a living singing on Broadway, in opera houses and apprentice programs throughout the United States and Europe. He has been a soloist with symphonies in the Southwest, and has been a lecturer, clinician and musical director for over 35 opera productions and continues to be "in the business" even now, as he teaches eight students at UT San Antonio. In a recent communication, he reports on life for his wife Deanna and him on the "G#" ranch in the Texas hill country near Fredericksburg, reassuring us that "retirement IS what it's cracked up to be," and that "it seems that they have never been this busy." Both have continued active professional lives.



Another 2006 retiree, **Roger Warner**, was Associate Professor of Music Education at the College of Music specializing in principles and practices of instrumental music education since 1976.

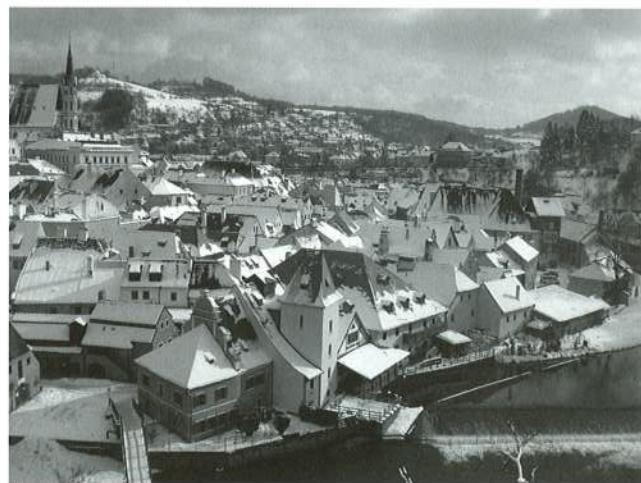
As a band director, his high school bands achieved state and national recognition for performance excellence. He also served as a supervisor of music and college director of bands prior to his appointment to UNT. Dr. Warner taught undergraduate conducting and instrumental music methods, graduate level advanced instrumental music techniques, music supervision and administration. He also supervised instrumental music student teachers and served on the graduate faculty committee. In addition, he was the founder and coordinator of the Teaching Excellence Fellowship Program (TEFP), a program which is a partnership between UNT and the Aubrey and Krum independent school districts. Dr. Warner has been in frequent demand as an adjudicator, clinician, conductor, and consultant and has presented clinics and workshops around the U.S. He currently serves as consultant and trainer of music teachers for the Nuevo Leon State Honor Band Program in Monterey, Mexico.

NEWS BRIEFS

In a variety of activities during 2005-2006, the College of Music continued its focus on establishing strong international ties as part of its efforts to provide the broadest and most challenging opportunities to both students and faculty, and to strengthen our relationship with sister institutions around the world. Some of these activities are described below.

The Liszt Academy in Hungary

In spring 2006 Associate Dean Warren Henry traveled to Budapest, Hungary to meet with representatives from the Liszt Academy. As a result of this trip, we anticipate sending groups of music education students to study at the Kodály Institute in Kecskemét, which is part of the Liszt Academy. Performing and teaching opportunities for UNT faculty members will continue to be explored.



The Czech Republic & the Janáček Academy

Our connections in the Czech Republic, led by Professor Thomas Sovik, continue to flourish. In spring 2005 our Black Pearl Trio received great acclaim for stunning performances at the Janáček Academy and the Prague Conservatory. Subsequently, the dean of the Janáček Academy, along with three students, came to the COM for a series of concerts and master classes. Next year the College of Music and the Janáček Academy will exchange students in each direction. Our Czech connections have led to a strong relationship with the Czech Educational Foundation of Texas and a \$400,000 endowment at the College of Music for a residency in Czech music and culture.

UNT Opera & Italy



Similarly, our Collaborative Opera Project Exchange with the Conservatorio Statale di Musica Agostino Steffani continues to strengthen. In May 2006 students from our opera program, under the direction of Professor Paula

Homer, performed Mozart's *Così fan tutte*. UNT Opera was invited to reprise its production of *Così fan tutte* in October 2006 for the prestigious Galuppi Festival in beautiful Venice: a golden opportunity for our students to continue polishing their craft in a challenging and inspiring venue!

Taiwan Normal University Agreement

In summer 2006, the College of Music signed a formal agreement with National Taiwan Normal University in the city of Taipei, Taiwan. In this new collaboration with an Asian university, the three-year agreement focuses on the wish of both institutions to enable cooperation and exchange in all academic areas of mutual interest. Areas of focus include: collaborative research projects, courses & conferences, research & teaching personnel exchange, student exchange and exchange of publications.

One O'Clock Lab Band in Poland

Continuing their international odyssey, the One O'Clock was invited to play at several locations in Poland in summer 2005. (See inside front cover for more details & photos.)



Matt Sawyer and Friends

Students are also active on the international front. In July 2006, the Matt Sawyer and Friends group appeared by invitation at the North Sea Jazz Festival in Rotterdam, The Netherlands. This big band group was composed of Sawyer (woodwinds), Jay Jennings (trumpet), Sarah Renfro (vocals), Sueyoung Yoo (piano), Chris McQueen (guitar), Daniel Foose (bass) and Tony Spiro (drums). Before leaving, they had a benefit concert to help support their travel.

Additional international study opportunities for our students included faculty-led trips to Germany (Professor Frank Heidlberger), Ghana (Professor Steven Friedson), Italy (Professor Linda Di Fiore), Taiwan (Professor Gene Cho) and China (Professor Gene Cho). New opportunities are currently being explored with the University of Vienna and with the Rotterdam Conservatory.

News

COMPOSITION

Works by **Andrew May**, **Elizabeth McNutt**, doctoral students **Jing Wang** and **Gary Knudson**, and composition student **Christina Rusnak** all appeared on recordings in 2005-2006. • Guest artists/scholars in 2005-2006 included computer music pioneer John Chowning; composers Charles Griffin, Philippe Manoury, Eric Ewazen, Ivo Medek and Andrew Walters; soprano Julianna Snapper; pianist Robert Satterlee; and BMI president Ralph Jackson. • Works by current composition students and alumni, as well as UNT faculty, emeritus faculty and former faculty, were presented at the 2005 International Computer Music Conference (ICMC) in Barcelona, Spain and the 2006 conference of the Society of Electroacoustic Music in the United States (SEAMUS) at the University of Oregon. • Doctoral composer **Chien-Wen Cheng's** stereo tape piece *Under the Sea* and the audio-visual work *Samsara* were selected for presentation at the eleventh annual International Electroacoustic Music

Festival "Primavera en La Habana" in Cuba in March 2006. • Works by doctoral composers **Jeff Morris** and **Chapman Welch** were represented at this year's Spark Festival of Electronic Music and Art in Minneapolis, MN in February 2006. • Doctoral composition student **Jing Wang** was selected to participate in the Atlantic Center for the Arts 2005 Artists-in-Residence program, where she worked with UNT Professor Emeritus **Larry Austin**. Ms. Wang's work *Lt*, for erhu and computer music, was awarded the 2006 Pauline Oliveros Prize in composition.

COMPOSITION FACULTY

• **Joseph Klein** was invited to the Lodz Academy of International Studies (Lodz, Poland) in April 2006 to participate in the international conference "Music and Media," where he presented the paper "It Can't Happen Here: Political and Social Commentary in the Works of Frank Zappa."

• **Andrew May** wrote an article analyzing Philippe Manoury's *Jupiter*, published as chapter 7 of Mary Simoni's book *Analytical Methods of Electro Acoustic Music* in December 2005.

• **Elizabeth McNutt** premiered a new work by composer-flutist Robert Dick, commissioned for her by the Colorado Flute Association and the Brannen-Cooper Fund.

• Visiting Assistant Professor **Damián Keller's** paper "New Concepts and Techniques in Ecomposition" appeared in *Organised Sound* and an excerpt of *Vivir sin Después* will be released on the next *Organised Sound* DVD. A chapter entitled "Crossroads in Multimedia Art" will be part of the book *Orientalisms*, to be published by Cambridge University Press.

• In March 2006, **Cindy McTee** was the featured guest composer at Western Illinois University's New Music Festival, serving as mentor to ten participating composers

NEW MUSIC

At UNT, new music is a locus of activity for not only the division of composition, but also those of jazz, keyboard, ensembles and instrumental study, where composing and arranging are also natural ventures. Because new music needs to be performed, there is a natural outgrowth from newly composed works that include collaboration across disciplines and between faculty and students.

NOVA Ensemble - After several years of dormancy, the NOVA Ensemble, which utilizes student talent from all areas in the College of Music, was revived under the leadership of Dr. Elizabeth McNutt.

Nelson to be in France - Our composition faculty had a strong presence at this year's prestigious International Bourges Electroacoustic Conference (Bourges, France). The conference featured works by Jon Nelson, Damián Keller and Andrew May, and several works were performed live by our new NOVA director, Elizabeth McNutt. Jon Nelson received a commission to compose a new work by the IMEB in their studios in Bourges, France in January of 2007.

Busy McTee Year - In 2005, there were more than 45 performances of Cindy McTee's music by various ensembles including the Dallas and Colorado Symphony Orchestras. Her music was also heard before an international audience of 1500 scientists attending the Nobel Conference in St. Peter, MN. BMI reported well over 600 radio performances of her works in syndicated programming throughout the United States during the previous year. In terms of number of performances, McTee is in the upper 2% of the total number of living composers active in the field of classical concert music.

Faulk Scholars Program Continues - The Faulk Scholars Program continues to promote new music through a \$10,000 annual donation to provide scholarships, support for production costs, and contributions toward an endowed scholarship fund. The program, now in its third year, features new student works each spring at the Faulk Scholars Spectrum Concert and allows students to showcase their artistic "research" accomplishments.

Left to right, clockwise: Mark Scott, Chol-Ho Kim, Elliot Figg, Hsiao-Lan Wang



2006 Faulk Scholars

from across the country as well as WIU composition students. In the same month, the Amarillo Symphony Orchestra presented the world premiere of McTee's *Finish Line*. Commissioned by the ASO Guild in honor of its 50th anniversary, the piece received a standing ovation at the new Globe-News Center for the Performing Arts.

• In addition to his commission from the International Institut de Musique Electroacoustique de Bourges (see feature), **Jon Nelson** will also serve on the jury for the 2006 International Bourges Electroacoustic Music Composition Competition. *Gerry Rugged*, his work for clarinet and 85 interactive electronics, was selected for inclusion in the International Computer Music Conference (ICMC) in Barcelona, Spain. It was performed by Gerry Errante.

• **Phil Winsor** has been appointed director of the newly-constructed Center for Audio/Visual Experimentation (CAVE) at the National Chiao-Tung University in Hsin-Chu, Taiwan.

• Former College of Music faculty member **Larry Austin** was awarded the Magisterium Prize from Bourges for lifetime achievement, and numerous runner-up and honorable mention prizes were received by our students and also former faculty **Butch Rován**.

CONDUCTING & ENSEMBLES

In 2006, **Andy Trachsel** and **Julie Yu** of the division of conducting and ensembles were designated by the Provost as Outstanding Teaching Fellows, an award that includes a certificate and a \$500 prize. (There were only four such awards given universitywide.)

MEDIA SPOTLIGHT

CEMI, directed by **Andrew May**, attracted considerable media attention in early 2006, with both an extensive feature in the *Dallas Morning News* (written by the technology columnist) and a story on local television (CBS-11). The camera loved **Elizabeth McNutt's** flute playing, so she was much in evidence on air!



In 2006, a summer course on the music of **Frank Zappa**, taught for the past six years by composition professor **Joseph Klein**, was featured in the *Arizona Republic*, and thereafter received extensive coverage in the Metroplex media, both newspaper and television. (Photo by Flossie Barnes)

WIND STUDIES

In February 2005, the **North Texas Wind Symphony**, under the direction of Eugene Migliaro Corporon, performed at Texas Music Educators Association conference in San Antonio, Texas. In July 2006 the group performed at the Texas Bandmasters Association Convention and Clinic in San Antonio in a concert dedicated to Daniel Knight Deer, Jr., a 5th generation Texan and student at the College of Music. The Wind Symphony also released two CDs (*Passions* and *Poetics*), and they released three 'Composer's Collection' CDs through GIA.

The **UNT Symphonic Band**, under the direction of Dennis W. Fisher, recorded *With Heart and Voice – Music of David Gillingham*, scheduled for release in October 2006.

Angela Schroeder, DMA candidate in Wind Conducting, has been appointed Associate Director of Bands at the University of Alberta in Edmonton.

CONDUCTING & ENSEMBLES FACULTY

• **Eugene Migliaro Corporon** served as guest conductor for the US Naval Academy Band (Annapolis), the Showa Academia Musica (Japan), and the Ambient'ARTI WINDS (Italy). He was also a guest presenter at the Midwest Band and Orchestra Clinic (Chicago).

• **Dennis W. Fisher** was chosen president-elect for the College Band Directors National Association, Southwest Division. He served as guest conductor for the Volga Professional Wind Orchestra, the Moscow State Wind Orchestra (Russia), the First International Wind Band Festival (Greece), and several honor bands in New Jersey, Pennsylvania, Alabama, Oklahoma, Virginia and Louisiana.



• **Henry Gibbons** was a clinician at the 6th annual Taipei International Choral Festival and conducted performances of Handel's *Messiah* while there.

• **Jerry McCoy** is president-elect-designate of the American Choral Directors Association. He was also the guest conductor for the Virginia All-State Choir and the Florida ACDA All-State Choir. He also was artist-in-residence at the University of Missouri-Kansas City Conservatory of Music and Portland State University Choral Program. McCoy was the headliner for the Georgia American Choral Directors Association State Convention in Atlanta.

MUSIC HISTORY, THEORY, ETHNOMUSICOLOGY

The History, Theory, Ethnomusicology division hosted a number of **residencies and conferences**. • In 2005, the Theory area (in collaboration with the Center for Schenkerian Analysis) was represented in the residencies of Allen and Madeleine Forte, while Musicology and the Collegium ensembles welcomed Ellen Hargis and David Douglass in a series

of lecture-demonstrations and concerts. • Respected theorist Charles Burkhart was the keynote speaker at the 28th annual meeting of the Texas Society for Music Theory, held at UNT in 2006. • UNT welcomed Ivo Medek, the Dean of the Janáček Akademie, for the UNT Texas-Czech Festival of Contemporary Music. • In addition to a public Music History and Theory Lecture Series, the Division coordinates the "Musical Interlude" series in the UNT Library Rare Book Room. • **Randy Kinnett**, musicology student of Margaret Notley, has won the Hewitt-Oberdorffer Award for his paper "A Completely Unnatural Method that Borders on Caricature: The Apprentice's Sermon in Berg's *Wozzeck*." Given by the Southwest Chapter of the American Musicological Society, this award is highly competitive and is given only when a paper of high merit is submitted to the competition. No award had been made for several years. • Four students from the early music area, headed by Dr. Lyle Nordstrom, were selected to the Carnegie Hall Professional Training Workshop with Ton Koopman: string players **Gyongyi Erodi**, **Yura Nakajima** & **Tatiana Daubek**, as well as bass **John Proft**. • Three students (**Rebecca Beasley**, **Janise Warren**, **Hillary Early**) were selected as finalists in the William Christie (of Les Arts Florissants) competition, "Jardin de la Voix". • Three

students were awarded Early Music America summer scholarships: **Janelle Davis**, **Dianna Grabowski** & **Everett Redburn**. • The select **UNT Baroque Ensemble**, performing for the fifth consecutive year at a major North American early music festival, presented *Ferrara! Music at the Este Court* at the Berkeley Early Music Festival. (A CD release of this music is planned for 2006-2007.)

MUSIC HISTORY, THEORY, ETHNOMUSICOLOGY FACULTY

• **Deanna Bush** gave presentations at the American Musicological Society and College Music Society national conferences.

• **Gene Cho** was bestowed with an Honorary Professorship by Xinghai Conservatory, Guangzhou, People's Republic of China, in a spring ceremony. (This conservatory is the second largest in China.) Students in Cho's "Music Culture of China" class traveled to Taiwan for a field-study project aimed toward better understanding the uniquely intricate relationship between the music, society, education, language and religion of Chinese people. They produced a documentary video of their experience that will be part of the audio-video archival material for the future study of Chinese music. He also made presentations at the International

OPERA NEWS

Activities

A highlight of the 05-06 UNT Opera season was a production of Verdi's *Falstaff* featuring UNT faculty baritone Jeff Snider in the title role. Following a spring run of Mozart's *Così fan tutte*, students from UNT Opera reprised their performance at Conservatorio Statale di Musica "Agostino Steffani." (UNT Opera has also been invited to present its production of *Così fan tutte* in October 2006 for the prestigious Galuppi Festival in beautiful Venice.)

New Faculty

Two faculty additions in the vocal area have added significantly to the potential of our opera program. Tenor Richard Croft, internationally celebrated tenor who has sung leading roles in most of the major opera houses of the world, including among others, the Metropolitan Opera, the Opéra National de Paris & the Deutsche Oper Berlin, joined the faculty in fall 2005. Joining the faculty in January 2007 is mezzo Jennifer Lane, whose credits include leading roles at the Metropolitan Opera, the New York City Opera (20 roles) and many appearances in this country and abroad in Baroque opera repertoire.

Wells Fargo Support

The college continues to benefit from the support of Wells Fargo Bank of Denton for the production expenses of our operas. In addition, the assistance has also helped facilitate projects such as our exchange program with the Steffani Conservatory in Italy.

New Opera Events

A new type of opera event at the college is the "opera gala," where our top students sing opera or musical theatre scenes with our orchestra in a semi-staged setting. A before-concert fundraising reception dinner features our vocal faculty and illustrious alumni in a private performance. The first event in early 2005 was so successful that we scheduled a similar fundraising event for fall 2006 entitled "It's a Grand Night for Singing." Another new type of event, "Opera without Elephants," gives an opportunity for scenes programs involving developing students, as well as our best performers, in staged programs with piano accompaniment, no sets, and limited costumes. Although such scenes programs existed in the past, they are now widely advertised and attract a public fascinated by the intense focus on students' singing and acting skills.

Update on Handel Collaborative Project: Performance of *Samson*



Going for drama all the way, UNT's production of Handel's *Samson* in February 2006 was a truly collaborative event, with participation from the COM Baroque Ensemble and Collegium Singers, Southern Methodist University Meadows Chorale, and Texas Choral Artists. Dallas Opera music director Graeme Jenkins served as guest conductor; soloists included Richard Croft, Jennifer Lane (new faculty), Tamara Matthews (MM '87), Donnie Ray Albert (SMU graduate and resident artist with the Center for Black Music Research at Chicago's Columbia College) and Vocal Studies chair Jeffrey Snider. Also participating were student soloists from UNT and SMU. The performances, both in Denton and Dallas, received rave reviews, including *Dallas Morning News* reviewer Scott Cantrell's characterization that the period instrument orchestra and the choir (both largely composed of students) delivered "polished—and thrilling—performances."

(The active early music performance program, which includes period instrument performances such as *Samson*, is led by Dr. Lyle Nordstrom.)

Musicological Conference in China for the Study of Western European Music History (hosted by the Beijing and Shanghai Conservatories) and the Institute of Music, National Chiao-Tung University, Taiwan.

- **Eileen Hayes** continued in residency at the University of California, Riverside, supported by a grant from the prestigious Ford Foundation. She also published two collections: *African American Music: An Introduction* and *Black Protest Thought and Education*.

- **Frank Heidberger** is editor of *Theoria: Historical Aspects of Music Theory*, the only academic journal dedicated to the history of music theory. He made a presentation at the 5th Congress of the Deutsche Gesellschaft für Musiktheorie at the Musikhochschule, Hamburg, Germany.

- **Bernardo Illari's** project "Cusco, images de la cité perdue" was performed at last year's Early Music Festival of Ambronay, France by Gabriel Garrido and the Ensemble Elyma from Switzerland. This is a concert that transposed into music a famous series of Corpus Christi paintings from Cusco (Peru, c. 1675). Illari created the project, transcribed the music, and advised the group on matters of performance practice. He also gave a pre-concert talk, "Corpus Christi à Cusco: Image musicale d'une ville baroque Latino-Américaine," which was printed by the Festival. Illari also read papers at meetings in Venice, Italy, Rome, Italy and at UNT at a symposium on Race and Latin American Cultural Production in the Age of Globalization. His recently published articles reflect his ongoing study of the villancico in the colonial Americas.

- **Timothy Jackson** taught graduate courses in Music Theory at Hanyang University in Korea, and also co-organized a Music Theory conference while there on a Fulbright Fellowship. He also won a Lady Davis Fellowship for study at Hebrew University of Jerusalem, Israel. He collaborated with **Graham Phipps** on a collection of essays on Richard Strauss, and gave a presentation at the International "Eduard Tubin 100" Conference on Music Theory, in Tallinn, Estonia, held in celebration of the 100th birth anniversary of the composer.

- **Lyle Nordstrom** was guest conductor in a 3-performance run of Monteverdi's *L'incoronazione di Poppea* for the Ohio State University Opera Department. He was also theorist and consultant for a PBS television production of Purcell's *Dido and Aeneas* at Oklahoma University, and was reviewer for the early music program at McGill University in Montreal, Canada. Closer to home, he led the UNT early music ensembles in ten major performances, including *Samson* with

College of Music News

Graeme Jenkins, a concert of Purcell with guest artists Ellen Hargis and David Douglass, a collaboration with HTE's Bernardo Illari in a concert of vocal and instrumental music from baroque Bolivia, and a performance of music from the Italian Renaissance city of Ferrara at the Berkeley (CA) Early Music Festival.

- **Margaret Notley** is under contract with Oxford University Press for her new book, *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism*, scheduled for release in fall 2006.

- **Graham Phipps** read a paper on Schoenberg entitled "Nur Kein Schade" at the annual meeting of the Dutch Society for Music Theory in Tilburg, The Netherlands. Phipps also presented a series of lectures at the Music Institute of the National Chiao-Tung University in Hsinchu, Taiwan on harmonic practice in the 19th century, the music of Schoenberg and Webern from the 1920s, and Luigi Dallapiccola's 12-tone compositions.

- **David Schwarz's** new book, *Listening Awry: Music and Alterity in German Culture*, was published by the University of Minnesota Press in summer 2006.

- **Stephen Slottow** had articles published in the *Journal of Schenkerian Studies*, *Integral*, and the *Journal of the American Musicological Society*.

- **Thomas Sovik** led study abroad trips to the Czech Republic, England, and The Netherlands and made a presentation at the Janáček Akademie of Music and the Performing Arts in Brno, Czech Republic.

INSTRUMENTAL STUDIES

BRASS

Trumpet News (see page 20-21)

Tuba/Euphonium

- For the second year in a row, two major euphonium solo competitions this past year have been won by UNT students: **Jamie Lipton** and **Chris Buckley** won 1st and 2nd places in The Potomac Festival at George Mason University, Fairfax, Virginia, while **Jeremy McBride**, **Jamie** and **Chris** won 1st, 2nd and 3rd places, respectively, at the International Falcone Competition in Michigan. • After completing his final year of residency, **David Dausat** was appointed Assistant Professor of Tuba and Euphonium and Assistant Director of Bands at the University of Tennessee-Martin. He was the third place winner of the 2005 Tuba Artist Division at the Falcone International Solo Competition.

College of Music News

Brass Faculty

- **Brian Bowman** has premiered the *Concerto for Euphonium and Orchestra* by John Stevens. He performed as tenor tubist with the Xalapa Symphony Orchestra in Mexico. In May, Dr. Bowman will be returning to Holland to do several workshops and recitals and also a workshop for the German Tuba Forum.

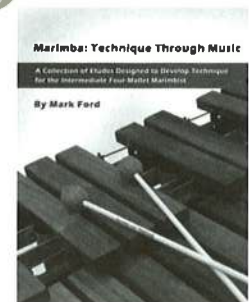
- **Donald Little's** published edition of *Sonata No. 1 in F Major* by Benedetto Marcello for tuba and keyboard was required repertoire in 2005 for the most prestigious solo competition in the US, the Leonard Falcone International Tuba Solo Competition. He also completed three solo editions for trombone, euphonium, tuba and piano of Johannes Brahms' "Four Serious Songs (Vier ernste Gesänge)" that were published in 2005.

- **William Scharnberg** continues to serve as editor of *The Horn Call* (Journal of the International Horn Society). He is principal horn in the Dallas Opera Orchestra, Breckenridge Chamber Orchestra, and the Orchestra of New Spain.

PERCUSSION

Percussion Faculty

- **Mark Ford's** method book, *Marimba: Technique through Music*, was released



by Innovative Percussion Inc. in August of 2005. He also served on the first annual Belgium Marimba Academy in Sint-Truiden, Belgium. Marimba students from around the world participated in this week-long event. Ford presented marimba clinics at the Percussive Arts Society International Convention, the Mid-West Conference and the Texas Music Educators Conference, and is to be a visiting professor at the Pontificia Universidad Católica de Chile in Santiago, Chile in 2006. Ford also designed a signature 5-octave marimba for Dynasty, Inc.

STRINGS

- **Filip Fenrych** is the first UNT violinist to win the audition to participate in the prestigious *Taos School of Music Chamber Music Program and Festival*, Taos, New Mexico. He also won the auditions into the *UBS Verbier Festival Orchestra*, Verbier, Switzerland, an elite ensemble comprised of 100 of the best young musicians from all over the world. **Corina Alvarez** represented UNT at the *Stellenbosch International Chamber Music Festival* in

Stellenbosch, South Africa and won the First Prize and Gold Medal at the *Crescendo Music Awards Competition* in Tulsa, Oklahoma. • **Iskandar Kamilov** won the Second Prize and Silver Medal & Audience Award at the *Crescendo Music Awards Competition* in Tulsa. • **Yennifer Correia** and **Kevin Park** were invited to participate in the Plowman, the Coleman and the Fischhoff Competitions as members of the Black Pearl Trio.

String Faculty

- **Jeffrey Bradetich** gave a live solo performance on a radio broadcast from Odense, Denmark. He was featured in a major article in the March 2006 issue of *The Strad* magazine (London) regarding the writing of his book on double bass pedagogy, provisionally entitled *Double Bass—The Ultimate Challenge*. Bradetich's forthcoming book is a synthesis of his career's-worth of education research and experience.

- **Julia Bushkova** was the featured soloist with La Orquesta Filarmónica de Jalisco (The Philharmonic Orchestra of Jalisco), Guadalajara, Mexico. She gave a master class at the Moscow Conservatory, Moscow, Russia, and gave performances and master classes in *The Stellenbosch International Chamber Music Festival* in Stellenbosch, South Africa. (She, **Eugene Osadchy** and **Pamela Mia Paul** also had a successful debut concert on the Bargemusic series the previous fall.)

- **Susan Dubois** was a judge for the Primrose International Viola Competition in Utah and a member of the artist faculty at the

The **UNT Musical Outreach** initiative is the brainchild of a group of UNT College of Music brass professors dedicated to "mobile" concerts. The mission of UNT Musical Outreach aims to bring high-quality music programs to people who otherwise could not attend musical and cultural events because of infirmity, physical challenges and age. The inaugural concerts—featuring a chamber brass ensemble composed of COM faculty members John Holt, Keith Johnson, William Scharnberg, Tony Baker, Brian Bowman, and Donald Little—were presented at nursing and retirement residences in spring 2006.

4th International Music Festival in Viana do Castelo, Portugal. Along with **Julia Bushkova**, she attended the *Stellenbosch International Chamber Music Festival* in South Africa along with UNT students Gudrun Raschen, Corina Alvarez, Renata van der Vyver, and Rosa (Ruusamarie) Teppo. She also was invited to be the "Master Viola Teacher" at the National Suzuki Conference in Minneapolis, Minnesota.

- **Thomas Johnson** was elected to the advisory board of the Guitar Foundation of America. He lectured and performed at the Stetson International Guitar Festival in DeLand, Florida, and taught at the Iserlohn International Guitar Festival in Iserlohn, Germany.

- **Eugene Osadchy** was a soloist in the Brahms *Double Concerto* with the Plano Symphony.



- **Cynthia Roberts** (Baroque violin), now much in demand as concertmaster in period-instrument orchestras throughout North America and Europe, toured and concertized on both continents with groups such as William Christie's *Les Arts Florissants*

(Paris), the *New York Collegium* under English director Andrew Parrott, and *Apollo's Fire* (Cleveland). She also performs regularly with *Philharmonia* (San Francisco) and *Tafelmusik* (Toronto), and was also concertmaster for the highly-praised performances of *Samson*, under the baton of Graeme Jenkins.

WOODWINDS

- **Sarah Roberts** won the Kingsville Competition for senior winds division. • 12 of Eric Nestler's saxophone students attended the North American Saxophone Alliance Conference in Jonesboro. • Individual students of Mary Karen Clardy were accepted to the Royal Academy of Music (London), Royal College of Music (London), Manhattan School of Music, the National Orchestral Institute and the Eastern Music Festival. • Clardy students also have been active in other areas: **Kristin Karr** won the Hubbard Chamber Competition; **Laura Rakel** was a finalist in the National Flute Association's Piccolo Young Artist Competition; **Jennifer Smith** has been appointed flutist/piccoloist for the U.S. Navy Band; and **Jennifer (Kuo-Jen) Teng** won the TMTA Young Artist Solo Competition while **Chris Martinez** won the Concerto Competition. Undergraduate flutist **Orlando Guerrero** was the youngest semi-finalist to be invited to the Washington,

EXPANSION IN THE STRING AREA:

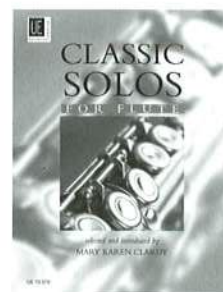
DSO CONCERTMASTER BOROK JOINS UNT FACULTY



A major College of Music goal is to provide orchestral training to more of its many fine woodwind, brass, and percussion players than can be accommodated with only one orchestra, but the addition of a second orchestra requires increasing our pool of highly qualified string players. To this end, an initiative has been launched toward both adding to the number of string faculty and to increase scholarship help to recruit prospective talented string players. As part of this plan, Dallas Symphony concertmaster Emanuel Borok, who has an international following, has been engaged to teach selected students as well as a class in orchestral repertoire. In addition, we have been successful in directing donations toward larger, nearly full tuition, scholarships for top students. For fall 2006, we have been able to provide about seven new scholarships at this level.

D.C. Army Field Band auditions and doctoral student **LeeAnne Skul** was named one of three national finalists in the Mid-South Flute Competition. Both are students of Terri Sundberg.

Woodwind Faculty



• **Mary Karen Clardy** gave several performances with Orquesta Sinfonica de Bogotá. Her newest Universal Edition publication, *Classic Solos for Flute*, including a CD of selected works in the books, had worldwide release in January of 2006 and US release in May of 2006. *Classic Duets 2* was recently named a winner in the National Flute Association's 2006 Newly Published Music Competition. Clardy also recently completed a two-year term as a member of the Board of Directors for the National Flute Association, and taught master classes in Korea, as well as at Oberlin College and the Manhattan School of Music, among others.

• **Eric Nestler** gave a recital tour of the United Kingdom (London, Huddersfield, and Leeds). He taught master classes at University of Huddersfield, Leeds College of Music, and the Royal College of Music (London).

• **Terri Sundberg** gave recitals and master classes as Artist-in-Residence for the St. Louis Flute Club Festival, and also presented at the National Flute Association Convention. She also has been invited to record as part of a recording series of flute music by women composers sponsored by the Aaron Copland Fund Grant for New Music.

• **Charles Veazey** performed Eugene Goossens's *Concerto for Oboe* with the University of Iowa Chamber Orchestra, Benjamin Britten's *Phantasy Quartet* with the University of Iowa Resident String Quartet and gave a master class to college and high school oboists from states contiguous to Iowa. The other guest artists were Alex Klein, former Principal Oboist of the Chicago Symphony Orchestra and Carolyn Hove, solo English Horn with the Los Angeles Symphony Orchestra. He also performed a joint recital with UNT bassoonist **Kathleen Reynolds** at the 2005 International Double Reed Society Conference held at the University of Texas, Austin.

JAZZ STUDIES

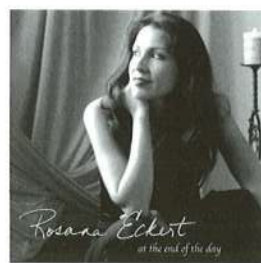
• The **Jazz Repertory Ensemble** performed two concerts presenting an overview of

College of Music News

jazz history for 4,000 young people at Bass Performance Hall in Fort Worth. • The **UNT Jazz Singers** performed to a standing-room only audience at the International Association for Jazz Education in California, as well as at the North Texas Jazz Festival. Their thirteenth album, *Travelin' the Route*, was released last fall. • The **One O'Clock Lab Band** performed by invitation at the Midwest Clinic and the Texas Music Educators Association annual meeting. They also were invited to a two-week tour of Poland, where the band performed as the headline artist at four international jazz festivals (see inside front cover). They also won in the category of "Best Jazz" in the 2005 *Dallas Observer Music Awards*.

• Master's student **Ken Edwards** toured with Maynard Ferguson's Big Bop Nouveau and played with many current trumpet greats at Stratospheric, a 4-day tribute to Maynard Ferguson. • **Daniel Foose**, **Matt Blaize**, and **Joe Johnson** were finalists in the International Society of Bassists jazz competition where **Daniel Foose** won Third Prize. • **Hildegunn Gjedrem** was named Outstanding College Jazz Vocal Soloist by *DownBeat Magazine*. • **Carl Murr**'s composition *Chili Fish*, recorded on *Lab 2005* (One O'Clock Lab Band), won the coveted Sammy Nestico award for jazz composition. • **Brian Mulholland** has managed to combine being an A student with developing a virtuoso technique on the electric bass and being much in demand as a player.

JAZZ FACULTY



• **Rosana Eckert**'s debut CD, *At the End of the Day*, was a finalist for Best New Jazz Album in the 2006 Independent Music Awards and was listed on Belgium's 100 Top Albums in Jazz. Eckert performed with her quintet, along with UNT Jazz faculty **Lynn Seaton**, adjunct instructor **Mike Drake** and special guest trumpeter & UNT alumnus Marvin Stamm at the IAJE Conference in New York. Her vocal jazz ensemble arrangements have recently been published by Hal Leonard Corporation, with whom she is now a staff writer.

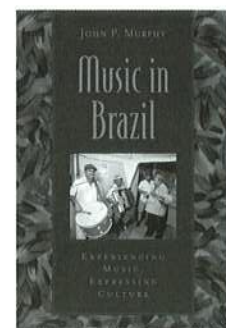
• **Fred Hamilton** released a DVD on Mel Bay Records entitled *The Jam*. His accompanying booklet, *Intuitive Improvisation: Release Your Inner Jam!*, was published separately. His play-along DVD recording (*Rhythm Section Workshop for Jazz Band Directors*) and series of books were released by Alfred Publishing Company. Mr. Hamilton also gave

College of Music News

performances and workshops at the 2006 International Association for Jazz Education in New York.

• **Stefan Karlsson**'s new CD, *Music Is Forever*, featuring the music of late pianist-composer Russ Freeman, has been reviewed in the *International Association for Jazz Education Journal*, *International Bass Society's Magazine*, *Allmusic.com*, and *Allaboutjazz.com*. He performed at the International Association for Jazz Education conference in New York City and gave master classes and concerts in Barcelona and Rotterdam. Two of Karlsson's original compositions were included in *The European Real Book*, published for international distribution in November 2005.

• **John Murphy** published the book *Music in Brazil: Experiencing Music, Expressing Culture* in January 2006. The book is part of the Oxford University Press Global Music Series, and is organized around four themes: unity, diversity, cosmopolitanism, and verbal artistry. Enhanced by vivid illustrations and guided listening activities, this book, described as a "captivating introduc-



NEIL SLATER SILVER ANNIVERSARY



Happy Anniversary, Neil!

In June 1981, it was announced that Neil Slater had been selected to take over the North Texas State University jazz program. In a notice in the "25 Years Ago" section in the *Denton Record-Chronicle*, an April surprise farewell concert for Leon Breeden was described, where Breeden was presented with a new piece of music written in his honor and played by the One O'Clock Lab Band. Besides directing Jazz Studies at UNT, and leading the One O'Clock Lab Band, Slater serves as Artistic Director of the North Texas at Addison Jazz Festival.

tion to the music of Brazil," is packaged with a 60-minute audio CD containing examples of the music discussed in the book, many of which are taken from his field recordings. (Murphy also maintains the Jazz Studies web page, which includes the details of the annual North Texas Jazz Festival at Addison.)

• **Paris Rutherford** wrote two feature arrangements for the One O'Clock Lab Band, including *Goodbye*, a vocal feature that was performed in Poland and *What Are You Doing the Rest of Your Life*, a feature for trumpet and band, performed on the One O'Clock fall concert. Rutherford also composed six vocal arrangements for Hal Leonard Music, Inc., including *Estate*, *Stella by Starlight*, *Detour Ahead*, *Yesterdays*, and the Duke Ellington classic *Come Sunday* to be published by G. Schirmer Music.

• **Jay Saunders** participated in 45 recording sessions and 165 live performances - at least 95% of the time in the lead (or principal) trumpet capacity. He also gave 10 clinics and/or served as an adjudicator at various jazz festivals around the country.

• **Lynn Seaton** was inducted into the Oklahoma Jazz Hall of Fame at an annual event honoring Oklahoma musicians for their significant contributions to the development of jazz. During the year, he gave numerous performances in the Dallas Metro area, Houston, Austin, New York, Michigan, Kentucky, Colorado, Louisiana, Oklahoma, and the Caribbean, as well as workshops and clinics in Denton, Austin and Kalamazoo, Michigan. Two CD recordings were released in his role as leader of the Lynn Seaton Trio: *Live!!!* and *The Lower Convergence Bass Trio*.

• **Ed Soph** published an article in *Percussive Notes*, the journal of the Percussive Arts Society and was the subject of an article in that journal. He continues to perform with the Marvin Stamm Quartet. Soph presented a master class attended by over 600 people at the Percussive Arts Society International Convention and has also released a CD, *Counter-Part*, with Stefan Karlsson.

KEYBOARD STUDIES

In the fall, six young Chinese winners of the 2005 China Youth Piano Competition performed both Western classical and Chinese compositions at the College of Music. • **Clinton Bray**, junior organ major and student of Lenora McCroskey, won the undergraduate division of this year's William Hall Pipe Organ Competition in San Antonio. • DMA student **Hooshik Hwang** performed in Cuba in January; the performance of Liszt's

North Texas Jazz Festival Addison



The annual **North Texas Jazz Festival in Addison**, a collaborative venture between the UNT Jazz Studies Division and the Town of Addison now in its 6th year, includes performances by top UNT ensembles, major jazz headliners, and outstanding school groups from across the United States. It is an invitational festival, and middle school, high school, community college and university groups submit an application and recording for consideration to participate each year. Each year the Division of Jazz Studies receives \$20,000 in scholarships from the Town of Addison for its participation.

Concerto No.1 was released commercially on the Angelok label. • **Sunghee Kim**, doctoral student of Jesse Eschbach, won first prize in the Fort Wayne National Organ Competition, competing against five other finalists from The Eastman School of Music, Indiana University, University of Kansas, Florida State University, and Oberlin. • DMA student **Scott Marosek** toured Israel in January 2005, with performances in Jerusalem and Tel Aviv and a national radio broadcast. • Another student of Eschbach's, **Daniel Stipe**, winner of the Region VII performance competition of the American Guild of Organists, performed at the 2006 National Convention of the American Guild of Organists in Chicago. • **Ji Eun Yum**, doctoral student of Gustavo Romero, was among the UNT Concerto Competition winners.

KEYBOARD FACULTY

Jesse Eschbach gave performances and master classes in Fort Wayne, Indiana; Columbus, Georgia, and co-directed the bi-annual Summer Institute for French Organ Studies 2005 meeting in Poitiers and Chaumont, France.

Fred Kern was a co-author of two volumes of the Hal Leonard Corporation's *Adult Piano Method* and four supplementary books of related arrangements ("Popular Hits" & "Christmas Favorites"). In addition, he gave two invited presentations at national meetings on piano pedagogy: the World Conference on Piano Pedagogy, in California, and the Music Teachers National Association Convention, in Texas.

Lenora McCroskey was the principal continuo player for a performance of Bach's *St. Matthew Passion* in Chicago, followed by the *St. John Passion* in Dallas. She also played for the Dallas Opera Ball in February. McCroskey gave a paper for the regional American Musicological Society meeting at Texas A&M and reviewed a textbook for republication for Oxford Press.

Pamela Mia Paul performed in many local and national venues; internationally she performed in Canada, Italy, England and China, and gave master classes in Venice, Vienna, and Shanghai. Paul's recording of the Robert Beaser *Piano Concerto* with Dennis Russell Davies and the American Composers Orchestra was re-released on the Phoenix label. (Paul has also had great success recruiting high-level international talent.)

Gustavo Romero gave several performances on NPR's "Performance Today," and received the WRR, Dallas award for the best chamber/solo concert of 2005. Romero also continued

PRODIGIOUS SCHUBERT, PRODIGIOUS ROMERO

By Harold Heiberg

The Austrian composer Franz Schubert (1797-1828) is perhaps best known as a creator of the art songs the Germans call *Lieder*; he wrote over 600, including "Ave Maria," "Serenade," and "Erlking." However, an astonishing amount of instrumental music also flowed from his pen during the barely seventeen years of his productivity, from his fourteenth year until his untimely death at 31. Choral and operatic, chamber and symphonic works poured forth as the young genius developed out of a meager musical background his own mode of expressiveness. His skill in creating keyboard accompaniments for his songs spilled over into works of increasing complexity for the piano, both solo and ensemble.

Many of these works were performed in a series of seven evenings in the fall semester 2005 at the UNT College of Music by Associate Professor Gustavo Romero, with the help of guest artists and colleagues. Romero, hailed by *The Washington Post* as "a pianist of genius," was already especially noted for extended series of recitals devoted to the music of a single composer when he came to the UNT College of Music from the faculty of the University of Illinois/Champaign. Prior to the 2005 fall series, Romero performed in his first year the complete 32 sonatas of Beethoven, then in the next two seasons surveyed the solo and four-hand works of Mozart. Romero in his re-creative way also performs prodigious feats, not only of programming and memorization, but also of interpretive insight, musicianship and pianistic brilliance. That he devotes time, energy and love, above and beyond the demands of an external performing career and the obligations of teacher to students, to sharing with the community the experience of great music has earned for artist Gustavo Romero the gratitude of his music-loving listeners. (*In 2006, Gustavo Romero continues his exploration of great 18th and 19th century composers with a series of concerts featuring the piano-related works of Robert Schumann.*)

Harold Heiberg retired from the College of Music in 2004 after a distinguished 33-year career at UNT. He is the most energetic 80-something we know and continues to be a very welcome presence at the College, both in the halls of the music building and at many of our concerts!

his multi-year series of explorations of the piano music of great late 18th and early 19th century composers (see sidebar).

Vladimir Viardo appeared in performances at UNT. In February, he soloed in Rachmaninoff's *Piano Concerto No. 3* with the UNT Symphony Orchestra, and in April explored the music of Karamanov, Medtner and Brahms in a solo recital. (This performance was preceded by the unveiling of a life-sized oil painting of UNT College of Music supporters Margot and Bill Winspear.) Viardo was also mentioned in a *Dallas Morning News* story about the careers of Van Cliburn award winners in the years after their awards were presented. Viardo was the 1973 gold medal recipient.



Adam Wodnicki served as co-director and faculty of a 2-week workshop in Bulgaria, and soloed with orchestras and in recital in Italy, Austria, Poland, England, Portugal and China (2-week tour), often to rave reviews. In a review of his solo

recital in Krakow, Poland (organized by the Paderewski Foundation), the writer noted: "The artist so magnificently paces the narration and so wonderfully builds the dramatic form of the pieces that one listens intently, not wanting to miss a single note. Adam Wodnicki's pianism equals a complete technique, great musical sensitivity and interesting personality."

MUSIC EDUCATION

• **Sibel Karakelle** received a \$15,000 research grant from the National Research Institute of Turkey. • **Jeremy Polk** presented at a TMEA Conference. • **Joseph Sullivan** won the award as the UNT Outstanding Teaching Fellow. • Doctoral student **Ray Wheeler** gave a presentation at the New Directions Conference held at Michigan State University. He also accepted a teaching position at the University of Cincinnati. • CBS 11-TV, as part of a feature on the UNT early childhood music class, filmed the class in action and conducted interviews with participating parents as well as program director **Warren Henry**. • The Music Education Lecture Series continued with speakers from the University of Michigan (Jerry Blackstone), Ball State University (Tim Lautzenheiser), UT-Austin (Robert Duke) and Temple University (Robert Stroker).

MUSIC EDUCATION FACULTY

• **Donna Emmanuel** had two chapters on music education in urban schools published in a book entitled *Teaching Music in the Urban Classroom, Vol. 1*, as well as an article published in the *International Journal of Music Education*. She also gave presentations for the Society of Music Teacher Education at The U. of North Carolina, a symposium on the Sociology of Music Education at The U. of Massachusetts and for the College Music Society in Quebec, Canada.

In Fall, 2005, Dr. Debbie Rohwer organized a New Horizons Senior Band exchange concert of 100 senior citizen musicians from 3 bands in Texas and Oklahoma that attracted 450 audience members. Professor Eugene Corporon served as guest conductor.

• **Hildegard Froehlich**, Professor Emerita and adjunct faculty member, has had a busy year. She gave the keynote address for the annual colloquium of the MayDayGroup, an international group of music educators interested in innovation in music education, held in Vancouver, Canada, and presided over the 7th biennial conference of the *Research Alliance of Institutions for Music Education* (RAIME). Froehlich also gave a workshop on music education and sociology at the U. of Maryland, and a paper at the 4th sociology of music education symposium in Massachusetts. Her upcoming book entitled *Sociology for Music Teachers: Perspectives for Practice* is scheduled for release by Prentice-Hall in fall 2006. In a special honor, she was invited to give the commencement address at the May 2006 College of Music graduation ceremonies.

• **Warren Henry** authored a chapter in the recently published book, *The Development and Practical Application of Music Learning Theory*. He presented a paper in N. Carolina at the national conference for the Society of Music Teacher Educators, and also was part of a panel discussion at the 2005 National Association of Schools of Music conference held in Boston. Henry spent time in Hungary working to establish a partnership between the College of Music and the Kodály Training Institute in Kecskemét.

• **Karrell Johnson**, director of the UNT String Project, made seven presentations at national conventions and state education conventions. In addition to co-authoring a book entitled *Playing and Teaching the Viola*, Johnson served as judge and guest clinician in a large number of regional and state high school and middle school orchestra festivals and contests.

• **Alan McClung** has had a textbook accepted for publication with GIA Publications, as well as a number of refereed papers for various publications. He made presentations at TMEA (Texas) and VMEA (Virginia) and conducted nine concerts, including one Honor Choir in Virginia. McClung was appointed to a chairmanship position in the Southwest American Choral Directors Association.

• **Debbie Rohwer** had five research studies and a book chapter published this year on the topic of adult music learning. In addition, she was a Leadership Texas scholarship recipient for UNT, and organized an exchange concert of 100 senior citizen musicians from three bands in Texas and Oklahoma that attracted a large audience. Rohwer also has been asked to serve as guest co-editor for the next issue of the *International Journal of Community Music*.

• **Don Taylor** presented a poster and two sessions at the 2006 TMEA conference on topics relating to the Orff method. Taylor also presented sessions at the national American Orff-Schulwerk Association conference, the national MENC conference, the Janáček Academie, and the 9th International Conference on Music Perception and Cognition in Bologna, Italy.

VOCAL STUDIES

• **Sarah Nelson Craft** sang the title role in Gluck's *Orfeo* at the Brevard Music Center's studio production. • **Sarah Abigail Griffiths** sang the role of Philistine Woman in the spring performances of *Samson*. • **Sibyl Kirkpatrick-McKee** performed in the Crittenden Opera Workshop scenes programs in Washington, D.C. • **Lynne Rutherford** sang the role of Despina in Mozart's *Così fan tutte* with the Symphonic Workshop in Bulgaria. (All are students of Lynn Eustis.) • **Casey Finnigan** won the National Federation of Music Clubs Scholarship to attend Opera in the Ozarks (one such scholarship is awarded nationally per year). • **Justin Lott** was one of seven semi-finalists and the youngest participant in the Tulsa Rotary Club Crescendo Awards Competition, Vocal Division. • **Catherine Martin** received a scholarship from the

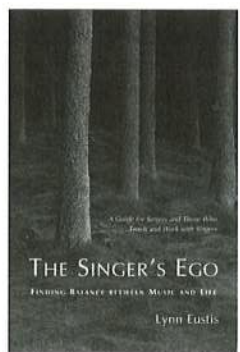
Brevard Music Center and sang a role in their production of *Rigoletto*. • **John Proft** was chosen in a national competition to participate in the Ton Koopman Workshop, Weill Music Institute at Carnegie Hall, NYC. • **Allen Stowe** participated in the 2006 Seagle Fine Arts Colony. (All are students of Linda Di Fiore.) • Two students of Richard Croft, **Rebecca Beasley** and **Jessica Heuser**, also sang important roles in *Samson*.

VOICE FACULTY

• **Stephen Austin** continues his "Provenance" column in the *Journal of Singing*.

• **Richard Croft**, a recent addition to the voice faculty, sang the role of Don Ottavio in Mozart's *Don Giovanni* with the Metropolitan Opera in New York. He also sang the title role in Mozart's *Mitridate, Re di Ponto* with the Salzburg Festival in Austria, as well as the title role in Handel's oratorio *Samson*, under the direction of Dallas Opera music director Graeme Jenkins.

• **Linda Di Fiore** was named a Regents Professor by the University, and was also awarded the President's Council Teaching Award. She presented master classes at the Eastman School of Music; University of British Columbia; Opera in the Ozarks; University of South Dakota; Texas A&M; Casalmaggiore, Italy; & Wilfred Laurier University in Waterloo, Ontario. In addition, she performed with the DaPonte String Quartet in Newcastle, New Brunswick; in South Dakota with colleague Dr. **Elvia Puccinelli**; and in Italy (Casalmaggiore International Chamber Music Festival).



• **Lynn Eustis** saw the publication of her book *The Singer's Ego: Finding Balance between Music and Life* by GIA Publications. She also served as guest soloist in residence at Chichester Cathedral and Windsor Castle in England, and sang the role of Damon in

Handel's *Acis and Galatea* with the Crested Butte MoUNTain Music Festival. Her article, "Letting Your Light Shine: Church Singers and Humility," appears in the current issue of *GIA Quarterly*.

• **Elvia Puccinelli** taught at the OperaWorks program in California, as well as at The American Institute of Musical Studies in Graz, Austria.



• **Jeffrey Snider** placed second in the first ever Chester Ludgin American Verdi Baritone Competition, held in New York City. He also sang the role of Gideon March in Mark Adamo's *Little Women* with Fort Worth Opera and King Melchior in Menotti's *Amahl and the Night Visitors* with The Living Opera and Richardson Symphony Orchestra, as well as the role of Manoa in the collaborative performance of the Handel oratorio, *Samson*. With the Richardson Symphony Orchestra, he performed Mahler's *Kindertotenlieder* and the baritone solo in Walton's *Belshazzar's Feast*.

COLLEGE OF MUSIC CENTERS

Center for Chamber Music Studies
George Papich, director

The work of the Center comes to fruition each semester with a Winspear Hall concert that includes all four core Center groups—a woodwind quintet, a brass quintet, a string quartet and a piano trio. • Center for Chamber Music Study groups appeared by invitation in the Czech Republic, Finland, Mexico and Canada. • The Black Pearl Trio and other groups were invited to perform at the prestigious Plowman, Coleman and Fischeff Competitions. • On the service end, Center groups have played benefit concerts for the Lewisville Lake Symphony Orchestra student competition and are in great demand by the UNT upper administration to provide performances for special events.

Center for Experimental Music and Intermedia
Andrew May, Director
(See pages 9-10 in Composition section)

Center for Schenkerian Studies
Timothy Jackson, director; Stephen Slottow, co-director

The Center for Schenkerian Studies organized and co-hosted two residencies by prominent music theorists and published the long-anticipated inaugural issue of the *Journal of Schenkerian Studies*. During the first residency, in 2005, Allen Forte and his wife, pianist Madeleine Forte, gave a series of classroom presentations, lectures, and recitals. • In 2006, the second residency featured Charles and Marian Burkhart. Charles, one of the most highly esteemed Schenkerian theorists and editor of the well-known *Anthology for Music Analysis*, delivered a lecture for the

Music History, Theory and Ethnomusicology Division, gave presentations in three classes, and delivered the keynote address for the annual meeting of the Texas Society for Music Theory, which the Center helped to organize and host. Charles' wife, Marian Burkhart, also spoke in classes in the College of Music and the Theatre Department.

Texas Center for Music & Medicine
Kris Chesky, director

Dr. Chesky took a variety of roles in key musician health events, including the eleventh European Congress on Musicians' Medicine & the Second International Congress on Musicians' Medicine in Barcelona and the Reflective Conservatory Conference in London. Events in North America included the Twenty-third Annual Symposium of Medical Problems of Musicians, the Sixtieth MENC National Biennial In-service Conference, the 2006 MTNA National Conference and the Musician Wellness Symposium. • UNT now hosts the primary website for the Performing Arts Medicine Association (PAMA)—the world leader for performing arts medicine. • With \$40,000 in funding from the Swedish government, the TCMM initiated a Post-Doctoral Fellowship program in music medicine, and its first two participants are nearing graduation. • The first formal piano recital on our 15/16 keyboard was performed by DMA student Eri Yoshimura. • Center research areas this year have included epidemiologic study of guitarists, biomechanics related to flute, violin and viola performance, and upper-extremity musculoskeletal problems of piano players. • A new undergraduate core wellness course was developed by Dr. Chesky and approved for fall 2006.

The College of Music at **Home**

Guests from around the world and the nation also paid visits to UNT to perform alongside College of Music students in a variety of divisions within the college. This tradition provides one of the most powerful musical experiences for students at UNT as they are inspired and challenged by these guests.



Jazz Great
Bill Hollman



Nathan Gunn & Richard Croft in Recital

February 2006 saw a unique joint recital at the College of Music by two luminaries of the opera world - Richard Croft, our new faculty tenor, and Nathan Gunn, the celebrated young baritone and winner of the first ever Beverly Sills Artist Award for American Singers.



Cliburn winner
Sa Chen



Composer
Phillipe Manoury



Soprano
Ellen Hargis

Chinese Instruments

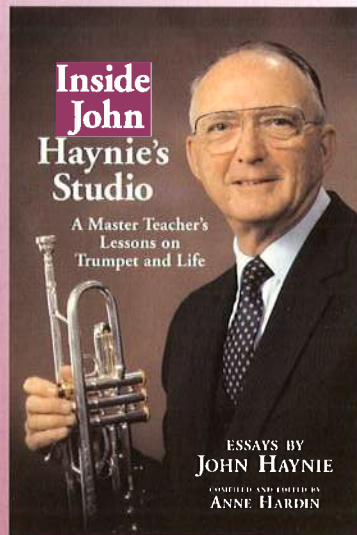
Mr. Chenghua Sun and Ms. Ai-Yue Ding of the Chinese Music Society of Dallas donated an important collection of 21 Chinese instruments, including stringed instruments such as the erhu, and percussion instruments such as the yang qin to the College of Music in February 2006. In a special recital and reception in recognition of the gift, Mr. Sun was named Honorary Advisor of Chinese Music at the College.

Dignitaries gathered at the gift celebration concert. From left to right: Wang Jun (Cultural Consul, Houston Chinese Consulate), Ms. Lu Yongjiu (wife of Mr. Zhao Haisheng, Chinese Cultural Office head), Ai-Yue Ding, UNT President Norval Pohl, Dr. Chenghua Sun, College of Music Dean James C. Scott, Joanne Hunhsiang Chen, Barbara Hustis Sudweeks, Jeffrey Weng.



Fifty - Six years of Trumpet Tradition at the University of North Texas

Reflections by John Haynie



Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life, a 304-page collection of 64 essays written by John Haynie, and compiled and edited by Anne Hardin, was released by the University of North Texas Press in February 2007. The publication, which includes 44 photographs, was celebrated at a reception at the TMEA Convention in February '07.

Years ago I told many of my students that someday I would put on paper what I taught and how I taught. The how part included the opportunity for all my students to participate in telling me what they learned and used in their playing and teaching.

I had been writing little lessons, musings, and finally they became essays in the book *Inside John Haynie's Studio*. I decided to match my thoughts with the learning experiences of my students. Thanks to

Melvin Gordy who helped in sending my message along to all my students we could find, and Anne Hardin's imagination and editorial skills, my students now have the book that I promised and there is nothing like it. The students' quotes on the left side have become "the other side of the stand." The "Haynisms" always begin on the right side. When a quote came from a student for which I had not yet written about his/her favorite remembrance, I created one by digging deeply to remember each student and the circumstances of his/her problems.

It would not be possible to duplicate every student's lessons because everyone did not have the same challenges, but now you will have insight into everyone's lessons as you read your fellow students' reactions to what they learned. As you read the book it will open up a vast amount of information. For instance there are some things that no one could escape such as scales. Everyone took the same scale exam; however, how I prepared each of

you technically and emotionally for the scale exam was different.

In these essays I do not try to impress anyone with how much technical information I have; nor am I trying to prove myself correct in every phase of trumpet playing. It was not the technical information that improved your playing. It was the common sense approach and how science relates to you. In the book rather than me doing all the talking I have conversations with my metronome.

It talked to me. I even took breathing lessons from cows.

It is a different book than any you have seen. The book is yours and I will be forever grateful for having you as my students. I hope you will have the desire to read it over and over. I also hope you will buy several books to give away. In so doing you will be thanking me for the opportunities you had as a student at North Texas. Every penny of my royalties

automatically goes to the John Haynie Endowment for Trumpet Projects.

(John James Haynie came to UNT in 1950 as a temporary instructor of brass instruments. By the time of his retirement in 1985, the trumpet area had expanded dramatically. Haynie was renowned as "one of the most influential trumpet teachers of the 20th century" and "one of the greatest trumpet teachers in history" and UNT was known internationally as "the place to be" for first-rate trumpet instruction. For more information about Haynie's career, go to: <http://www.music.unt.edu/trumpet/hayniebio.html>.)



Left to right: Cindy Thompson (Carrell), Frank G. Campos, John Haynie

Ronald Romm
Founding & former member, Canadian Brass
Professor of Trumpet, University of Illinois

This wonderful collection of essays is a treasure of insight into the mind and heart of one of our great American performers and teachers. If the Arban book is the trumpet player's "Bible", then I'd have to say that INSIDE JOHN HAYNIE'S STUDIO is the trumpet teacher's "Bible".

Trumpets at UNT Today

John James Haynie

When one thinks of trumpet at the University of North Texas thoughts of John Haynie quickly come to mind. His accomplishments as teacher, performer and now essayist are the stuff of legend. The vast number of students who passed through UNT during his watch can be found teaching, performing and pursuing other disciplines around the globe.

From time to time JJH will visit us in our daily activities. Sometimes he comes to listen, perhaps to a guest artist, a concert or a student or faculty recital, and sometimes he comes to teach. His clinics and master classes aren't merely teaching; they are events. Our youngest students may not have met him when they first arrived, but they have heard the stories. They know the reputation. The ovation that greets him stirs the soul. Students and faculty alike know we are in the presence of greatness. He can, in the space of minutes, transform a young student's merely correct playing into art.

To watch and hear this man touches the heart and mind. He challenges each of us every day to pursue greatness. It is the only way he knows. Thanks to him, the future looks brighter than ever.

Keith Johnson

Trumpet Faculty News



Keith Johnson performed at the International Baroque Trumpet Workshop in Sillico, Italy and was principal trumpet with the Orchestra of the New Hampshire Music Festival. He was a judge for the Baroque Trumpet Competition at the 2006 National Trumpet Competition and presented a trumpet clinic at San Jose State University, California.



John Holt recorded three trumpet concertos with the Slovakia Radio Symphony Orchestra under the direction of Kirk Trevor released on the Crystal Records label in 2006. For the second year, in 2006, he offered an orchestral trumpet class at the MoUNTain Music Institute in Crested Butte, Colorado.

Trumpet News

Recent Trumpet Graduate Hirings

- Kathryn James Adduci** - San Jose State University, San Jose, CA
- Phillip Johnson** - US Army Field Band, Washington, DC
- Adam Lambert** - Chadron State College, Chadron, NE
- Rachel Rodriguez** - Washburn University, Topeka, KS
- Michael Rossi** - Southwest Oregon Community College, Coos Bay, OR
- Eric Swisher** - Murray State University, Murray, KY
- Ray Vasquez** - Auburn University, Auburn, AL
- John Wacker** - Western State College, Gunnison, CO
- Larry Wells** - Methodist College, Fayetteville, NC
- Ward Yager** - US Army Field Band, Washington, DC



Nicholas Althouse, Nicholas Harvey and Jason Dovel won first prize at the National Trumpet Competition, Baroque Ensemble Division. They are all students of Keith Johnson.

Kathryn James Adduci won first prize at the National Trumpet Competition in the Baroque Solo Division.

LIVING OPERA

By Christie A. Wood, BME '78
Owner/Artist, Art Glass Ensembles

Living Glass



MY ODYSSEY

"The World's Greatest Operas Interpreted in Stained Glass" Project came about, like most good things in life, quite unexpectedly and in a round-about manner. I am a UNT grad (BM '78), and for a number of years my husband (a UNT grad in cello performance) and I lived in the Philly area. While I was there I took up stained glass as a hobby, and it soon became apparent that I was meant to do stained glass as a living, so I quit the computer business and founded Art Glass Ensembles.

We moved back "home" to Denton in 2001, and I set up my stained glass studio downtown, just off the Square, and did mostly residential work. One day in 2002 a young man walked into my studio, asking if I did any hot glass work. That is how I met Tim King, facilities manager for the UNT Murchison Performing Arts Center. He needed a replacement glass wall sconce and although I was unable to help him, I was able to point him in the right direction. He casually mentioned he would keep me in mind for any future work. Right. How often do people who say that to you actually follow through?

THE PROJECT

Tim King is not like other people. This dynamic young man had a great idea on how to solve multiple problems with one innovative solution: the Lyric Theater's mood lighting was rather boring, and Tim was looking to replace the metal light dischargers with something more in keeping with the theater's function, opera! The other, perhaps bigger problem the College of Music faced: how to raise funds for opera scholarships? Tim came up with a brilliant solution to both problems—replace the metal plates with stained glass panels depicting the world's greatest operas, and have donors sponsor individual panels. I worked up a cost estimate, a list of 75 operas that might be used and a sample stained glass panel based on *Carmen*. We presented the materials to a committee and the project was enthusiastically approved! Now we are into full production of stained glass panels for the Lyric. The second panel was *Tosca* and was donated by my own parents, Clarence and Mary Wood, both UNT music alumni, in memory of my brother, Standley Wood, also a UNT music student, and a big fan of operas.

PRODUCING THE PANELS

Each panel must be exactly 17 1/2" wide x 8" high, and must have a 1/2" hole in the middle, allowing the panels to be mounted on the lighting fixtures. This creates a visual division that suggests two key design elements on either side. Each panel is made out of opaque or clear glass which has been acid-etched so that the light bulbs behind the stained glass are not too apparent. Director of Development Elida Tamez sends me an email requesting a panel, and gives me the name of the opera selected by the donor. From there I do research on the opera's story and images, using the Internet or old opera posters as jumping-off points. I look for iconographic images which tell the story, or recall to mind seminal parts of the plot. Since each panel is small, I can't put too much detail into the design without losing visual impact.

All these panels are created using the Tiffany lampshade technique of copper foiling. Some panels require just glass, such as *Carmen* or *Tosca*, and some require traditional glass painting (just like we use for painting the faces of the saints for church windows), to achieve detail. Take a look at *Turandot* or *Samson and Delilah* for examples of the glass paint.

Technically, I start with an image and draw it into a special computer program for stained glass. Once I have created the design, a very faithful approximation of the finished panel, I email it to Ms. Tamez. She consults with the patron for approval, and then I start selecting the glass, cutting it, and building the panel. The completed panels are photographed and uploaded onto my website, and then Tim King picks up the completed panel. Voila—the cycle from inception to installation!

To see all of the current panels, go to:
www.artglassensembles.com/UNTLyric.htm

If you would like to sponsor a panel, contact:
Elida Tamez at 940-565-2243.

ALUMNI NEWS

50's

Betty Hood (BM '50) was recently honored by Music Teachers National Association as an MTNA Foundation Fellow at the MTNA National Conference in Austin, Texas. Hood is a Nationally Certified Teacher of Music, and a member of the Amarillo Music Teachers Association, Texas Music Teachers Association, MTNA (50-year member), Sigma Alpha Iota and Pi Kappa Lambda. She has served in all offices of the Amarillo MTA and many offices of the Texas MTA. Hood was named Amarillo MTA Teacher of the Year in 1983 and 2002-2003.



R. Dale Olson (BM '56) gave a lecture entitled "The Equilibrium Concept of Trumpet Performance" at the 2006 International

Trumpet Guild conference. The lecture described a concept he has developed over a period of 30 years, but was first presented in detail at the conference. Dale discussed the ideal balance that must exist between all of the physical components of trumpet performance, including interoral air pressure, facial tension, embouchure-mouthpiece force, and movement within the oral cavity.



William Woodruff (BM '56), who began his career in musical theatre and went on to be a "young artist" at the Metropolitan Opera, continues to teach on the faculty of the Brook College of Music (CUNY). He was previously on

the voice and opera faculties of the U. of South Florida, SMU, Northwestern University and UNT. Currently, he serves not only as Director of the International Institute of Vocal Arts in Chiari, Italy, but is on the faculty and advisory board of the Israel Vocal Arts Institute and is the American representative for the international Institute of Opera and Poetry established by UNESCO. Woodruff lives in New York City.



Melvin Gordy (BA '59) reports that he along with other College of Music alumni attended the 2006 UNT Awards Banquet, where his friend, Bob Mor-

gan, was to be honored. They all had a great visit with Professor John Haynie, Professor Bob Rogers, and a few other friends from UNT College of Music days.

Woody Schober (BM '59), who retired in 2000 after 30 years spent as the Irving school district's director of fine arts, was featured in March 2006 in an article in the *Dallas Morning News* that described his work with the Silver-tones, a choral group for senior citizens. The pastor of the church where he also directs choirs describes him as an "Irving institution." Schober is also a founder and director of the Texas Boys Choir.

60's

Wayne E. Cook (BM '62) reports that he has been a Professor Emeritus since 1999 from the University of Wisconsin-Milwaukee, having retired after 35 years of teaching trumpet and professional performance. He received a M.S. in Music Education in 1964 from the University of Illinois and did DMA postgraduate work at the Eastman School of Music. During those years at UW-Milwaukee, Cook also held positions as Associate Dean of the School of Fine Arts, Chairperson of the Department of Music, and Director of Graduate Studies in Music. As a performer, he was Principal Trumpet with the Skylight Comic Opera, Music under the Stars, the Milwaukee Ballet Orchestra, the Florentine Opera Orchestra, and the Festival City Symphony. His work as a soloist and freelance artist has taken him to concert stages in twenty-six countries on four continents. In 2002, Cook joined the trumpet faculty at the Wisconsin Conservatory of Music (Milwaukee) and currently teaches a studio of fifteen trumpet students. As a hobby, he enjoys being an individual investor in stocks, bonds, and mutual funds—especially if the market is going up. He and his wife, Marlene, have three daughters and two grandchildren. He was a student of John Haynie at UNT.



Robert Morgan (BM '63, MM '65) was the featured speaker at the 2006 UNT Honors Day celebration in April. His speech was titled "Learning is Everywhere." A former trumpet and

trombone player in the One O'Clock Lab Band, and acclaimed jazz educator, Morgan was also selected as the recipient of the 2006 Green Glory Award, presented to individuals whose "assistance to UNT has enabled the university to provide a margin to excellence in its endeavors." Bob, who lives in Houston, is founding president of the Gulf Coast chapter of the North Texas Exes.

Marilyn Umphrey (BM '67), who responded to our call for "teachers of the year," retired in 2005 to spend more time with her grandchildren. She continues to keep up on the cello, playing in the Conroe Symphony, an all-volunteer orchestra. Marilyn was married to Bill Anderson (BME '66), who died in 1986 (after a career as a very successful band and orchestra teacher). After graduation, she taught for 2 years, then stayed home with children for 25 years, but returned to the classroom after Bill's death, winning multiple awards for her middle school teaching. She reports to being very proud that my oldest son, David Anderson, is an orchestra teacher (violinist and percussionist) following in her footsteps, and those of his grandfather and father.



Don Campbell (BM '68) was recognized in June 2006 by the Phi Mu Alpha Sinfonia Fraternity of America as one of seven in the first class of recipients of the Signature Sinfonian, an award that recognizes excel-

lence in professional or service work. Author of the well-known *The Mozart Effect*, he has recently published another book, entitled *The Harmony of Health*.

Shirley Grubbs Latham (BM '68, MM '71) celebrated her 30th anniversary as organist of First Presbyterian Church of Richardson, TX by giving a solo recital in August 2005. The Sanctuary Choir of the church commissioned a special piece by English composer Paul Ledington Wright for the occasion. Ms. Latham and her husband Bill Latham (BS '69) live in Richardson and are active volunteers for the Richardson Symphony Orchestra.



Gary Barrow (BM '69) reminisces that coming out of Irving High School, he was able on several occasions to visit North Texas and see the trumpet work of John Haynie, and was thrilled upon his high school graduation to be offered a modest music scholarship that was sufficient to get him started on the

"exciting journey." While at UNT, he performed in the band with McAdow, the brass choir under Leon Brown, and occasionally with George Morey's symphony orchestra. After studying briefly at the University of Illinois, he played in the U.S. Army Band in Washington, D.C. from 1970-73 with fellow UNT alums Larry Hodglin, Bob Ferguson, and Rusty Gloyd. He taught at the University of Southern Colorado and at Arkansas Tech University, where he has remained for twenty-three years. In working on a Ph.D. here, Barrow continued his strong Haynie connection in his dissertation on the teaching of Col. Earl D. Irons, who had been a Haynie mentor many years before. (Gary's e-mail address is: gary.barrow@mail.atu.edu.)



Marvin Stamm (BM '61), who lives in Westchester, NY, was featured this spring in an extensive

article in the Westchester County section of the May 21st *New York Times* that describes how he became "the most famous unknown trumpet player in America." His work as a studio musician led him to work with the likes of Paul McCartney, James Brown, Carly Simon and John Denver. He is currently frequently on the road performing with a variety of small groups, including a quartet that features the College of Music's own Ed Soph.

70's



Robert Blocker (MM '70; DMA '72), former UNT College of Music dean, has returned to Yale University as dean of the School of Music after a brief sojourn as provost and vice president for academic affairs at Southern Methodist University. In a resignation letter to the

SMU community, Blocker stated that his duties there too often conflicted with his dominant passion—music. (A performance major while at UNT, he is also an accomplished pianist.) Blocker was chosen to return to Yale School of Music at the conclusion of a year-long search for a successor, in part because of his previous success at fundraising, including his work in attracting the \$100 million gift that the school received in fall 2005, a gift which allows the school to waive tuition for all students.

Robert Brooks (BA '72) works as a software engineer for Tekelec and lives in the Dallas-Fort Worth area. He recently connected with

Joseph Klein of the composition faculty and with his former classmate, Richard Faulk, in a walk down memory lane.

Art Osborne (BM '72) In early 2006, in an article entitled "Adventures with Mr. Bandman," the *Dallas Morning News* highlighted Art's children's television show, one whose mission is to inspire children to become involved with music. The show, now in four major markets (Houston, Austin, Ft. Worth and Dallas), goes directly into the schools through their school district TV networks and also into the general population through the district's cable access channels. Art reports that after he graduated from UNT, he gained valuable life experiences in children's television by working with Bob Keeshan, known to the world as Captain Kangaroo.

Charlotte (BM '73) & Gary (MM '75) Mizener sent their greetings to retired College of Music professor Dr. David McGuire. Charlotte reports that she's in her 2nd year of teaching music education at Lamar University after spending 13 years at UT-Pan American in Edinburg.

In September 2005, **Richard Faulk (BA '74)** described his compositional activities and those of another UNT classmate. "...I am deep in the blood fever on a new Good Friday piece for baritone solo and chamber orchestra based on excerpts from Psalms 16 and 22. My old UNT A Cappella Choir friend Vernon Hartman agreed to sing the premiere... Vernon is an extraordinary musician who has enjoyed a long career as a baritone with the Metropolitan Opera and various other companies. He now produces and directs operas with companies all over the US, and has his own company that handles singers, etc. for staffing productions. Note: *Cindy McTee reports that Faulk's "The Passion According to King David" received its world premiere on April 14, 2006 at the Good Friday Tenebrae Service at First Presbyterian Church in Houston. The new work was performed by members of the Houston Symphony and Metropolitan Opera baritone Vernon Hartman, under the baton of John Yarrington. Those in attendance described the work as deeply moving, beautifully crafted, and a composition that opened both hearts and minds.*

Betsy Cook Weber (BM '74) is currently an Associate Professor and Director of Undergraduate Choral Studies at the University of Houston Moores School of Music. She served for seven years as the Assistant and, later, Associate, Director of the Houston Symphony Chorus and is active internationally as a conductor, clinician and adjudicator.

Sparky Koerner (MM '76) is a long-time faculty member at the College of the Mainland near Galveston, where he directs the award-winning COM Jazz Ensemble, a group that has played for Doc Severinsen, Diane Schuur,



Marvin Stamm, Bob Watson, Rich Matteson, Dr. Bill Lee, Kim Richmond, Clay Jenkins, Bruce Foreman, Mike Steinel and Tony Campise (to name a few). Sparky is the current Texas Music Educators Association All State Jazz Ensemble Audition

Chairman, and was recently named to *Who's Who Among American Teachers*. While at UNT, he studied trumpet with Leonard Candelaria, John Haynie and Don Jacoby. Sparky lives in Texas City with his wife Chris and their three children, Aaron, Heather and Chad. skoerner@com.edu



THE LIFE AND LEGEND OF GERBERT OF AURILLAC THE ORGANBUILDER WHO BECAME POPE SYLVESTER II BY ANNA MARIE FLUSCHE

A chance encounter with a book at the UNT Music Library led Dr. **Anna Marie Flusche, O.P. (MM '78)** to a lifelong study of organ builders who were priests and religious. Her most recent endeavor is the book *The Life and Legend of Gerbert*

of Aurillac: The Organbuilder Who Became Pope Sylvester II (The Edwin Mellen Press, 2005). At UNT, she studied organ with Donald Willing, and in 1995 became the first person to receive the degree of Doctorate of Musical Arts in Organ Performance from Rice University's Shepherd School of Music. Her UNT master's thesis, on the Jesuit organbuilder Willem Hermans, was published in *The Organ Yearbook* in 1981. At the Cavaillé-Coll Conference organized by Jesse Eschbach at UNT in 1999, she presented a paper on the Cavaillé-Coll family of organbuilders, the first of whom was the Dominican lay brother Joseph Cavaillé. Cecil Adkins, Professor Emeritus of the UNT College of Music, has reviewed *The Life and Legend of Gerbert*: "The author has produced a superb document, which not only pulls together the numerous scholarly and political achievements of Gerbert, but fills in many gaps in our knowledge of his musical works..."

After 24 years of directing award-winning bands at MacArthur High School in Irving, UNT grad **Will James (BM '78)** directed his last performance in May 2006. Mr. James will go on to work as a choir director at First Baptist Church of Irving.

Robert Mann (DMA '78) has moved to Denton after his retirement from Stephen F. Austin University.

80's

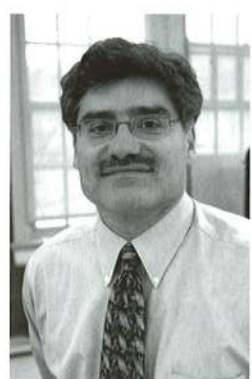
Myron Martin (BM '80) is Executive Director of the Las Vegas Performing Arts Center Foundation, which is in the process of developing the Smith Center for the Performing Arts in downtown Las Vegas.

Kevin Criblez (BM '85) has recently accepted the position of District Sales Manager for Jupiter Band Instruments, Inc.; his territory is Texas, Arkansas, Oklahoma and northern Louisiana.



In a communication with *Counterpoint*, **David Love (BM '85)** notes that fifteen years ago he launched the innovative *Heads Up International* record label, whose focus is contemporary and traditional jazz as

well as world music. Before coming to UNT, he had an active career as a performer (trumpet), band leader, composer, arranger and booking agent, and once a student in the College of Music, he formed a jazz group called Heads Up which toured extensively. He was also a two-time recipient of the Dallas Jazz Society's Louis Hubert Memorial Scholarship. During the course of his career he has worked with and/or recorded with many notables, such as Patti LaBelle and Ladysmith Black Mambazo.



Isidore Rudnick (BM '86, MM '92) has joined the School for Creative & Performing Arts (a public high school) in Cincinnati, Ohio as Artistic Director. A composer and jazz musician, Dr. Rudnick served as Music Department Coordinator at the University of Maine

at Augusta, Director of Instrumental Music at Yakima Valley Community College (Washington), Director of the International Summer Jazz School (Warsaw, Poland) and Visiting Lecturer in Music at the Krakow Academy of Music in Krakow, Poland. He is the recipient of two national teaching awards and his recent multimedia work entitled *Collages*, written for dance troupe, chamber jazz orchestra, and painted murals received its world premiere in Washington State, receiving wide critical and popular acclaim. He currently lives in Cincinnati with his wife, Shelly, and their two young sons, Nathan and Joshua.

90's

Jeff Coffin (BM '90) saxophonist, composer, and member of the Grammy-winning Bela Fleck & the Flecktones since 1997, has a new solo album entitled *Bloom*. The album is officially credited to the Jeff Coffin "Mu'tet," a word Coffin created from the word "mutation" to describe his ever-shifting cadre of co-conspirators. He also took all package artwork photos for the album. With the Flecktones, Coffin has worked with such diverse artists as The Dave Matthews Band, Branford Marsalis, Garth Brooks, Kirk Whalum, Phish, Mike Clark, Prescription Trio, Michael McDonald, Van Morrison, J.D. Souther, the Wailers and many others. www.jeffcoffin.com

Luellyn (BM '91) & Joe (BM '87) Dollard were featured in a United States Navy Band publication in December 2005. While both were students at the same time at the College of Music, it wasn't until later that they connected while in the US Navy Band. At the time of the publication, they were continuing in the Navy's premier musical organization, had one son (Johnny Danger Dollard!), and were expecting their second child.

Tracy Kash Thomas (BM '91) reports that while her degree is in vocal performance, she was active in jazz singing while at UNT, and now has an active performing career in Detroit, where she released her 2nd CD, entitled *There and Back Again*, and was nominated in 2004 and 2006 for Outstanding Jazz Vocalist by the Detroit Music Awards. In 2003, she was invited to join Ian Anderson (of Jethro Tull fame) for a flute duet in a Detroit performance. www.tracykash.com

Kevin M. Walczyk (MM '91; DMA '94) [See below]



Robert Frank (MM '88, DMA '95) reports that both he and his T.F. office mate from his UNT student days, **Kevin Walczyk (MM '91, DMA '94)**, were among two of the ten finalists in the International blitz-competition for composers entitled "Homage to Mozart." In the final judging, Walczyk won second place and a cash prize! The competition was the brainchild of the director of Chamber Orchestra KREMLIN, Misha Rachlevsky, who was invited by the Russian State Radio "Kultura" to create an event celebrating Mozart's 250th birthday anniversary on January 27, 2006. The resulting program was heard in a concert by Chamber Orchestra KREMLIN, conducted by Misha Rachlevsky, on that date at 7PM Moscow time, at the Concert Studio of Radio "Kultura", with live audience and national broadcast, as well as simultaneous Internet broadcast on www.CultRadio.ru. **Frank** is an Associate Professor of Composition Theory at Southern Methodist University. **Kevin** is currently Professor of Music in composition at Western Oregon University, and received the 1998-99 Faculty Excellence Award, or, essentially, Teacher of the Year. This award was given during his 4th year at WOU as an assistant professor. He credits great teachers at UNT who helped shape and inspire his own teaching abilities, including Cindy McTee, Thomas Clark, and Lester Brothers.

Robert Pound (BM '92) was recently interviewed on NPR's "Morning Edition" about his new piece, *Irrational Exuberance*, a term taken from Outgoing Fed Chairman Alan Greenspan. The piece was premiered recently by the Atlanta Symphony Orchestra. Robert Pound is currently an associate professor of theory, composition and conducting at Dickinson College in Carlisle, PA. At UNT, Pound was a student of Martin Mailman.

Derlena J. Allen Davis (BM '95) was Teacher of the Year for Umphrey Lee Elementary School in Dallas I.S.D. for the 2003-2004 school year.



Margette Reid (BM '96) was the first Music teacher to be honored as "Teacher of the Year" in her district. She is the music teacher at Valley Ridge Elementary in the Lewisville school district. Her husband Michael reports that she continues to innovate at her school. She has created a 20-piece Orff ensemble, a dance line with over 60 members, and has become one of the most recognized teachers within the district.

Tyler Kuebler (MM '97), Oak View, CA, received his Doctor of Musical Arts degree from the University of Miami and was appointed to the faculty at Southern Illinois University at Carbondale. He and **Claire Murray (BM '92)**, a Yamaha Performing Artist in flute, were married April 3, 2004, in Key West, FL. www.TylerKuebler.com, www.ClaireKuebler.com

Those Were the Days!

By William Thomson, BM/Composition, '49

That old cliché about “being in the right place at the right time” surfaces every time I reflect on my career and its beginnings. Hands down, the place to be for the budding young musician in the mid-1940s was the Music School, North Texas State Teachers College.

By that time my life as a musician was set—whatever exotic forks it might take later. From age five I had successively studied trumpet and horn with TCU's Don Gillis. A '43 high school graduate, I had graced Fort Worth's local *Danceland* “house band” and had been “on the road” with two other bands. So even at the ripe old age of 17, I was a veteran of The Music Biz's starker realities. But I had more serious things in mind.

Word was out that for “really serious musicians” the place to go was Denton. It seemed strange advice in those days—at least to folks from teeming Big “D” or Fort Worth. I nonetheless drove up to Denton, early spring of '44, anxious to check out this new Texan primal force in music.

In the “Music Hall” I met the Dean's secretary, Jewell Mullins, to whom I confided my longings. She dialed up a faculty member for help. Turned out to be one Floyd Graham. Even that was a “right time/right place” winner. “Fessor” was a masterful guide, a charming mentor for anything musical at NTSTC. We saw the campus. We talked heavy shoptalk. He assured me that in addition to abundant jazz possibilities, as a *music major* I would study theory and counterpoint and music history and “secondary piano and strings”—all of those hardcore and “rounding out” subjects that make the *real* musician. There was no formal jazz program at NT then, but there was the Aces of Collegeland—as well as jam- and bull- sessions that were numerous and fulfilling.



Wilfred Bain had assembled the nucleus of one of the most impressive music faculties in the nation—no small feat at this little “teachers college” of around 7,500 students. With the creativity and quality control he later imposed at Indiana University, he had hired a stellar group—composers, theorists, historians, vocal and instrumental performers, even a vet of opera production. His goal: combine into one operation the old scholarly, performing, and educational segments of the collegiate/conservatory past. The school had it all.

Among the stars were historian/organist Helen Hewitt, violinist Joseph Kirshbaum, former Met prima donna Mary McCormick, pianist Silvio Scionti, historian Hugh Miller. This was no backwoods bunch of academics; these were people from the top ranks of the nation's academic and professional culture. For two semesters I relished my every day at the place.

Returning in 1946 after a year as a Navy musician, I was heartened. The school's best had become even better. An inflated population of returning War Veterans had a salutary effect; the Music School swelled with returning GIs who were older, worldly wise, career-oriented. Best of all, the new jazz program (initially called “Dance Band Laboratory Program”) was launched that fall, first of its kind in the world. And I lucked out to be in it. In trombonist Frank Todd, trumpeter Tommy Reeves, saxophonist Doug Williamson, and myself, we even enjoyed an in-house composer/arranger team. Aply fronted by graduate student Charles Meeks, it was a more polished and sophisticated ensemble than any professional band in Dallas or Fort Worth. It even boasted members like tenor man Fred “Fritzie” Schubert who was playing as a professional in Dallas and Fort Worth while attending NT. The old Music

Hall and Orchestra Hall and “The Shack” practice rooms across Chestnut Street resonated from early morning 'til 10 at night with the sounds of ensembles and private practice. It was the Southwest's most sonic place. Indeed, the '47 NT *Yucca* characterized it as “a separate colony on the hill.”

By this time even more stellar faculty had been added: historian Lloyd Hibberd, theorist Robert Ottman, composer-violist George Morey, clarinetist Lee Gibson, band director Maurice McAdow, choral conductor Frank McKinley. But in retrospect, the student talent congregated there “on the hill” was even more spectacular.

Every day found captivating sounds echoing from the practice rooms: Willard Elliot pounding the piano with syncopations from Stravinsky's *Rite*; he later became principal bassoonist for the Chicago Symphony. Or Jeannine Dowis, caressing a Beethoven sonata on a practice room upright, years later to join the Juilliard faculty. A special treat was Bob Dorough scattin' away from a cubicle in the style he later would project in recordings with Miles Davis. Or the dizzying runs of J.B. Floyd, who was Tatum and Horowitz all rolled into one skinny kid from Tyler; he would later create avant-garde recordings, found the path-setting multi-media performance group Electric Stereopticon, and head the piano department of the University of Miami. Or George Dawson, soon to depart for Dallas and its fine orchestra's contrabass section.

And then there was Bill Lee, practicing trumpet—or maybe piano today; he eventually would serve as vice-president of a Texas university as well as head the International Association of Jazz Educators. And don't let us forget the day Larry Austin auditioned for a chair in the trumpet section of the Lab Band; Bernstein would later record his music and he would join the NT faculty. That NT Music gang in the mid-40s was overrun with superior talents, all making music in their inimitable ways.

Many thanks to **William Thomson** for sharing this reminiscence with us! Bill, Emeritus Professor and former Dean of the University of Southern California's School of Music, is the published author of over a dozen books and numerous periodical and reference articles related to music history and theory, aesthetics, music perception, music education, and jazz. In the course of his academic career, he also taught at a wide range of universities, including SUNY-Buffalo, University of Arizona, Case Western Reserve & the Cleveland Institute and Indiana University. His 1999 publication, *Tonality in Music*, was nominated by the Society of Music Theory for the Wallace Berry Prize of 2000. He is currently a Consulting Editor for the University of California periodical *Music Perception* and for the website publication *Empirical Musicology*.

Those Were the Days!

Walter Hodgson took over this rich scene in 1947-48, continuing the tri-front approach to music acculturation begun by Bain, prodding into full swing the new Jazz Lab Program with Gene Hall now at its helm. By then my own jazz focus had shifted into composition and theory. “Fessor” had been right: this was the place to do it all. I no longer played in the Lab Band or the Aces; instead I had a year's hitch playing double bass in the Symphony Orchestra (learning “how better to write for it”). And there was Scionti's “Concerto Orchestra” (I played trumpet), the Concert Band (also trumpet), and Kirshbaum's String Orchestra (bass again). These were the kinds of experiences available only in such a broad-based and flourishing musical culture. But there could be a down side to it. I remember going into Bain's office one day in the spring of '47 with a simple request: “I need relief, Dean, from that spring concert band tour. Too much to do.” What a great problem for a young musician to face!

I find it incredible yet wonderful that I can look back on those times with an overpowering single conviction: it couldn't have been better.

I left NT in 1949, Composition MM in hand. But even that final year provided a special treat, a matchless opportunity. Bob Ottman chose me to teach a freshman theory class.

Not a spectacular job? It was when the class roster included Larry Wiehe, who would later become featured trombone soloist with the U.S. Marine Band; and academic late-bloomer Claude Lakey, who for a decade had played lead alto and arranged for the Harry James band; and Jack Rumbley, who would become the chief percussionist in the Greater North Texas symphonic scene. Where else would a lowly grad assistant break into teaching with a class like that?

It all had been precisely what I had needed at precisely that time of my budding life. I find it incredible yet wonderful that I can look back on those times with an overpowering single conviction: it couldn't have been better.

My sincere thanks, NT!



Lynn Job (DMA '98, MM '88) has much news to share from this year. She was appointed to the 4-member CMS National Advisory Committee for Composition; inducted into *Sigma Alpha Iota Philanthropies Composers Bureau*; 5th

ASCAP Award; CFAMC *Composer of the Month* (July); had publications in *Living Music Journal* (Spring 2006) and *CMS South Central Music Bulletin* (Fall 2005); was elected at Harry Fox Agency to the *Music Publishers Association of the U.S.*; had several commissions including *Trinity Theological Seminary Conclave* (Pittsburgh, summer 2005); National Assoc. of Composers lifetime membership with Texas Chapter concerts (Fort Worth and Richardson, 2006); was a resident composer at CSUS with 5 pieces on a women's charity fund-raiser (Sacramento, May 2005); had electronic work selected to tour with Vox Novus "60x60 *Midwest Minutes*" – live concerts and radio broadcasts; had lectures and acoustic works programmed in 10 states; and, finally an all-star "Concert for Humanity" (Lawrence U., January 2006) premiere of violin solo was submitted to the Pulitzer prize. www.buckthornstudios.com

Bert Johnson (BM '99) sang the bass role in Donizetti's *Lucrezia Borgia* with the Boston Opera in spring 2006. He makes his Carnegie Hall debut in two productions: the *Fauré Requiem* and the *Mozart Requiem*. Bert sang the bass solos in Beethoven's 9th Symphony with the Richardson (Texas) Symphony and the University of North Texas Symphony Orchestra and Grand Chorus in fall 2006. While at UNT, he studied voice with Cody Garner.



Michael Mayes (BM '99) is singing the leading baritone role of plantation owner Edward Gaines in Richard Danielpour's new opera, *Margaret Garner*. Denyce Graves, Metropolitan Opera mezzo-soprano, takes the leading female role

of *Margaret Garner*. They completed a run of the opera in Philadelphia and then moved on to Opera Carolina in April for a week of performances. While at UNT, he studied voice with Cody Garner.

Scott Scully (BM '99) appeared as Pedrillo in Mozart's *Abduction from the Seraglio* with Colorado Opera in the Spring of 2006. His other 2006 appearances include roles with the Bar Harbor Festival, Britt Music Festival in Oregon, Pittsburg and Atlanta symphonies and *Don*

Giovanni in Canada. While at UNT, Scott was a student of Cody Garner.

2000's



Cindy Thompson Carrel (MM '01) is on the music faculty at Harding University, a Church of Christ-related liberal arts school of about 5000 students in NE Arkansas offering the music degrees of BME and BA. She teaches trumpet/horn,

freshman theory, brass methods, and music appreciation. Cindy submitted the great picture found on the archives page of John Haynie's last full-sized studio (1985-86) taken after a surprise luncheon with him.

Jangeun Bae (MM '01) has released her first CD in Korea. She's joined by alumni Ryan McGillicuddy on bass and Jon Deitemyer on drums.

Zack Hexum (BM '01) performed on the CBS-TV "Late Late Show" with Craig Kilborn and is performing actively in the south Texas area. www.zackhexum.com/main.html

Pianist **Daniela Mineva (MM '01)** recently performed the North American premiere of the Sofia Gubaidulina *Intritus*, a concerto for piano and chamber orchestra at the Eastman School of Music. The chamber orchestra was one of the "new music" groups at Eastman.

After graduating from UNT, **Jeff Novack (MM '01)** performed on two national tours with the production *Harlem* produced by The Kennedy Center for Performing Arts. Since relocating to Los Angeles in 2003 he has appeared with such artists as Lou Diamond Phillips, Tia Carrere, Marty and Elayne (from the movie *Swingers*) and appeared on Broadway singer Rachel York's album *Let's Fall in Love* for Barnes and Noble productions. In 2005, Jeff became the bassist for singer Engelbert Humperdinck's band and toured across North America and Europe, with Australia and South Africa scheduled for 2006. When he's not on the road Jeff maintains a busy freelancing schedule as well as teaching at 3 schools in the LA area.

Deborah Williamson (DMA '01) is Chair of the Voice Department and a tenured Associate Professor at Baylor University. In the summers, she is on the faculty of the Graz American Institute of Musical Studies program in Graz, Austria. She studied voice with Linda Di Fiore at UNT.

Joe Kaufman (BM '02) has been appointed to the bass section of the Seattle Symphony Orchestra. Following his study at UNT, Mr. Kaufman played for two years in the New World Symphony in Miami.

JeeYen (Sunny) Son (BM '02) has been accepted to the Artists Diploma program of the Royal Academy of Music, London, for the 2006-07 academic year. She is also one of two finalists in the San Marino (California) organ competition. Sunny was a student of Lenora McCroskey at UNT.

Charles Turley (DMA '02) is Director of Opera and Assistant Professor of Voice at the University of Oregon in Eugene and Assistant Opera Director for Opera in the Ozarks. He is a national finalist in the NATSAA competition to be held in Minneapolis this summer.

Alissa Anderson (BM '03) will begin her second year as a Young Artist with Pensacola Opera. She won 6th Place in the Birmingham Opera Competition. In summer 2005 she performed roles at the Ashlawn Highland Festival. This summer she is singing in the Des Moines Metro Opera program. She studied voice with Linda Di Fiore at UNT.

Composer **Paul Bonneau (DMA '03)** has been Music Director for the Flower Mound Symphony Orchestra since 1996, and since then has enjoyed a career equally divided between conducting and composing. Recent composing commissions awarded include: *Global Warming, or, I want to drive a Hummer and do my best to ruin the environment*, a rant for unaccompanied violin, premiered at Carnegie Hall in fall 2005; *Fan Mail for the Common Man*, two fanfares for brass quintet, commissioned by Dan Cook & the brass quintet Pistons, Rotors and Slides, premiered in fall 2004 in Texas; and *American Dream: I want to rule the world* (for violin and orchestra), premiered in spring 2006. Future guest conducting engagements include appearances with the Equinox Symphony Orchestra in Rochester, NY, and the Susquehanna Symphony Orchestra in Harford County, Maryland, both in 2007.

Clint Foreman (BM '03), currently pursuing the DMA at the Shepherd School of Music, Rice University, will return to the Tanglewood Festival for his second season in the Festival Orchestra for 2006. Clint was also accepted to the Spoleto Festival (Charleston, South Carolina) for the 2006 summer season.

Laura Mercado (BM '03) is in the Fort Worth Opera Young Artist Program. She performed leading roles at the Seagle Fine Arts Colony in 2005 and will be featured this summer at the Utah Opera Festival in Salt Lake City. She studied voice with Linda Di Fiore at UNT.

AnnMarie Sandy (MM '03) performed the role of Monisha in Wake Forest University's Secret Artist Series East Coast premiere of a new version of Scott Joplin's folk opera *Treemonisha* in fall 2005 and in fall 2006 will continue the role in a tour of North Carolina and Pennsylvania

with the Paragon Ragtime Orchestra. AnnMarie was a student of Lynn Eustis while at UNT and currently studies voice in New York City with Doris Cross.

Diana Ellis (DMA '04) is Associate Tenure-Track Professor at McMurry University in Abilene, Texas. She studied voice with Linda Di Fiore at UNT.

Debbie Monroe (MM '04) was commissioned for a piece for alto sax and tape by saxophonist Stacy Maugans. *Where Morning Dawns and Evening Fades* was premiered at the NASA Biennial Conference at the University of Iowa in February. In July, saxophonists Stacy Maugans and Kenneth Tse presented its European premiere at the 14th World Saxophone Congress in Slovenia, along with Ms. Monroe's duet for 2 alto saxophones, entitled *A Chase*. Debbie received a MM in Composition in 2004, and was a student of Dr. Cindy McTee.

Daniel Collins (BM '05) performed the role of Papageno in *Die Zauberflöte* with Northern Virginia Opera and received an outstanding review in the *Washington Post*. He also sang roles in 2005 and 2006 with Southwest Opera in Albuquerque. At UNT, Daniel was a student of Linda Di Fiore.

Karen Kanakis (DMA '05) accepted a position with Luther College as assistant professor of voice. She presented her first solo recital on campus in 2005 and sang the soprano solos in the Verdi *Requiem* with the Janesville, Wisconsin Choral Union in 2006. She studied voice with Cody Garner at UNT.

Brian Nedvin (DMA '05) sang the role of Acis in Handel's *Acis and Galatea* with the Crested Butte MoUNtain Music Festival in summer 2005, the same year he began a position as Assistant Professor of Voice at Shorter College in Rome, GA. Brian was a student of Lynn Eustis.

David Portillo (MM '05) sang with the San Francisco Opera Merola program in summer 2006 for the second consecutive summer. He also has accepted the tenor position with the Florida Grand Opera Young Artist Studio for the 2006-2007 season. David has just completed a season with the Cincinnati Opera Studio, and also has appeared with the Chautauqua Opera Studio, the Tulsa Opera, Opera North and the El Paso Opera. He studied voice with Cody Garner while at UNT.

Tawny Seward (MM '05) begins her third year in the Young Artist Program with the Fort Worth Opera in 2006. She has appeared in main stage productions with the company in *Dialogues of the Carmelites*, *La traviata* and *Little Women*. In the 2007 season she will take the role of Nanetta in *Falstaff*. At UNT, she studied voice with Cody Garner.

Former BM student **Andrew Tucker** was appointed Assistant Professor of Tuba and Euphonium and Assistant Director of Bands at Southern Illinois University.

COLLEGE OF MUSIC HONORED ALUMNI



DAN HIGGINS, first distinguished himself as an outstanding saxophonist while attending the University of North Texas. As a student of professor Jim Riggs he played lead alto in the 1 O'Clock Lab Band and can be heard on *Lab '76* and *Lab '77*. Dan can be heard on

jazz albums with Quincy Jones, Bill Watrous, Sammy Nestico, Gordon Goodwin's Phat Band and Pat Williams. Dan was a part of the Barbra Streisand New Year's Eve Concerts 1994 and 1999 and the subsequent U.S. tours. As a Los Angeles based professional Dan has recorded with such noted artists as Frank Sinatra, Phil Collins, Jose Feliciano, Cher, Randy Newman, Babyface, Whitney Houston, Christina Aguilera, Kenny Loggins, Al Jarreau, Clint Black, Quincy Jones, Roberta Flack, Stevie Wonder, Earth, Wind, and Fire, Patti Austin and Bette Midler. Dan's varied talents on all woodwinds make him a sought-after session musician in the film and TV industry. He regularly plays live TV specials such as the Academy Awards and the Emmys. Additionally, Dan was the featured soloist on the John Williams score to *Catch Me if You Can*, and regularly plays film scores for Alan Silvestri, Marc Shaiman, James Horner and Randy Newman.



TIMOTHY MCKINNEY joined the Baylor University faculty as Associate Professor of Music Theory in 2002. He came to Baylor from the University of Texas at Arlington, where he was serving as Associate Professor of Music Theory and Associate Dean for Academic Affairs in the College of Liberal Arts. Dr. McKinney holds a Ph.D. in Music Theory from the University of North Texas, a Master of Music degree

in Music Theory from Southwestern Baptist Theological Seminary, and a Bachelor of Science degree in Viola Performance from William Jewell College. His primary research interests include the relationship between words and music, the history of music theory and its relationship to musical practice, and analysis of sixteenth-century and late nineteenth-century music. His articles appear in *Musical Quarterly*, *Early Music*, *Music Review*, *Journal of Music Theory Pedagogy*, *Theoria*, *Indiana Theory Review*, and other journals, in the volume *Music Theory and Analysis 1450-1650*, and in the *New Grove Dictionary of Music and Musicians*, 2nd ed. He has read papers for the Society for Music Theory, the American Musicological Society, and other national/international conferences.

Julia Smith,

the UNT Alma Mater & the Julia Smith Collection

By Cynthia Beard

Have you ever wondered about the origins of our Alma Mater? Julia Smith, who graduated from North Texas in 1924, composed the music to lyrics by fellow classmate Charles Langford. Most school songs are adapted from pre-existing tunes, which makes UNT's Alma Mater *Glory to the Green* distinctive. Smith's contribution as the composer of our school's Alma Mater was the highlight of a recent UNT Music Library exhibit.

Julia Smith's donation of her music-related materials and compositions to the Music Library may arguably be her most important contribution to UNT. As Aaron Copland's first biographer, Smith acquired some signed copies of his music, and her own compositions are awaiting study. Other significant items relate to her advocacy of women composers. The collection also includes materials related to a book memorializing Carl Friedberg, her piano teacher at Juilliard, who studied with Clara Schumann and also taught UNT piano faculty member Joseph Banowitz.

The Smith family's connection to UNT is multi-generational. Julia Smith's father, J. W. Smith, taught mathematics here, and her aunt, Ruby Smith, was the head of the Romance Language department. Up until her mother's death at the age of 105, Julia continued to spend summers in Denton, at the Smith home on Mulberry Street. The now demolished building was on university property, and it even housed the RTVF department at one point.



After Smith moved to New York to attend graduate school at the Juilliard School, she continued her association with North Texas. In 1943, her opera *Cynthia Parker*, based on the legendary story of Parker's childhood abduction by a Comanche tribe, premiered in the Main Auditorium on campus, with Metropolitan Opera singer Leonora Corona in the title role.

The Julia Smith Collection augments the prestigious scope of the UNT Music Library's Special Collections. Other noteworthy collections in the library relate to retired UNT Jazz Studies director Leon Breeden, jazz bandleaders Stan Kenton and



Duke Ellington, former Voice of America disc jockey Willis Conover, as well as composers Merrill Ellis, Don Gillis, and Jean-Baptiste Lully. If you are interested in learning more about special collection materials or are interested in donating a music collection to the library, please visit the Music Library's Special Collections page on the web at:

www.library.unt.edu/music/specol.htm

Cynthia Beard is a doctoral candidate in musicology at the University of North Texas. She is currently writing her dissertation on Francis Poulenc's *Dialogues des Carmélites*. She received her master's degree in musicology from UNT in 2000.

"The Alma Mater through the Years"



Though completely original, slight adjustments to the words and music of Smith's *Glory to the Green* have been necessary to reflect the university's name changes. When the Board of Regents approved of the change to North Texas State University (from North Texas State College) in 1961, the Student Senate voted on some textual changes to the song, but Smith did not agree with their recommendations. Langford had died, so Smith was the sole consultant for these modifications. Several months of heated discussions occurred before the students simply decided to discard Smith's recommendations. In the meantime, Smith quickly published two arrangements of the song to establish her authority on the matter, but the Student Senate continued to ignore her version. In fact, the Student Senate's version of the lyrics still appears at university events today, despite Smith's publications.

ELDON UDELL BLACK (BM '53, MM '54) died in November 2005 in San Angelo, Texas. He was a professor of vocal music for many years at San Angelo College (until 1970), and then at Angelo State University from 1973 until his retirement in 2003, earning him the distinction of "senior professor" at the University.



DAVID BREEDEN (BM '68)

David Breeden, principal clarinetist with the San Francisco Symphony for 25 years, died in 2005 of complications from multiple myeloma. Upon graduation from UNT, he earned a degree at Catholic University, and then performed for several years with the U.S. Navy Band, touring the country before joining the Symphony

in 1972. Breeden was praised by Michael Tilson Thomas, who first met him in the late '60s when they were fellow students in the summer program at the Berkshire Music Center (now the Tanglewood Music Center), as "an extremely artistic musician and wonderful man." David played with an especially beautiful and floating sound that took us immediately to the most beautiful part of the music's dream world," Thomas said. "That sound, as well as the spirit of the man who made that sound, we will never forget." In joining the San Francisco Symphony, he also met his future wife, Barbara, who was then the orchestra's assistant principal flutist. She survives him, as do their three children. A native of Fort Worth, Breeden was the son of **Leon Breeden**, who was director of jazz studies at the University of North Texas from 1959 to 1981. David taught at Stanford University and the San Francisco Conservatory of Music, and was an active member of Gloria Dei Lutheran Church, an avid player of the stock market, and according to his daughter, the proud possessor of "a fantastic armadillo collection."

DENNIS BOE (DMA '95), who died of a heart attack before Thanksgiving 2005, was on the faculty of East Central University in Ada, OK. In the course of earning his degree in piano performance and music theory he studied with both Steve Harlos and Joe Banowitz.

GEORGE EDWARD MCCOY (BM '50), age 79, passed away in his home in Oceanside, CA. He played the trombone in the UNT band and was the annual photographer, graduating in 1950 with a Master's degree in instrumental music. He was a teacher of various grades in Torrance, CA, and soon became a curriculum consultant in music, art, science, and computers. Meanwhile, he continued his love of photography and travel. Upon his retirement from the school district, he became a financial consultant and had great success. His legacy is his two sons and four grandchildren, as well as many wonderful friends and memories for his remaining family.

CHARLES E. MILLENDER (BM '57) died in June 2005, in Waurika, OK, at the age of seventy-two. Charles received his BM degree from North Texas State and his Master's from Southwestern Oklahoma State. He and Jane Ann Calhoun were



married in 1951. Charles was a high school band director for over 28 years in various Texas high schools. He also worked for Frontier Music in Lawton and owned Millender Band Supply. He was a member of the Oklahoma Bandmasters Association, where he was also inducted into the Hall of Fame in 1988. A member of Phi Beta Mu Honorary Band Director Fraternity and Phi Mu Alpha College Band Fraternity, he enjoyed spending time with his family, especially his grandchildren, as well as with "the boys" Taco and Tex, his chihuahuas. He loved taking care of trees and watching birds and caring for the horn toads the children would bring him for which he would generously pay a dollar. *Mr. Millender's daughter Liz Grant shares her family's affection for John Haynie: "I wanted to let all of my father's friends know of his passing... Charles Millender loved and admired Mr. Haynie very much. Mr. and Mrs. Haynie have been kind friends to our family for as long as I can remember. Mr. Haynie taught my father after he was discharged from the Air Force and attended NTSU in the mid 1950s. There are three others in our family who were Haynie trumpet students as well as my sisters: Marsha Millender Adams and Debbie Millender Widdig; and my husband, Ross Grant. My dad attended as many of the Haynie reunions as he could and always enjoyed them very much. He was honored to be included in such a special group."*

JOHN B. PARNELL (BA, MA '60) died in June 2005. A charter member of Texas Music Adjudicators Association, he enjoyed a 40-year career directing bands in De Queen, Arkansas, San Antonio, Sherman, and Fort Worth. After his retirement from teaching in Texas, he taught for another 15 years in Durant, Oklahoma, and produced more award-winning bands. He was inducted into the Oklahoma Music Educators Hall of Fame in 2004 in recognition of his lifetime of achievements.

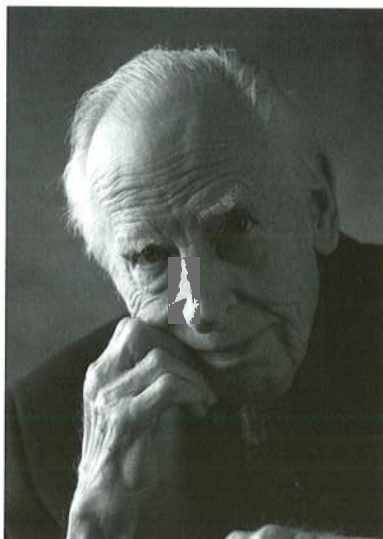
BYFORD GAYLE SEALY (BA, MA '51) died in July 2005. After graduating from UNT, he spent some years in the Marine Corps and in the Federal Bureau of Investigation as a Special Agent in Washington, DC and Chicago. Upon returning to Andrews, in West Texas, he went into the abstract business with his father, served on the City Council as mayor, as a board member of the Andrews school district and on the West Texas Chamber of Commerce. He continued to perform and shared this love of music with his wife JoAnn.

From Bill Thomson: one of the original Lab Band musicians, **FRANK TODD**, died in Dallas in May 2006. According to Bill, Frank was a highly talented musician, a fine trombone player (later did piano work in local Dallas bands) and a fine arranger. He played a key role in the health and vigor of the early Lab Band program, from its beginning in the fall semester of 1946. He is survived by his wife Patricia.

Late Inclusion

Fort Worth native and jazz tenor saxophone great **Dewey Redman**, who earned a master's at UNT over 3 summers in the late '50s, died in September 2006. His famous saxophonist son Joshua is a frequent headliner in the North Texas area.

IN MEMORIAM



ROBERT W. OTTMAN, emeritus professor of music theory at the University of North Texas, and one of the most widely recognized and respected teachers and authors in the field of music theory, passed away in Denton, Texas, on June 30, 2005, at the age of 91. He was born in Fulton, New York, and attended high school in Rochester, New York. He then entered the Eastman School of Music—earning his bachelor of music degree in theory in 1938, and his master's in theory in 1944, under the direction of Allen I. McHose. He served in the United States Army in World War II, and saw duty in Europe from 1943 to 1946 as a chaplain's assistant where he played for field worship services on a portable organ. In 1945, while based in Linz, Austria, he was allowed to study composition and voice at Trinity College of

Music, London, for several months, and sang on a BBC short-wave broadcast. In 1946, he was teaching in the public schools in Akron, New York when he was hired by Wilfred Bain, dean of the School of Music at North Texas State College (NTSC), to head the Music Theory Department. In 1948, he joined the NTSC Madrigal Singers and became their director the next year. He guided these unique costumed concerts/dinners (a colorful campus musical tradition) until his retirement in 1981.

In 1956, Ottman completed his Ph.D. degree in music theory at NTSC, and also published the first edition of his now-famous *Music for Sight Singing* (Prentice-Hall). He has authored or co-authored eleven books, many in multiple editions, including *Basic Repertoire for Singers* (with Paul Krueger), *Elementary Harmony, Theory and Practice*, *Advanced Harmony, Theory and Practice*, *The 371 Chorales of Johann Sebastian Bach* (with Frank Mainous); *Rudiments of Music* (with Mainous), *Workbook for Elementary Harmony*, *Programmed Rudiments of Music* (with Mainous), *More Music for Sight Singing*, *Basic Ear Training Skills* (with Paul Dworak) and *Workbook for Advanced Harmony*.

In 2003, he and his wife, Shirley C. Ottman, made a unique gift to the University in the form of the 1985 Bedient French Classical Organ, which was originally installed in Grand Rapids, Michigan, and which now graces UNT's Main Auditorium. In 2004, the University of North Texas awarded him the President's Citation for his "extraordinary service and support in enhancing its reputation and in helping the university to accomplish its mission."

While his musical interests began with singing, when he began teaching, he became concerned with the lack of truly student-oriented books on theory. This prompted his very readable textbooks with concise explanations, many quotations from musical literature, and practice examples adapted from "real" music, as well as self-composed ones. His adamant assertion that students should learn from the works of the masters also prompted him to compile many melodic examples from across the spectrum of musical literature, and to organize them into categories of specific musical content in his sight singing books, rather than to simply construct "unmusical" practice examples. This extraordinary individual who influenced so many musicians through his teaching and writings is also listed in *Who's Who in America*, *Who's Who in the South and Southwest*, and *The Concise Baker's Biographical Dictionary of Music and Musicians* (7th edition).

--Joán Groom

On October 9, 2005, "In Memoriam Robert Ottman—a musical celebration of his life and work" was presented. Dale Peters, Lenora McCroskey, Jesse Eschbach, Charles Veazey and Henry Gibbons [*Canticum novum & Denton Bach Choir*] performed, while Paul Dworak and James Scott spoke on the significance of Ottman's life and career. The Robert Ottman Graduate Theory Endowment now stands at \$36,540 and provides over \$5,000 annually for graduate theory scholarships.

MORE RECENTLY RECEIVED



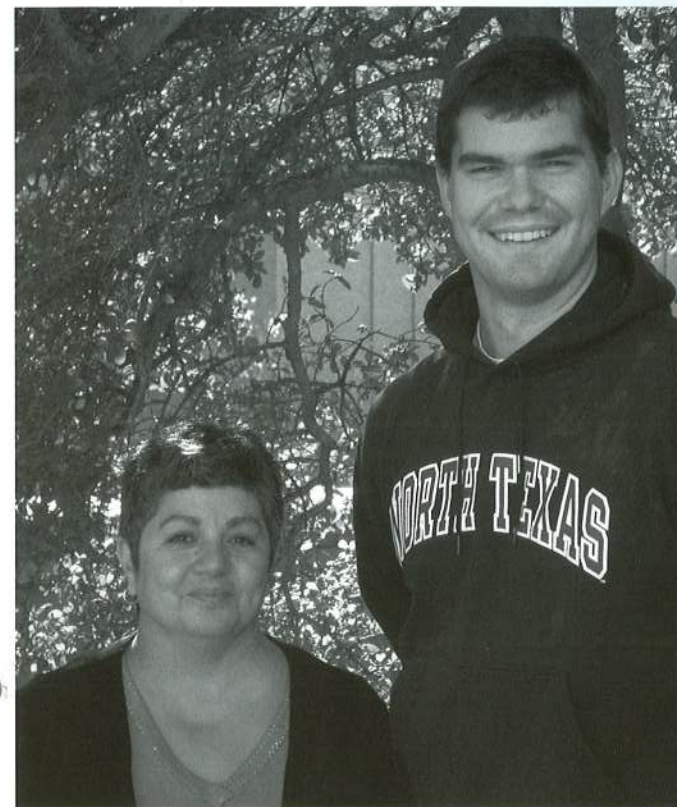
DIKA NEWLIN, composer, pianist, musicologist, Schoenberg student, cult movie star and punk rock performance artist, passed away July 21, 2006, in Richmond, Virginia.

Ms. Newlin, always a colorful character who is remembered by all who were faculty members here in the late '60s and early '70s, was also the author of *Schoenberg Remembered: Diaries & Recollections (1938-76)*.

LILLIAN PHILLIPS, retired Ball State harpist, who taught at the College of Music in the 1950s, died on August 30, 2006 in Muncie, Indiana.

DR. ROBERT A. WINSLOW, Emeritus Director of Bands at the UNT College of Music and a conductor of national and international reputation, died on September 23, 2006. Two of UNT's wind ensembles dedicated their fall concerts to him, and a presentation of the score of *colorations* by William Kraft donated by Dr. Winslow to the UNT percussion area was a highlight of the November 6 Wind Symphony concert. Look for a more extensive obituary in the 2006-2007 issue of *Counterpoint*.

A message from DEVELOPMENT



Dear Friends,

I am proud to introduce Curtis Oakley, a senior from Abilene, Texas who came to UNT in 2003. I got to know Curtis last year, when we hired him as a work-study student for the front office. Curtis will graduate in May 2007, and hopes to teach band or orchestra in our public schools. He has maintained a 3.5 grade point average, and has participated in UNT Marching Band, Concert Band and Symphonic Band. I know that his love and commitment to music and teaching will make a positive difference in the lives of many.

Being around Curtis reminds me of my own time as a student at North Texas; that first breath of cool autumn air—hearing the drum line reverberating between buildings, and Coltrane-like riffs coming from saxophones in the distance from Bruce Hall windows....

But our experiences differ dramatically when it comes to student debt. When I graduated from North Texas in 1981, my in-state tuition was \$243 a semester, and upon graduation, I had \$1600 in Stafford loans to pay off. This fall, Curtis's in-state tuition was \$2700, and he will graduate from UNT owing more than \$18,000.

Unfortunately, Curtis has a lot of company. About 90% of our students have to borrow money to pay for tuition and fees and living expenses. The heavy debt burden faced by students like Curtis is a nationwide problem, but it is a particularly serious issue for us in the College of Music, because we compete for the best students with schools that can provide greater scholarship support. Every year we lose promising students to music schools with larger endowments offering more generous financial assistance.

Unless we increase our ability to provide financial support for our music students, many of our most talented applicants will go elsewhere. For this reason, scholarship fund-raising has become a top priority. Some of you have already endowed scholarships that play a vital role in the lives of our students, and many of you sponsor annual scholarships through the Dean's Camerata. We are grateful for your leadership and generosity, but our needs continue to grow.

Simply put, we depend on private philanthropy for every scholarship we offer in the College of Music. I hope as you reflect upon your days at North Texas that you will agree with me that this is a worthy cause and one that merits your support. Please give it some serious thought and respond as generously as you can.

Gratefully yours,

Elida Tamez
Director of Development
940-565-2243
etamez@unt.edu

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Emily Zingale

ARCHIVES



Above: The North Texas version of the "Moonmaids."



Right: Fessor Floyd Graham conducts the "Aces." Front row, left to right: Varina Powell, John Bell, Max McElroy, Ray Katzmark, Murphy Martin. Back row, left to right: J. B. Floyd, Bill Thomson, Charlsey Rutherford, Odell Herrod.



LAST TRUMPET CLASS OF JOHN HAYNIE

FRONT ROW: Kevin Blancq, Randy McKee, Cindy Thompson, Chuck Tumlinson, Elizabeth Pollard, Rocky Winslow

BACK ROW: Frank G. Campos, Larry Autrey, Bob Hel-lend, John Haynie, Larry Engstrom, Frank Greene, Paul Hankins, Dennis A. Johnstone

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Those whose names are in **bold** have joined us since the last edition of *Counterpoint*. The College of Music main number is (940) 565-2791.



After 35 years at UNT, **Richard DuPree** (BM '65, MA '70) was among other long-time employees honored in April 2006 upon their retirement. Of the many critical roles Richard played at the College of Music, the most recent was that of manager of recording services, where he recorded or supervised the recording of more than 7000 events. Under his leadership the College of Music became one of the earliest adopters of digital recording in 1988. He also produced North America's first collegiate live performance DVD with surround sound (Mahler: Symphony No. 2 [2002]). He is enjoying retirement in Denton with his wife Lurline (BM '67, MM '75), and his four grandsons and one granddaughter.

SEND →

Send us your information and photos for the next issue of *Counterpoint*.
 Deadline: June 10, 2007.

UNT College of Music
 ATTN: *Counterpoint*
 PO Box 311367
 Denton, TX 76203

or email us at alumninews@music.unt.edu

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

Send us your current address by signing up online at www.music.unt.edu/musiclist

The College of Music in Eastern Europe

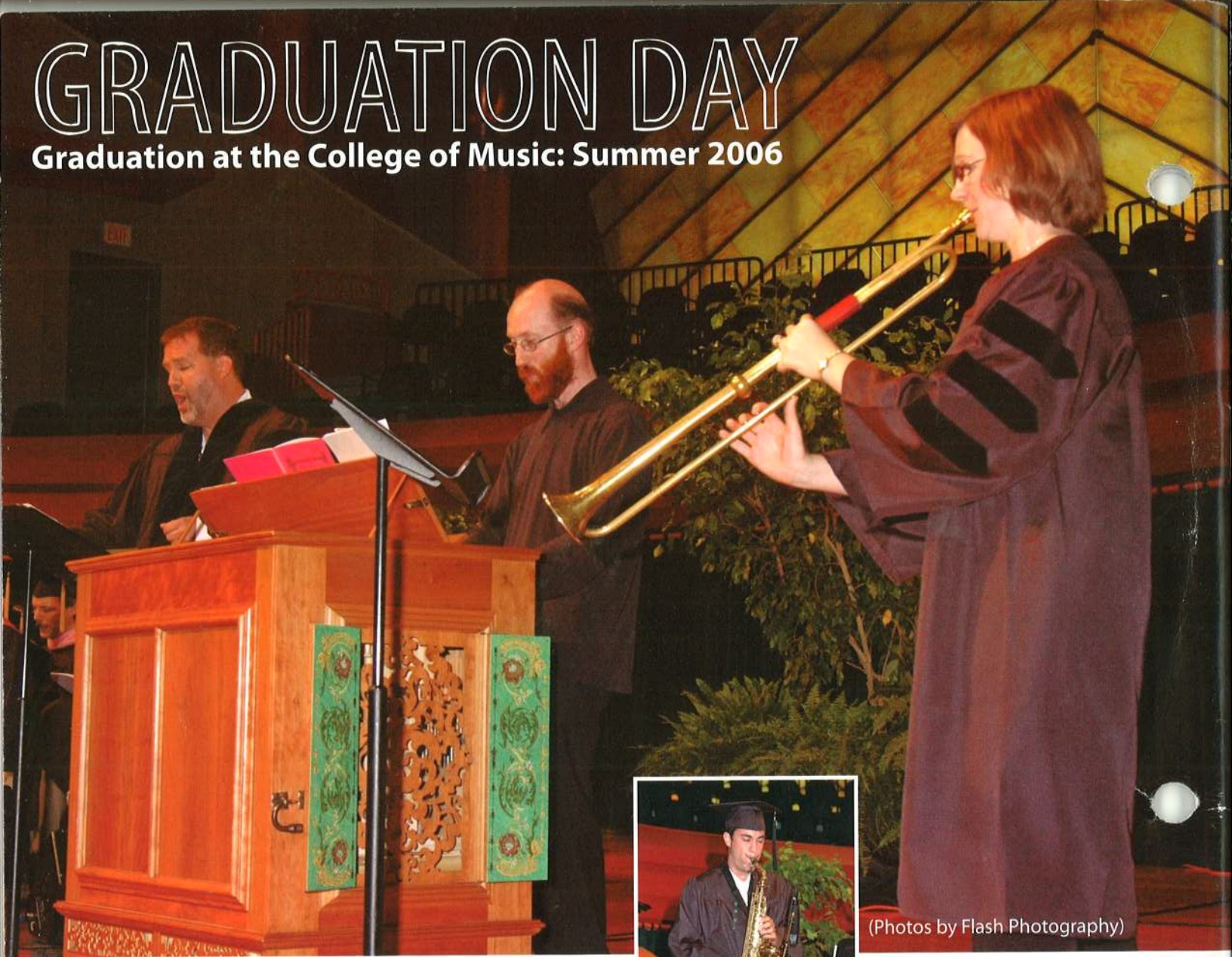


Memorable scenes provide fond memories for the increasing number of College of Music students and faculty who are participants in our activities in Eastern Europe. The photo below and small photos were taken by Adrian Sovik in the city of Brno in the Czech Republic while Warren Henry has shared a moody image (above) from Budapest, Hungary taken during his visit there in April 2006.



GRADUATION DAY

Graduation at the College of Music: Summer 2006



(Photos by Flash Photography)



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