

Counterpoint *Music* from North Texas

Fall 2008

1st Time Charm!

*Master's Student Jeremy Wilson Wins
a Position in the Vienna Philharmonic*



UNT

UNIVERSITY OF NORTH TEXAS



Fortepiano

Exciting Acquisition— a First for the College of Music

Arriving in spring 2007 from the McNulty workshop in the Czech Republic, this gorgeous fortepiano, an 1805 Walter und Sohn copy, has already become an important educational and performance tool within the College of Music. Many, many thanks are due to Professor Emeritus Michael Collins, philanthropist Paul Voertman and the National Endowment for the Arts for their generosity that enabled us to purchase this instrument. One of its most interesting uses has been the recording project planned in conjunction with an upcoming book by UNT musicology alumnus James “Chip” Parsons, Professor of Music at Missouri State University and a former student of Professor Collins. A-R Editions will publish Dr. Parsons’ book on early alternate settings of Schiller’s poem “An die Freude” (heard in the famous last movement of Beethoven’s 9th Symphony). The accompanying CD, coordinated by UNT faculty Elvia Puccinelli, will include selections based on the facsimile scores included in the book. (For more about the fortepiano and its impact, go to page 17.)

William W. “Bill” Winspear 1933-2007

William W. “Bill” Winspear, namesake of Margot and Bill Winspear Performance Hall in the Murchison Performing Arts Center and recipient of an honorary doctor of performing arts degree from UNT in 2000, died June 10, 2007, at the age of 73.



Bill Winspear and his wife, Margot, donated \$2 million to the UNT College of Music in 1998 to complete the 400-seat Lyric Theater in the Murchison Performing Arts Center. In 2002, the couple established a \$1.7 million endowment to fund scholarships and a faculty enhancement program, using a portion of the 1998 gift to complete that endowment.

Mr. Winspear, a native of Canada, became a Chartered Accountant after his graduation from the University of Alberta. After successfully managing businesses in Vancouver and Toronto, he moved with his family to Dallas in 1975 to head up Chaparral Steel. In 1984 he founded and led Associated Materials Incorporated, from which he retired in 2002. He is perhaps best remembered as a dedicated supporter of the Dallas Opera and Dallas Symphony as well as UNT. Perhaps the most vivid expression of his vision, passion and support will be the Margot and Bill Winspear Opera House, scheduled to open in Dallas in fall 2009.

In addition to participating in Mr. Winspear’s July 2nd memorial service at the Myerson Symphony Center, the University of North Texas College of Music paid tribute to Mr. Winspear in December with a special concert featuring celebrated tenor Richard Croft and several students named as Winspear Scholars, including pianist Anastasia Markina, and vocalists Haley Sicking, Augustine (Gus) Mercante, Kevin Park, and John Seesholtz, all accompanied by the UNT Symphony Orchestra under the direction of Stephen Dubberly. The event also featured moving remarks from Don Winspear, Bill Winspear’s eldest son.

Send us your information and photos for the next issue of Counterpoint. Be sure to include your full name, degree and year of graduation.

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Dean’s Message 4
 Transitions..... 6
 Welcome to New Faculty 8
 International Relationships 11
 CEFT Endowment in Czech Music 12
 Faculty Performances of Note 13
 International Student Performances 14
 Research and Innovation..... 15
 Collaborations 16
 A Fortepiano for the College of Music 17
 Faculty News 18
 Big Brass 23
 European Tour Honors Slater Retirement 24
 MPAC 10th Anniversary 26
 Memories of Carl Eastman 27
 UNT Distinguished Alumni 28
 College of Music Honored Alumni 29
 Alumni News 30
 Those Were the Days 32
 In Memoriam 37
 Development News 40
 Dean’s Camerata..... 42
 Donors..... 43
 Archives 45
 College of Music Staff..... 46
 Outreach..... 47

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It is a pleasure to greet our friends and alumni with this expanded issue of *Counterpoint* that covers a period of time normally associated with two issues. Covering this period of time reminded all of us how quickly change takes place. Retirements of such iconic figures as Anshel Brusilow, Neil Slater, Jim Riggs, as well as that of *Counterpoint* editor Pat Nordstrom will mean significant change as we identify new people to fill these important positions. The successful appointment of David Itkin as Director of Orchestral Studies gives us great confidence that we can fill all these positions with people who will open new chapters of greatness in accomplishment for music at UNT.

Sadly we have had some passings of people who have meant a great deal to us. From our great patron, Bill Winspear, who passed away well over a year ago to Frank McKinley who died as this issue was going to press, we feel the loss of a number of people who have been central to our musical community for many decades. We are sure that the *In Memoriam* section of this publication will bring back a number of important memories for our readers.

I know it will be hard for many to believe, but we are already in the tenth anniversary season of the Murchison Performing Arts Center. Our fall season highlights the inauguration of the new Ardoin-Voertman Concert Organ in Winspear Hall, and we will celebrate the actual anniversary month in February. *Three Thursdays in February* will feature Handel's oratorio *Saul* (with a repeat performance in Dallas), a Wind Symphony concert with the premiere of a work by faculty composer Andrew May combining the Wind Symphony with the new organ, and finally, a gala concert with the Dave Brubeck Quartet joining forces with the Symphony Orchestra, the One O'Clock Lab Band, and the Grand Chorus.

As other things change, we are also pleased to be making progress with our facilities. Kenton Hall has been outfitted with new seats, and new electronics are in the works. The Recital Hall has new seats, new lighting and other visual improvements. We've begun a multi-year project of adding wall and ceiling separations between studios to increase sound isolation, thereby improving the learning experience for students in these rooms. The biggest project, though, begins next summer with a \$5 million renovation of the Music Building, focusing on a major refurbishing of the Concert Hall and infrastructure improvements throughout the building. These improvements to our performance spaces will go a long way toward making our venues worthy of the music performed in them.

We are excited to join the university at large in its planning around the articulated strategic themes of collaboration, internationalization, and diversity. You will read about many developments in these areas in the following pages. Also, be sure to read about the faculty who have joined us in the last two years. They are outstanding as individuals, and as a group, they assure the stature of our great College of Music into the next generation.

We wish a great year for all of our friends, and encourage you to visit and celebrate with us the splendid music-making that is a daily occurrence at UNT.

James C. Scott

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Orchestra

Clay Couturiaux
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Lyle Nordstrom

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

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Pamela Mia Paul
Kathleen Reynolds
William Scharnberg

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Adam Gordon
Lee Lattimore
Lenora McCroskey
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Jeffrey Bradetich
Laura Bruton
Julia Bushkova
William Clay
Susan Dubois*
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Jaymee Haefner
Thomas Johnson
Paul LeBlanc
Philip Lewis
Eugene Osadchy
Brian Perry
Cynthia Roberts
Nikola Ruzevic

Woodwinds

Helen Blackburn
Mary Karen Clardy
Daryl Coad
Deborah Fabian
James Gillespie
Elizabeth McNutt
Eric Nestler
Kathleen Reynolds
James Scott
John Scott
Terri Sundberg
Charles Veazey*

Brass

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

Percussion

Gideon Foli Alorwoyie
José Aponte
Christopher Deane
Michael Drake
Mark Ford*
Henry Okstel
Paul Rennick
Robert Schietroma
Edward Smith
Edward Soph
Poovalur Sriji

Jazz Studies

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Rodney Booth
Rosana Eckert
Dan Haerle
Frederick Hamilton
Joe Janes
Noel Johnston
Stefan Karlsson
Brad Leali
Craig Marshall
Richard McLure
John Murphy
Paris Rutherford
Akira Sato
Jay Saunders
Lynn Seaton
Edward Soph
Michael Steinell
Steve Wiest

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Steven Harlos*
Heejung Kang
Berthe Odnoposoff
Pamela Mia Paul
Gustavo Romero
Vladimir Viardo
Adam Wodnicki

Collaborative Piano

Steven Harlos
Elvia Puccinelli

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Sara Doan
R. Fred Kern*
Bret Serrin

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Paul Berry
Benjamin Brand
Deanna Bush
Dawn DeRycke
Bernardo Illari
Lenora McCroskey
William McGinney
Mark McKnight
Lyle Nordstrom
Margaret Notley*

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Gene Cho
Paul Dworak
Joán Groom*
Frank Heidlberger
Timothy Jackson
Laila O'Sullivan
Graham Phipps
David Schwarz
Stephen Slottow
Thomas Sovik

Ethnomusicology

Gideon Foli Alorwoyie
Gene Cho
Steven Friedson*
Eileen M. Hayes
John Murphy
Thomas Sovik

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Monica Boldt
Rose Marie Chisholm
Richard Croft
Linda Di Fiore
Lynn Eustis
Pamela King
Jennifer Lane
Elvia Puccinelli
Jeffrey Snider
David Sundquist

* Area Coordinators

Anshel Brusilow Retires after 30 Years at the Helm of Orchestral Studies

“After knowing of the artistic stature of Anshel Brusilow for over 40 years and considering him a part of the very definition of music at UNT for as long as I’ve known about the school, this capstone concert has profound meaning for me personally, as I know it does for generations of faculty, students, and patrons. It celebrates a great career of immeasurable accomplishments.”

Dr. James Scott, dean of the College of Music, made these comments in anticipation of Anshel Brusilow’s April 2008 gala valedictory concert with the UNT Symphony Orchestra, Grand Chorus and faculty soloists, when he led performances of Prokofiev’s *Alexander Nevsky* (Op. 78) and Tchaikovsky’s *Symphony No. 6 in B minor*, the “Pathétique.”

Maestro Brusilow has led a varied, charmed career. An accomplished violinist, he entered the Curtis Institute of Music at age 11. As a child, he wished to be a baseball player, but after a football injury at age 13, realized his passion for a musical career. “I was hit from the side, landed on my right arm and thought I broke it,” Brusilow recalled. “It proved to be just a bad bruise, but scared me enough to know if something terrible had happened, I wouldn’t be able to play the violin. It took a fall as a football player to show me what I really wanted to do.”

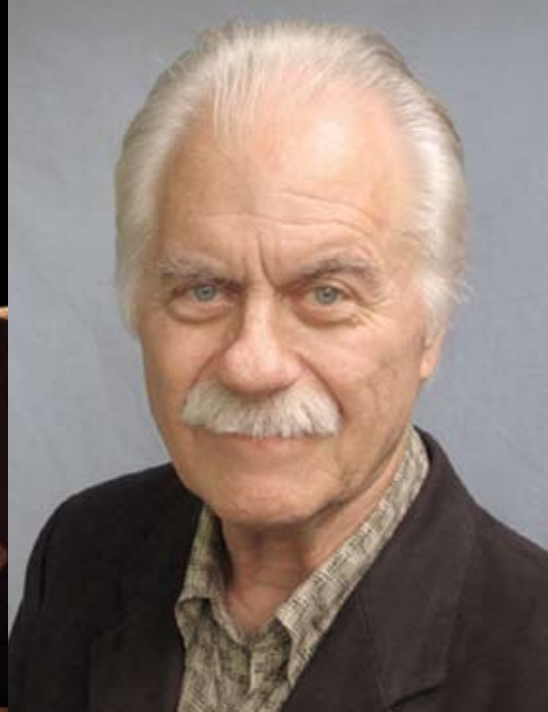
Maestro Brusilow served four years as associate concertmaster of the Cleveland Orchestra and seven years as concertmaster of the Philadelphia Orchestra. He conducted the Dallas Symphony Orchestra from 1970 to 1973 and led the

orchestra’s first tours of Central and South America. In 1973, he began his first tenure at UNT until 1981, with his second tenure from 1989 to the present. “I am most proud of the growth of the Symphony Orchestra at UNT,” Brusilow said. “It has progressed to the point it is one of the finest orchestras in the country at its level. I don’t know of one you would consider better.”

In addition to serving as the UNT Symphony Orchestra conductor, Brusilow established the UNT Chamber Orchestra in 1973. Under his tenure, the UNT orchestra performed at the Mozart Bicentennial at Lincoln Center in March 1991. In 1992, the UNT Symphony Orchestra toured Spain and the Mediterranean (Balearic Islands and the island of Ibiza), including a featured performance on U.S. National Day at Expo ‘92 in Seville. In October of that year, the UNT Symphony Orchestra performed Verdi’s *Requiem* in Monterrey, Mexico, as part of the *Festival Internacional Alfonso Reyes*. In his retirement, he plans to continue conducting the Richardson Symphony Orchestra.

To honor the retiring conductor, former UNT music faculty member Sue Bancroft and her husband, Christopher, an alumnus, led a campaign to create the Anshel Brusilow Chair in Orchestral Studies. The campaign, which received \$500,000 from the Lupe Murchison Foundation, has reached the \$1 million endowment level in gifts and pledges required to name a Chair at the University. Proceeds from the endowment will fund scholarships for orchestral students.





Core Mentors in the Jazz Studies Area Retire

Over its 60-year history the Jazz Studies division in the College of Music has become the largest jazz degree program in the United States. Former students credit two elements for the program's success: a history of respected leaders who demand only professional quality music making, and dedicated students who brought out the best in each other. The UNT Jazz Studies program is marking a major turning point with the retirement of three senior faculty members as they bring their UNT careers to a close this year and next. Jazz faculty and students will undoubtedly benefit from their years of leadership for decades to come.

Neil Slater, who follows Gene Hall and Leon Breeden in leaving a lasting legacy as director of the One O'Clock Lab Band and Chair of the Division of Jazz Studies, retired at the end of the 2007-2008 academic year. (For more on Neil and his retirement see the centerpiece article, pp. 24-25.)

James Riggs, director of the Two O'Clock Lab Band and Professor of Saxophone, also retired at the end of the 2007-2008 academic year. Riggs has served as Regents Professor and maintained oversight of the world's largest enrollment of jazz saxophone students. He has been recognized as an innovative teacher and director and has six recordings with the Two O'Clock Lab Band as well as numerous awards. Most noteworthy is the volume of successful students Riggs has produced over the years, including finalists in the North American Saxophone Alliance Young Artist competitions and the Thelonious Monk Jazz Saxophone competitions. In 2007,

Riggs instructed winners of the *Down Beat* magazine Student Music Solo Awards. Riggs' work as a freelance artist includes past performances with Frank Sinatra, Ella Fitzgerald, Tony Bennett, Nancy Wilson, Henry Mancini, Nelson Riddle and many others. Commenting on his retirement Riggs said "It was an honor for me to have had the opportunity to work with the great students at UNT for the past 38 years. The hundreds of individuals in my studio classes and the many Two O'Clock Lab Bands filled my life with musical joy. I am rich with wonderful memories of the joy of making music."

A grand event to honor the achievements of Neil Slater and James Riggs has been scheduled for Saturday, November 22, 2008 in the UNT Coliseum. There will be a pre-concert dinner and commemorative program, a concert by four alumni big bands and the current One and Two O'Clock Lab Bands, and a post-concert jam session. (This event is taking the place of the annual Fall Concert by the One O'Clock Lab Band.)

Paris Rutherford, Regents Professor in Jazz Studies, director of the UNT Jazz Singers, and coordinator of the vocal jazz and arranging program, will retire from UNT at the end of the 2008-2009 academic year, but as before will continue to be in demand as a vocal jazz arranger. "30 Years of Vocal Jazz," a celebration of Paris Rutherford's dedication to vocal jazz at UNT, has been scheduled for Saturday, May 2, 2009 in Winspear Performance Hall. More on Paris Rutherford's retirement will follow in the next issue of *Counterpoint* magazine.

Because of the delay in producing this issue of *Counterpoint*, we have a large roster of new faculty members to introduce. They are grouped by the year they joined the College of Music.

2006-2007 ACADEMIC YEAR

DAVID BITHELL

Assistant Professor/Composition

David Bithell is devoted to the exploration of the intersection between experimental music and theatre. His use of live performance, video, staging, music technology, and improvisation create abstract narratives that balance between the tragic and comic.

Prior to coming to UNT in fall 2006, Bithell was a Post-Doctoral Fellow at the University of California-Berkeley's *Townsend Center for the Humanities* and taught music theory at Pomona College. Both his M.A. and Ph.D. are from the University of California, Berkeley while his B.A. from the University of California, San Diego in Music was awarded *summa cum laude*. He studied composition and computer music with Edmund Campion, David Wessel, Cindy Cox, Brian Ferneyhough, and Roger Reynolds.

Also a trumpet player specializing in contemporary and improvised music, he studied with Edwin Harkins, whose performance art duo [THE] has been very influential on his recent work.

Among recent performances throughout the United States and in Europe, his composition "The President Has His Photograph Taken" was performed at the International Computer Music Festival in New Orleans, the SPARK Festival in Minnesota, and the IS ARTI Festival in Kaunas, Lithuania. An interview with Roger Reynolds appeared in the *Computer Music Journal*.



EMANUEL BOROK

Artist Teacher/Instrumental Studies (Violin)

Concertmaster of the Dallas Symphony Orchestra since 1985, Emanuel Borok has had a distinguished career as a soloist, chamber musician, and orchestral leader. Before coming to Dallas to take the concertmaster position, Borok served for 11 seasons as associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. He came to Boston from Israel where he had spent one season as concertmaster of the Israel Chamber Orchestra.

Born and trained in the Soviet Union, Borok received his musical instruction at the Darzinya Music School in Riga, Latvia, where he studied with Vladimir Sturestep, and later at the Gnessin School of Music in Moscow under the tutelage of Michael Garlitsky. In 1971, he became a co-concertmaster of the Moscow Philharmonic.

Emanuel Borok has made many solo appearances in Israel, Canada, France, Italy, Norway, Venezuela, Mexico, Switzerland, and The Netherlands, and throughout the United States, including Carnegie Hall. He has appeared with Yehudi Menuhin, Pinchas Zukerman, Janos Starker, Itzhak Perlman, Lynn Harrell, Emanuel Ax, Yefim Bronfman, Christopher Hogwood, Joshua Bell, Ralph Kirshbaum, Cho-Liang Lin and Paul Neubauer. He also was featured in the Distinguished Artists Recital Series at the 92nd Street Y in New York and soloist at the renowned Tuscan Sun Music Festival in Cortona, Italy.

In 1999 he was nominated for the Grammy Award for his recording with the Dallas-based Voices of Change. In addition to his highly active performing life, Borok has established himself as an internationally recognized teacher, having taught at the Tanglewood Music Center, Academia Musicale Chigiana, Royal Conservatory of Music, Conservatoire de Paris, and Prague Music Academy.



BENJAMIN BRAND

Assistant Professor/Music History

Benjamin Brand joined the music history faculty in the fall of 2006. A graduate of the University of Chicago (B.A.) and Yale University (Ph.D.), Brand's dissertation, "Liturgical Ceremony at the Cathedral of Lucca, 1275-1500," provides the first examination of music and ritual at one of the most vibrant churches in medieval Tuscany.

In general, his research focuses on religious communities in central Italy from the twelfth to the fifteenth centuries, and the way in which music, ritual, and the visual arts articulated the identities of these communities. Published in *The Journal of Musicology*, *Plainsong and Medieval Music* and *L'istituzione 'cappella musicale' fra corte e chiesa nell'Italia del Rinascimento*, Brand has presented papers at meetings of the American Musicological Society, Medieval and Renaissance Music Conference, International Congress on Medieval Studies, and Renaissance Society of America. Current projects include an edition of the *Historia Sancti Reguli*, and a monograph study entitled *Cathedral Liturgies in the Golden Age of the Tuscan Communes (1100-1300)*. Brand recently received a Villa I Tatti Fellowship for the 2008-09 academic year from Harvard University's Center for Italian Renaissance Studies.



JAYMEE HAEFNER

Lecturer/Instrumental Studies (Harp)

Before joining the UNT faculty in 2006, Jaymee Haefner taught at Indiana University Southeast and the Arts Institute in New Albany, Indiana. Having held the position of Principal Harpist with the Owensboro Symphony Orchestra in Kentucky and the Bloomington Pops Orchestra in Indiana, she was recently featured on their compact disc, *Hoagy's Songs*. She also recorded with baritone Daniel Narducci and Paraguayan harpist Alfredo Rolando Ortiz, and has performed in Mexico, Russia, and at the World Harp Congress in the Czech Republic.

Her first harp studies were in South Dakota with Anna Vorhes. In the course of obtaining her B.A. and M.M. from the University of Arizona and Ph.D. from Indiana University, she studied with Dr. Carrol McLaughlin and Susann McDonald, respectively.

Haefner translated the biography of French harpist and pedagogue, Henriette Renié, entitled *The Legend of Henriette Renié*, which was published in late 2006. The recipient of numerous honors, including a first place Lauréate prize at the Madame Dulova International Harp Competition, she was a winner of the President's Concerto Competition in Tucson, Arizona and also won the Indiana University Harp Concerto Competition in 2003.



JENNIFER LANE

Associate Professor/Vocal Studies

Jennifer Lane is an internationally recognized mezzo-soprano known for her striking interpretations of repertoire ranging from the early Baroque to today's composers. Before joining the UNT faculty, Lane was associate professor of voice and opera at the University of Kentucky at Lexington, during which time students of hers were winners in the Metropolitan Opera National Council District Auditions and NATS competitions. Before that, she taught at Stanford University for nine years, where she created both a program in opera performance and a collegium musicum, and produced fully staged period-style productions

of Purcell's *Dido & Aeneas*, Mozart's *The Magic Flute*, and excerpts from Monteverdi's *Orfeo*.

She has performed with conductors William Christie, Nicholas McGegan, Andrew Parrott, Marc Minkowski, Helmut Rilling and Robert Shaw. Selected festivals, opera companies, and concert series include: Tanglewood Festival, Boston Early Music Festival, Frick Collection, Opera du Caen, Théâtre du Champs-Élysées, Opernhaus Halle, San Francisco Opera, National Symphony Orchestra, Salzburger Bachgesellschaft, Seattle Baroque Orchestra, Jerusalem Symphony, Palau de la Musica Barcelona, and twenty roles with the New York City Opera, including Amastre in Handel's *Xerxes*, voted opera production of the year by *USA Today*. Her debut season for the Metropolitan Opera (1999) included Arnold Schoenberg's *Moses und Aron* and Leoš Janáček's *Katya Kabanová*. Of her over forty recordings, *The Pleasures & Follies of Love* was chosen as disc of the month by *Alte Musik Aktuell* in Germany, and *Ariodante* won a Gramophone Award. Award-winning films include *Dido & Aeneas* and *The Opera Lover*. Upcoming events include Peter Brook's *La Tragédie de Carmen* and directing and singing in Handel's *Semele* at the Shakespeare Blackfriars Theatre in Staunton, VA.

Lane has taught masterclasses at major colleges and universities in North America and Europe as well as being on the faculty of workshops such as the International Baroque Institute at Longy and the Amherst Early Music Festival, among others.

LAILA O'SULLIVAN

Assistant Professor/Music Theory

Following 12 years of teaching and coordinating music theory and jazz studies courses in smaller private colleges and universities, Laila O'Sullivan returns to her three-time alma mater, having received bachelor's, master's and doctoral degrees in music theory/music theory pedagogy from UNT. She specializes in pedagogy of music theory and aural skills acquisition, with a particular focus on the undergraduate theory core. O'Sullivan's other academic interests include the transcription and analysis of improvised jazz solos, and studies in vocal jazz. An active member of the International Association for Jazz Education, her groups appear by invitation in numerous performances and her research in presentations at their meetings.

She is at work on a number of music theory pedagogy topics, including a complete revision of the long revered Mainous/Ottman *Rudiments of Music* text, as well as Robert Ottman's *Elementary Harmony* and *Advanced Harmony* texts published by Prentice Hall. Her current project is exploring the potential inclusion of jazz literature examples within the undergraduate theory core as well as the implementation of new aural skills methods in the classroom. During her first summer back to campus, she enjoyed a collaborative project with Regents Professor of Music Theory Gene Cho, culminating in the co-authored text "Passage to Music Literacy: Syllabus for Aural Skills."

CYNTHIA ROBERTS

Lecturer/Instrumental Studies (Baroque Violin)

Cynthia Roberts, one of America's leading advocates of the Baroque violin, has been advanced to the faculty rank of lecturer. She serves as concertmaster of New York's Concert Royal, and Cleveland's Apollo's Fire as well as regularly appearing with Paris-based Les Arts Florissant and the New York Collegium. In addition, she performs regularly with North America's other most prominent



period instrument ensembles, including Tafelmusik and Philharmonia Baroque Orchestra. Roberts also has performed with the London Classical Players, Aston Magna, Mostly Mozart Orchestra of Original Instruments and the Taverner Players.

At age 12, Cynthia debuted with Chicago's Grant Park Symphony, performing the Mendelssohn *Concerto*, and three years later appeared as soloist with the Boston Pops. Recent highlights include a national broadcast on NPR's "Performance Today," a solo at the Mostly Mozart Festival, recordings of the complete *Brandenburg Concertos* and Monteverdi's *Orfeo* with Apollo's Fire, chamber music at the Prague Festival and the Boston Early Music Festival. She has made more than fifty recordings as well as numerous broadcasts for NPR, CBC (Canada) and WDR (Germany).

2007-2008 ACADEMIC YEAR

PAUL BERRY

Assistant Professor/Music History

Paul Berry received both his B.A. in Humanities and Music (*summa cum laude*, *Phi Beta Kappa*) and his Ph.D. in Musicology at Yale University. Berry's scholarly interests range from chamber music and song in nineteenth-century Germany (especially that of Johannes Brahms) to sacred music in sixteenth-century Italy. He has received a Mrs. Giles M. Whiting Fellowship in the Humanities, the American Musicological Society's Paul A. Pisk Prize for best paper delivered by a graduate student at a national meeting of the Society, and the American Brahms Society's Karl Geiringer Scholarship.

Berry is also active as a professional tenor specializing in early music, German Lieder, and 20th-century compositions. He has appeared as the Evangelist in Bach's *Saint John Passion* as well as in numerous cantatas and oratorios; recent solo recitals have included Britten's *Winter Words*, Schubert's *Winterreise*, and Schumann's *Dichterliebe*, for which he was accompanied by the noted pianist and critic Charles Rosen.

NATHAN KRUSE

Assistant Professor/Music Education

Nathan Kruse teaches music education methods courses, supervises instrumental music student teachers, and assists the Denton New Horizons Senior Citizens Band. He holds a BME from Butler University in Indianapolis, an MME from the University of New Mexico in Albuquerque, and a Ph.D. in Music Education from Michigan State University in East Lansing. Kruse taught for ten years in public schools in New Mexico and Michigan, and remains an active conductor, clinician, performer, and festival adjudicator. His current research interests include adult music education and ethnographic traditions of community music. He is an active presenter at conferences at all levels and has published several articles in respected research journals. A lifetime member of Kappa Kappa Psi, an honorary member of Tau Beta Sigma, he was a Graduate Fellow in the Carnegie Academy for the Scholarship of Teaching and Learning, and was the recipient of the 2007 Excellence-in-Teaching Citation at Michigan State University.

NIKOLA (NINO) RUZEVIC

Assistant Professor/Instrumental Studies (Cello)

A native of Croatia, Nikola ("Nino") Ruzevic has established himself internationally as a performer and teacher, as is recognized in his numerous awards, especially from the World Association of Young Businessmen, the Croatian String Teachers Association, the University of Southern California as well as the Rose Pollack, Bell T. Richie and Mu



Phi Epsilon Awards. He received first prize in the Colorado Symphony National Orchestra and Yugoslav String competitions.

A recording artist for A Classics and Croatia Records, Ruzevic has performed as soloist and chamber musician with the Prague Radio Symphony, Baden-Baden Philharmonic, Zagreb Philharmonic, Metropolitan Chamber Orchestra, Solisti di Zagreb, Dubrovnik Symphony Orchestra, Bartók String Quartet, Emerson String Quartet, Sebastian String Quartet, and the Zagreb String Quartet. He earned his B.M. degree (*magna cum laude*) and M.M. degree at the University of Southern California, Los Angeles, under the instruction of Professor E. Schoenfeld. Ruzevic has held teaching positions at USC, the University of Zagreb, Croatia, the University of Texas at Arlington, the Zagreb Music School, Croatia, Apple Hill Chamber Music Festival, and principal cellist positions in the following orchestras: Fresno Philharmonic, Fresno Opera, and Los Angeles Guild Opera.



STEVE WIEST

Associate Professor/Jazz Studies (Trombone)

Steve Wiest teaches jazz composition, jazz arranging, and jazz trombone and also directs the new UNT jazz trombone band, The U-Tubes. Arabesque recording artist Wiest is in great demand as a featured soloist, composer/arranger and clinician. He has performed extensively in the United States, South America, Australia, Japan, and Europe. From 1981-1986, Steve was the featured trombonist and one of the arrangers for Maynard Ferguson's Band, and during this time performed with a number of guest artists including: Freddie Hubbard, Slide Hampton, Wynton Marsalis, David Clayton Thomas, Lew Soloff, Billy Eckstein, and Mel Torme. The group's final CD, released in March 2007, includes his version of "Besame Mucho," recently nominated for a Grammy Award in the Best Instrumental Arrangement category. Following his years with Ferguson, Steve completed a B.M. from the University of Southern Mississippi in 1980, and a master's degree in Jazz Studies at the University of North Texas in 1988 where he was the lead trombonist and one of the featured arrangers for the UNT One O'Clock Lab Band.



Since leaving UNT as a student, he has been Assistant Director of Jazz Studies at The University of Texas at Arlington and Director of Jazz Studies and Trombone at The University of Wisconsin-Whitewater. (With the retirement of Neil Slater, Wiest will serve as interim director of the One O'Clock Lab Band.)

2008-2009 ACADEMIC YEAR

ANA ALONSO-MINUTTI

Assistant Professor/Music History (Teaching Specialist)

Ana Alonso-Minutti recently received her Ph.D. from the University of California, Davis, having previously received a B.A. from Universidad de las Americas Puebla. While at UC-Davis, where she also received a number of awards and grants, she taught musicology and music theory.

A specialist in the music of Mario Lavista and his connections with John Cage, she has a number of publications, and has presented at conferences for the Society of American Music (Houston) and the 2007 meeting of the American Musicological Society in Quebec, Canada. She has served as guest editor, coordinator and editorial committee member for *Brijala*, an annual publication of the Hemispheric Institute on the Americas at UC-Davis. She also has been an active participant in volunteer musical



activities supporting disadvantaged populations in both California and Puebla, Mexico. At UNT, Alonso-Minutti will specialize in teaching music to the non-major student population.

DAVID ITKIN

Director of Orchestral Studies

The 2008-2009 season marks Maestro David Itkin's first year as Director of Orchestral Studies at the University of North Texas College of Music. Maestro Itkin is also in his 2nd season as conductor of the Las Vegas Philharmonic, his 4th season as conductor of the Abilene Philharmonic, and his 16th year as Music Director and conductor of the Arkansas Symphony Orchestra. During past seasons his career has taken him to 44 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, the Slovenska Filharmonija, the San Diego Symphony, and the Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, the Annapolis Symphony, the National Repertory Orchestra, the Illinois Symphony, the Delaware Symphony, the New Hampshire Symphony, the Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno Chamber Orchestras. During summer 2006 David Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.



In 2006, the Arkansas Symphony recorded Mr. Itkin's first film score ("Sugar Creek") for the film's 2007 release. His most recent major work, "Exodus," an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. "Exodus" was released worldwide on CD in 2007. Mr. Itkin is also in demand as a speaker and lecturer. During summer 2007 he was a featured lecturer at the Arkansas Governor's School for the 2nd consecutive year, and lectured in Europe for Silversea cruise lines. Itkin's previous positions include serving as Music Director and Principal Conductor of the Lake Forest Symphony Orchestra in Chicago (1997-2000), Music Director/Conductor of the Kingsport Symphony (Tenn.) (1992-1995), Music Director of the Birmingham Opera Theatre (1992-1995), and Music Director for the Lucius Woods Festival Concerts in Solon Springs, Wisconsin (1993-2000). From 1988 to 1993 he served as Associate Conductor of the Alabama Symphony Orchestra, during which time he was made Honorary Lt. Governor of the State of Alabama for Outstanding Service to the Arts.

BRAD LEALI

Assistant Professor/Jazz Studies (Saxophone)

Brad Leali comes to UNT from Texas Tech University, where he was Director of Jazz Studies. Leali received his B.M.E. from UNT in 1999, and went on to be awarded a master's in jazz from Rutgers University in 2005. While working in New York, he founded and directed the Brooklyn Jazz Coalition. In his wide-ranging performing career, he has appeared as saxophonist with some of the most famous performers of our time, ranging from jazz to country to pop, including, among a long list of many others, Al Green, Billy Joel, Carrie Underwood, Harry Connick, Jr., Queen Latifah, Willy Nelson, Beyonce and Rosemary Clooney. His big band performances have included work with Bernie Wallace & his Orchestra, Benny Golson Big Band, Cab Calloway Big Band, Count Basie Orchestra and the Duke Ellington Orchestra. He has performed in the 26th through the 29th Kennedy Center Honors tribute events in Washington, D.C., as well as on NBC-TV's "Today" show.



Developing Relationships with Other Schools around the World

Beginning with the Summer Music Institute, an agreement with Tunghai University in Taiwan that ran from 1984 to 1989, and then to an exchange with the Janáček Academy in Brno in the Czech Republic formalized in 1993, the College of Music has had an important history of formal international exchange programs and other study abroad opportunities for UNT students.

New Exchanges

Mysore University: first UNT exchange program with Indian university

Coordinator of Ethnomusicology, Steven Friedson, has established UNT's first educational exchange program with a university in India. Starting in the 2007-2008 winter break, Prof. Friedson and adjunct instructor Poovalur Sriji, director of UNT's South Indian Music Ensemble, began the exchange program by traveling to Mysore University in the State of Karnataka with a group of UNT students.



Conservatori Superior de Musica del Liceu in Barcelona, Spain

In March 2007, a formal exchange agreement was signed with the Conservatori Superior de Musica del Liceu in Barcelona, Spain, a school that specializes in jazz. Jazz Studies faculty member Stefan Karlsson facilitated this arrangement.

Music Education Study Abroad Project in Hungary & Austria

In spring 2006, associate dean Warren Henry met with representatives of the Liszt Academy in Budapest, Hungary to discuss setting up a study program for music education students at the Kodály Institute in Kecskemet (part of the Liszt Academy). In October 2007, this plan came to fruition as a group led by Dr. Henry participated in a course that included intensive preparation and study followed by a 10-day visit to Hungary. In October 2008, he is leading a group to Salzburg, Austria for a week of study at the Orff Institute as part of a course similar to that with the Liszt Academy, but this time using the music and teaching pedagogy of Carl Orff as the central theme. The week in Austria will include workshops at the Orff Institute, school observations, visits to art museums, and concerts in both Salzburg and Vienna.

Top Photo: Prof. Steven Friedson

Middle Right Photo: Fang-Long Ko (first row, far left), chairman of the School of Music at National Taiwan Normal University, hosted a dinner in conjunction with the UNT visit. Seated to the right of Chairman Ko are Elizabeth and Jim Scott. In 2nd row, Clay Couturiaux is 4th from the left. Next to him are Apo Hsu and Tsen-Ling Lin.

Bottom Right Photo: Larose Quartet members Sin Hye Kim (violin), Oksana Sifri (violin), Raquel Bastos (viola) and Lan Jiang (cello) all take a break at Sichuan Conservatory.

Update on Established Exchanges

National Taiwan Normal University, Taipei, Taiwan

The 3-year agreement with National Taiwan Normal University in Taipei, Taiwan in the Republic of China that was first contemplated in August 2006 has already borne fruit. In February 2007, Apo Hsu, conductor and faculty member at Taiwan Normal, was guest conductor for the UNT Chamber Orchestra. In spring 2008, UNT Chamber Orchestra conductor Clay Couturiaux guest conducted at Taiwan Normal, and dean James C. Scott presented masterclasses. Our first exchange student from NTNU, composer Tsen-Ling Lin, arrived in fall 2008. A visit by NTNU's women's choir is being planned for March 2009. Ai-Kuang Sun, a UNT doctoral orchestral conducting graduate and an associate professor at NTNU, will conduct the choir in a joint program with Canticum novum, led by Professor Henry Gibbons.



Sichuan Conservatory, Chengdu, China

In May 2005, an agreement was formalized between the Sichuan Conservatory of Music in Chengdu, China, and the UNT College of Music. In May 2007, the Larose Quartet (the College's graduate string quartet) from the Center for Chamber Music Studies traveled to Chengdu where they performed and taught at Sichuan Conservatory, as well as in Shanghai, China.



CEFT Endowment in Czech Music and Culture Tops \$500,000 Mark

Since 1993, the College of Music has had a formal direct exchange of individual students with the Janáček Academy of Music and the Performing Arts in Brno, Czech Republic. Beyond the benefits to individual students, the long history of this relationship has led to a broader and very fortunate relationship with the Czech Educational Foundation of Texas (CEFT), whose mission is to promote Czech music and culture in the State of Texas.

The relationship began due to the initiative of Dr. Jim Bezdek, of Denton, Texas, a board member of CEFT and retired professor of education at UNT, who suggested that the next major CEFT project should be in collaboration with the University of North Texas College of Music. This collaboration came to fruition in 2004, when an initial endowment goal of \$400,000 was established, and the CEFT Frank J. and Hermine Hurta Kostohryz Residency in Czech Music and Culture was created through a lead gift of over \$212,000 from Dr. Francis Kostohryz.

With additional gifts of about \$280,000 from the Czech Educational Foundation of Texas to the UNT College of Music, the CEFT endowment, designed to support an annual residency in which musicians, artists and educators from the Czech Republic visit UNT to perform, teach and conduct research, has topped the \$500,000 mark. In January 2007, a plaque honoring the more than 60 major donors to the endowment was unveiled in conjunction with a celebratory recital and reception at the Murchison Performing Arts Center.

About The CEFT Frank J. and Hermine Hurta Kostohryz Residency in Czech Music and Culture

The endowment, initiated in 2004 by the Czech Educational Foundation of Texas, began with a lead gift of more than \$200,000 from Francis Kostohryz in memory of his parents — the Rev. Frank J. Kostohryz, who served as a minister to largely Czech populations at the Unity of the Brethren Church in Texas, and Hermine Hurta Kostohryz, an organist and religious instructor. It supports an annual residency in which musicians, artists and educators from the Czech Republic visit UNT to perform, teach and conduct research.

In commenting on the CEFT connection, Dr. Thomas Sovik, professor of music and director of Central European Studies & Exchanges, said: “The UNT College of Music has had a very long relationship with the Janáček Academy. CEFT recognized the fact that the College of Music is one of the top music schools in the country, and — as the organization was looking for another major project to fund — I think that UNT must have seemed a logical choice. We had a successful UNT-Czech music program that had been in business since the 1990s.”

In addition to activities in the Czech Republic, the Kostohryz Residency fund has helped to sponsor a Texas-wide tour by the Petr Micka Cimbalom Orchestra (October 2007), a Moravian folk orchestra from the Czech Republic (filmed by Czech National Television for a documentary about the orchestra and the UNT endowment). The tour’s kickoff performance in Winspear

Performance Hall on the UNT campus included a reception with jazz music provided by a student quartet. Three of the quartet members are former or current music students involved in an exchange with the Janáček Academy.

In addition, in fall 2006 the Wallinger Quartet, a chamber ensemble of the Brno State Philharmonic Orchestra, gave a moving performance in Winspear Hall under the sponsorship of the CEFT fund. The residency continues in November 2008 with a recital and masterclass by pianist Radoslav Kvapil.



Left Photo: (left to right) Diane Sulak-Wilson and Clarice Snoukhous, officers of the CEFT, unveil the donor plaque in January 2007. (Photo by Margaret Klecka)

Middle Photo: Jiří Leviček performs at celebratory recital. (Photo by M. Klecka)

Top Right Photo: (left to right) Board members of the CEFT with the Czech Ambassador: Jim Bezdek, Eric Wilson, Petr Kolar, Ambassador Extraordinary and Plenipotentiary, and Ray Snoukhous. (Photo by M. Klecka)

Right Photo: Petr Micka Cimbalom Orchestra.





Nick Heavican/Metropolitan Opera

Richard Croft at the Met.

Richard Croft received rave reviews for his performance as Gandhi in April 2008 in the Metropolitan Opera's premiere (in collaboration with the English National Opera) of Philip Glass' 1980 opera, *Satyagraha*, which focuses on Gandhi's early career. *The Wall Street Journal* declared that he "made an ideal Gandhi, and the *New York Times* called his performance "heroic." (Beyond the usual rigors of preparing such a prestigious part, Croft learned to sing in Sanskrit and worked out with a personal trainer assigned to him by the Met to help him prepare for the role.) In summer 2007, at the Salzburg (Austria) Festival, Croft once more took the lead role in the Festival's production of the opera *Armida*. The *Salzburger Nachrichten* said that "Richard Croft again demonstrated that he is in a league of his own: He is one of the most elegant tenors, extremely sure and well-balanced in all ranges." The publication *Die Welt* commended him by saying: "The highest praise must go to Richard Croft with his wonderful blending of colours." In addition, the big screen at the festival showed Mozart's *Mitridate* from two years before, when Croft was again the star.



Jennifer Lane in Libby Larsen Premiere

Mezzo-soprano Jennifer Lane, widely recorded artist and recently arrived UNT faculty member, premiered the lead female role of Jack London's wife, Charmian, in the spring 2007 world premiere of Libby Larsen's *Every Man Jack*, with the Sonoma (CA) City Opera. A *San Francisco Chronicle* review described Lane's performance as combining "voluptuousness, vulnerability and rage in a potent blend." With a wide-ranging career that has included performances with the New York City Opera and the Met, Lane sang lead roles in each of the last two Handel oratorio period collaborations between the UNT early music program and Dallas Opera music director Graeme Jenkins, *Jephtha* in 2004 and *Samson* in 2006 (Croft also sang the lead role in this production). For the past two summers, she directed modernist productions of Purcell's *Dido & Aeneas* for the Staunton Festival while also singing the dual roles of Dido and Sorceress, and had performances throughout Spain of Monteverdi's *Orfeo* (Messaggiera / Speranza) with Capella Ministrers.



Bottom Photo: Cindy McTee, College of Music Dean, James Scott, former faculty member Sue Bancroft and her husband, alumnus Chris Bancroft at the post-premiere Houston reception.

Premiere of New McTee Commission

The Houston Symphony Orchestra presented the world premiere of Cindy McTee's "Solstice for Trombone and Orchestra" in January of 2008. Commissioned by the HSO for its principal trombonist, Allen Barnhill, "Solstice" was performed under the baton of distinguished Austrian conductor, Hans Graf. The *Houston Chronicle* praised the work as one "teeming with a musical language that is distinctly and refreshingly American." In commenting on the work, McTee described a recent experience of talking with a friend about the various ways in which "shadow" might be expressed musically in this trombone concerto. "She reminded me that it was June 21st that day — the day of summer solstice when shadows are at their shortest. Derived from the Latin 'sol' (sun) and 'sistere' (to stand still), the word 'solstice' seemed an apt title for the new piece as I contemplated writing music that would represent 'shadow' through rhythmic stasis and the dark interval of the minor third, while associating 'light' with quick tempos and the consonant interval of the major third." After the performance, audience members and performers gathered for a reception.

International Performances by Student Ensembles

Percussion Ensemble: Travels to France and Other Journeys

In November 2007, ten percussion students traveled to Paris, France, for an invited performance at the Conservatoire Supérieure's Journées de Percussion. They premiered a commissioned work for percussion quartet by Brett Dietz as well as music by Christopher Deane and Mark Ford. Faculty members Mark Ford, Ed Soph, Christopher Deane and Paul Rennick joined the student ensemble for the chance to study and perform at the conservatory.

In other percussion news, during the previous fall, famed marimbist Keiko Abe visited UNT with her group, Marimba Ensemble Japan. In addition to performances with students, her concert with members of the UNT percussion faculty (Christopher Deane, Mark Ford, Paul Rennick and Robert Schietroma) and the UNT Wind Symphony, under the direction of Eugene Migliaro Corporon, brought down the house. The performers then packed up and traveled down to perform at the Percussive Arts Society International Convention in Austin, Texas. Dedicated to the late Robert Winslow, director emeritus of the Wind Symphony, the concert received a standing ovation before an audience of approximately 3,500 percussionists from around the world. *(Sarah Junek)*

Baroque Ensemble Invited to Perform in Bolivia and Peru

In April 2008, eighteen members of the UNT Baroque Ensemble presented acclaimed spotlight performances at the biennial international "Misiones de Chiquitos" Baroque Music Festival in Santa Cruz, Bolivia, making it the sole U.S. student-centered group to be invited to perform at the festival since it began in 1996. The ensemble also was notable among the 45 participating groups from around the world in that its programs consisted largely of music from colonial Bolivia and Peru, making the performance at the historic Jesuit mission in Concepción especially meaningful. Following their Bolivian appearances, the ensemble traveled to Cusco, Peru, where they performed at the Instituto Peruano Norteamericano and in the magnificent Chapel of San Antonio, where some of their music was first composed and performed. Now a modern 5-star hotel (Hotel Monasterio), much of the original beautiful architecture and decoration of the original Seminary has been retained in the modern restoration.

The Baroque Ensemble, composed of advanced students and UNT faculty, and led by Dr. Lyle Nordstrom, head of Early Music Studies at UNT, specializes in the performance of chamber literature for voices and instruments from the sixteenth through the eighteenth centuries. In South America, they performed on such instruments as the theorbo (a large lute), dulcian (early bassoon), sackbut (early trombone), cross-strung Spanish harp, viola da gamba, cornetto, recorder, harpsichord, baroque violin, and baroque cello.



Top Photo: The UNT Percussion Ensemble taking a break before their trip to Paris. Left to right: Michael D'Angelo, Dustin Doelling, Christopher Deane, Danny Hawkins, Colin Hill, Brittany A. Hoffman, Brandon J. Kelly, Christopher Larson, Brian Mueller, Sam Naishtat, Brady Spitz, Ming-Jen Suen, Sean Jacobi, Ed Soph and Mark Ford.

Above: Also pictured is marimba artist Keiko Abe.

Below: Conception Cathedral, one of the restored mission churches in the Amazon jungle that are performance sites for the "Misiones de Chiquitos" Festival

Bottom Photo: The UNT Baroque Ensemble after their performance in the Chapel of San Antonio in Cusco, Peru. From left: Dennis Quinn, Eric Smith, Jennifer Lane, Everett Redburn, Rebecca Beasley, Sarah Griffiths, Paula Fagerberg, Dianna Grabowski, Tess Isaac, James Wintle, Lyle Nordstrom, Jason Hausback, Patricia Nordstrom, Bradley Bennight, C. Keith Collins & Nicholas Harvey.



The Texas Center for Music and Medicine Continues High Profile Activities

The Texas Center for Music & Medicine includes an interdisciplinary team of musicians, music educators, clinicians, and research scientists. It represents educational, medical and musical resources, brought together to study, treat, and prevent various medical problems associated with learning and performing music. The activities and research of the Center, under the direction of Dr. Kris Chesky, have been the subject of much national and area print and electronic media interest in the past year, especially surrounding issues of potential hearing loss among musicians. In 2007 alone, feature articles on hearing issues that discuss the work of Dr. Chesky and the TCMM have appeared in *The Wall Street Journal*, *USA Today* and the *Dallas Morning News*. In addition, the Music Educators National Conference sent an “initial recommendations” document to all National Association of Schools of Music accredited schools in the United States.



Thanks to the initiative of Dr. Pamela Mia Paul, another important area of research has been the exploration of medical problems associated with pianists. Research has been conducted using an ergonomically modified piano (a 15/16 keyboard) to study differences in performance demands compared to the demands from a full size piano. Eri Yoshimura (DMA in Piano Performance) recently reported her research at the Performing Arts Medicine Association National Symposium in Aspen. In 2009, with Eri as the designated project coordinator, the Center will conduct a national study with the Performing Arts Medicine Association and the Music Teachers National Association. Because of her work in the Center, she is emerging as an expert in the field of piano performance injuries and has been recognized by the elite performing arts medicine physician community in Japan.

Music and Engineering Meet in iARTA

The College of Music is taking a leading role in developing the Initiative for Advanced Research in Technology and the Arts (iARTA) under the auspices of the Provost’s research cluster initiative. iARTA will augment creative, engineering, and critical research into intermedia arts and technology on campus. iARTA draws on the existing faculty, technological, organizational and space resources of the participating colleges and departments: Division of Composition Studies, the Center for Experimental Music and Intermedia (CEMI), College of Visual Arts and Design (CVAD), the Department of Dance and Theatre, the Department of Radio Television and Film, and the Department of Electrical Engineering. iARTA will invite open participation and research by affiliate faculty in relevant arts+technology and media+culture disciplines. The main aim of this new cluster is to engender



a truly collaborative, interdisciplinary, interdepartmental, and intercollegiate exploration of the arts, media, and technology. **(About CEMI.** The Center for Experimental Music and Intermedia (CEMI) is an interdisciplinary center housed within the Division of Composition Studies at the University of North Texas College of Music. CEMI’s mission is to advance the state of the art in experimental music and intermedia. CEMI provides opportunities for artistic creation, teaching and learning, collaboration, public presentation, and research. CEMI’s busy calendar of public events includes concerts, workshops, lectures, and demonstrations. Presentations and residencies by guests from around the world invigorate CEMI’s activities. Recent works from CEMI include music for live performance with interactive computer systems, multichannel surround audio compositions, film and video works, dance pieces with live video, and intermedia theatrical performances.)

The Handel Project Continues with Fourth Production of Great Baroque Oratorios

Since 2001, Maestro Graeme Jenkins of the Dallas Opera has led our Baroque Orchestra and Collegium Singers, together with guest performing groups and musicians, in three productions of Handel oratorios. A fourth production, the oratorio *Saul*, planned for February 2009, will be one of the three centerpiece events during the 10th anniversary celebration for the Murchison Performing Arts Center. Students, faculty, and audiences have reported that the performances with Maestro Jenkins, presented in Denton, Dallas and Fort Worth, have been some of the most satisfying and exhilarating musical experiences of their lives. The performances have received rave reviews, such as *Dallas Morning News* critic Scott Cantrell's characterization of the 2006 performance of *Samson* as "thrilling." These collaborations, which have come to be called "The Handel Project," are a significant example of how community engagement might be combined with student-centered creative activity, and a reminder of the exponential growth of the early music program under the leadership of UNT faculty Lyle Nordstrom.

Growing Relationship Between Crested Butte Music Festival & UNT College of Music

Established as the MoUNTain Music Institute in 1998, in Crested Butte, Colorado, this summer study program, a signature College of Music activity, has taken a variety of forms over the years. In recent years, the College emphasized its growing collaboration with the Crested Butte Music Festival, as the Festival has grown and expanded. In 2007, Linda Di Fiore (voice), Brian Bowman (euphonium) and John Murphy (jazz) led performances at the Crested Butte Center for the Arts and in concerts given in conjunction with the Festival. UNT faculty performed with the Festival Symphony Orchestra, as did several students. In 2008, a similar model was followed, with John Murphy again leading the North Texas Jazz Repertory Ensemble in both a patriotic concert and one featuring big band swing tunes, while an expanded number of students also performed with the Festival Symphony Orchestra. Mariachi Aguilas also performed as part of the Festival during 2006 and 2007.

Community Collaborations: Greater Denton Arts Council

In its efforts to enhance the impact of the arts in the community, the College of Music has developed several interesting projects in partnership with the Greater Denton Arts Council. Extremely successful "Petting Zoos" were launched in fall 2006 and continued in 2007 and 2008. Children and parents alike were enthralled with the chance to work with College of Music education students and learn the basics of an unfamiliar instrument. The UNT Center for Chamber Music Studies has recently been awarded a GDAC grant in support of outreach activities in the public schools by its ensembles (see inside back page). Another area of collaboration has been performances keyed to GDAC themed exhibitions: in 2006 students from the early music program provided period music for the exhibition of "Renaissance and Baroque Paintings from the Sarah Campbell Blaffer Collection"; in 2007 the African drumming group performed as part of the "Ceremonies in African Art from the Alfred Green Jr. Collection" exhibit. In a different vein, the composition area of the college staged a competition for the creation of a new work incorporating the sound of the train that regularly passes by the GDAC offices at the Center for Visual Arts in Denton. The winner received a cash award and the top three compositions were performed at the Greater Denton Arts Council annual members' meeting in spring 2008.



Photos from top to bottom: Maestro Graeme Jenkins leads Richard Croft and UNT forces in the 2006 performance of Handel's *Samson*.

The Jazz Repertory Ensemble played a concert at the home of Merle and Marian Volding, College of Music benefactors during its visit to Crested Butte Music Festival in July 2008.

The 2007-2008 Center for Chamber Music Studies Woodwind Quintet.

A lute quartet performs at the exhibit of paintings from Blaffer Collection sponsored by the Greater Denton Arts Council in 2006.



A Fortepiano for the College of Music

by Sarah Junek

Since arriving in 2007, the new College of Music fortepiano, an 1805 Walter & Sohn copy made by Paul McNulty, has generated excitement among instrumentalists and singers alike. Shipped from Prague to Dallas, it arrived just in time to be featured in C.P.E. Bach's "Concerto in E flat for fortepiano and harpsichord" as part of a concert of rococo music given by the UNT Baroque Orchestra and Collegium Singers. The concerto was a wonderful study in contrasts: the rich amber color, marbled wood grain, and delicate, mellow sound of the fortepiano standing out against the lively red case and bright plucked timbre of the school's new French double harpsichord.

The fortepiano purchase was made possible thanks to a generous lead gift from professor emeritus and musicologist Michael Collins, with important additional support from philanthropist Paul Voertman and the National Endowment for the Arts. Its acquisition solidifies the college's tradition as an institution committed to understanding performance practice and opens up a whole new realm of possibilities in the instruction and performance of late 18th- and early 19th-century music.

The faculty was quick to realize these potentials, and it was soon used on a number of occasions, including the final concert of the 2007 Winspear Faculty Series, "Liederabend," featuring voice faculty Richard Croft, Linda Di Fiore, Lynn Eustis, Jeffrey Snider and David Sundquist with Elvia Puccinelli, Harold Heiberg and Rose Marie Chisholm on fortepiano. The singers found it remarkably different to be accompanied by a fortepiano, with its delicate, intimate tone so perfectly suited to 19th-century homes and salons.

Piano performance students also have benefited by being better informed in their study of classic and early romantic music. Students have to adjust their style and practice, engaging their fingertips with the keyboard in a different way. Just sitting at the instrument invites a more gracious stance that is reflective of the music. Many have left practice sessions with collaborative piano faculty Elvia Puccinelli saying, "It makes sense to me now."

"The whole instrument is different," says Elvia. All wood. No steel. Shorter range. Knee, rather than foot, pedals that allow a marked difference between high and low registers, in both sound and volume. "The texture, timbre, and clarity of articulation are very instructive for modern pianists," she adds. Physically speaking, a modern piano requires you "to put more shoulder and back into it," says Lenora McCroskey, harpsichordist and early music instructor. "The fortepiano doesn't like that. It bites back."

"The decay is much shorter on a fortepiano, so melodies with repeated notes come to life in a different way," explains Elvia Puccinelli. "A lot of people don't think about that. It's really a revelation. A composition that can be very thick and muddy on a modern piano becomes very clear on the earlier instrument. It brings lots of potential for students' exploration and new insights into performance."

The fortepiano has begun its long career in influencing generations of musicians to come to UNT!

(Ed. Note: The instrument was featured in two concerts in September 2008, the first a solo recital by Luis Sanchez and the second a performance of Die schöne Müllerin by David Sundquist and Harold Heiberg.)



Photos from top to bottom: Elvia Puccinelli and James Scott join maker Paul McNulty in his workshop in the Czech Republic.

Elvia Puccinelli explores the potentials of the beautiful new College of Music fortepiano.

Linda Di Fiore, Elvia Puccinelli, Jeffrey Snider and Rose Marie Chisholm before their performance in "Liederabend."

Marie Ross, Elliot Figg and Eric D. Smith perform a Beethoven trio for clarinet, piano and cello on instruments of the period.



NEWS FROM CURRENT FACULTY

Midawo Gideon Foli Alorwoyie (percussion) led the Afrikania Cultural Troupe of Ghana and performed music of Ghana, Togo and Benin, and gave masterclasses at the University of Oklahoma in spring 2008.

Joseph Banowetz (piano) received an official Grammy nomination in 2008 for an all-Balakirev recording of piano four-hand music with Alton Chung Ming Chan, a MM and PhD graduate from UNT. The disc, which received two nominations, also contains Banowetz' world-premiere recording of Balakirev's *Fantasy on Russian Folk Songs* with the Russian Philharmonic of Moscow.



This recording is on London's Toccata Classics label, along with another recent release of world-premiere recordings of the music of Sergei Taneyev. It includes his *Piano Concerto* performed with the Russian Philharmonic of Moscow, as well as a piano four-hand work recorded with **Adam Wodnicki**, and Vladimir Ashkenazy as narrator. In 2008 Banowetz also had a six-city concert tour of India, a four-city concert tour of China, and appearances at international festivals in London and Manchester, England, and Varna, Bulgaria.

David Bithell (composition) premiered "Whistle from Above" for two percussionists, musical robotics, and computer controlled lighting at the 2008 SPARK Festival of Electronic Music and Art, held in Minneapolis, Minnesota in February 2008.

Benjamin Brand (music history) received a Villa I Tatti Fellowship for the 2008-2009 academic year. The award is sponsored by the Harvard University Center for Italian Renaissance Studies in Florence, Italy.

Julia Bushkova (violin) gave solo recitals, performances and masterclasses in Italy, at the Stellenbosch International Music Festival and Chamber Music Festival (South Africa), and in California. She also was guest concertmaster with the Irving and Plano symphony orchestras.

In 2007, **Gene Cho** (music theory) visited Central Asia to deliver a lecture at Lanzhou University of the Northwest Nationals. The visit was of particular significance since it tied into his 3-decades long research on his theory of historical connections between Judaism and Shintoism. He also was honored by the Zhu Zaiyu Memorial Institute & Museum (Qinyang, Hebei Province, China) for his contributions to the field.



Mary Karen Clardy (flute) appears on two CD releases, *After Syrinx* (with the October Trio) and *Altered States*, in a work by Ralph Vaughan Williams. She toured Brazil and Colombia, where she performed and gave masterclasses as well as giving masterclasses in Shanghai and Hong Kong, China, and across the United States.

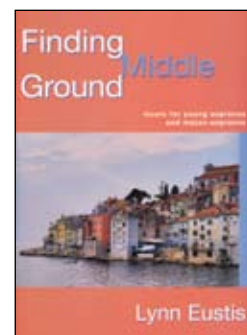
Linda Di Fiore (voice) performed in the Estate Musicale a Palazzo in the ducal palace in Mantua, Italy. Other activities include masterclasses for Kansas City Lyric Opera, U. of Kansas, U. of Oregon, Wilfred Laurier U. in Waterloo, Ontario, Opera in the Ozarks and Casalmaggiore International Chamber Music Festival in Italy.

Susan Dubois (viola) and **Eugene Osadchy** (cello) performed at the Bong Ho Festival in Daegu, Korea. (Pictured at right: *Dubois, Christina Kim, Osadchy*)



Donna Emmanuel (music education) contributed chapters to *Teaching Music in the Urban Classroom, Volumes One and Two*, published in 2006 by Rowman-Littlefield Publishers. As faculty sponsor of the *Mariachi Aguilas*, she has helped bring the mariachi tradition to North Texas, and facilitated the creation of the first UNT mariachi camp for students in 6th through 12th grades. Along with learning to play the guitarron or the trumpet, participants got a taste of college life during the three-day camp by meeting UNT students and touring the school's campus.

Lynn Eustis (voice) has announced the publication of *Finding Middle Ground: Music for Young Sopranos and Mezzo-Sopranos*, a collection of songs (each with introduction) she chose because they have helped her effectively teach those young singers who initially fall between voice types.

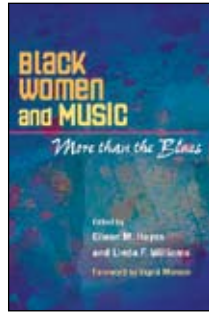


Dennis Fisher (wind studies) was honored with the Gagarin Medal of Honor for his work with the Volga Band, a professional wind band in Saratov, Russia. The award is named after Yuri Gagarin, the first human to travel into space. In observing the relationship between music and space that Russian officials saw, Fisher noted: "They each said that looking at the Earth from space, there are no political boundaries, no cultural barriers, no language differences and no geographic limitations. Their universal feeling is that in the arts, and especially in music, it is the same. They were all very much in awe of music and musicians and how we bring people, culture and politics together internationally."

Mark Ford (percussion) received the Distinguished Alumnus Award from the East Carolina University School of Music this past spring and spoke at their commencement.

Steven Harlos (piano), official pianist for the Dallas Symphony Orchestra, performed the Rachmaninoff *Rhapsody on a Theme of Paganini* with that group. He also played the light keyboard in a performance of Scriabin's *Symphony #4*, and piano and celesta in the world premiere of a commissioned work by Augusta Read Thomas. Steve has been a key player in establishing "Mount Vernon Music," a grassroots effort to bring high quality performances to non-urban areas such as Mount Vernon, Texas.

Eileen M. Hayes (music history) was co-editor, with Linda F. Williams, of *Black Women and Music: More than the Blues*, published in 2007 by the University of Illinois Press. She also is newly appointed interim chair of the Music History, Theory and Ethnomusicology division.



Frank Heidlberger (music theory) continued his work on the critical edition of Carl Maria von Weber's *Concertos for Clarinet*, delivering a keynote speech to the German Clarinet Society in Dresden, co-hosting a conference on Carl Maria von Weber at the Musikhochschule Dresden, and presenting a paper to the German Society of Musicology in Heidelberg. He gave a talk on Ernst Krenek at the Musicological Society in Zürich, Switzerland in 2007, as well as completing a new German translation and edition of Berlioz's *Memoirs*, to be published by Bärenreiter-Verlag, Kassel, Germany.

Timothy Jackson (music theory), co-director of the Center for Schenkerian Studies, has established a user-friendly website that seeks to provide worldwide access for the scholarly community at large to theorist Allen Forte's unpublished analyses, papers, and notes. Named "The Forte Papers," it contains a content spreadsheet that can serve as a navigational tool, or help to see what's forthcoming on the site. It also can be searched by composer name. The website is maintained by Prof. John Murphy and Taylor Sims, a recent theory graduate. URL: <http://forte.music.unt.edu>.

Keith Johnson (trumpet) continued his usual busy professional schedule, with workshops in Kentucky, Colorado, California, England and Italy and performances in California, New Hampshire, Boston, and in the Dallas-Fort Worth Metroplex.

Stefan Karlsson (jazz piano) received the Rich Matteson Award at the University of Northern Florida for excellence and dedication to Jazz Education.

Joseph Klein (composition) presented his paper "A Comprehensive-Immersive Approach to Beginning Composition Instruction" for the Observatoire internationale de la création musicale (OICM) conference "Composer au XXIe siècle: processus et philosophies" at the Université de Montréal (Canada) in March 2007. He was also selected

to participate in the 2007 conference of the Society of Electroacoustic Music in the United States (SEAMUS).

Alan McClung (music education) presented at the MENC National Convention in Salt Lake City, Utah; co-edited and authored articles for the American Choral Directors Association publication *Choral Journal*; held masterclasses at Roehampton University, London, Great Britain in February 2006 and again in May 2007; and had two articles accepted for publication.

Jerry McCoy (choral) was named as an honorary board member representing the United States for Interkultur, based in Graz, Austria. Interkultur is a global organization that sponsors and organizes choral music events. Dr. McCoy is also president-elect of the American Choral Directors Association. In the past two years, two CDs, titled *Imaginings* and *O Gladsome Light!*, have been released featuring the UNT A Cappella Choir.

Lenora McCroskey (harpsichord, early music) received the Paul Riedo Memorial Award for outstanding service to early music performance in the Metroplex, given by the Dallas Bach Society.

Elizabeth McNutt (composition) premiered five new works for flute, clarinet, and electronics at the MANTIS Festival in Manchester, England. The works were commissioned for McNutt and clarinetist Esther Lamneck by a consortium from UNT, NYU, University of Manchester, and Queens University in Belfast, and included a new work by UNT composer **Andrew May**. The duo is taking this program on tour internationally. May and McNutt were also selected to participate in the 2007 conference of the Society of Electroacoustic Music in the United States (SEAMUS).

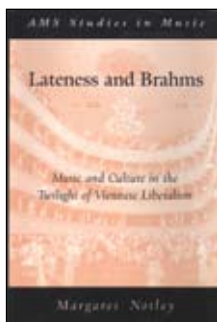
Cindy McTee (composition) traveled to Los Angeles to hear music director emeritus of the Dallas Symphony Orchestra, Andrew Litton, conduct three performances of her "Timepiece" with the Pacific Symphony Orchestra in 2007. (In addition, the BBC Symphony Orchestra recorded the work in spring 2008.) She also visited the Showa Music Academy near Tokyo, where there was a performance of "Finish Line," conducted by UNT faculty **Eugene Migliaro Corporon**. (In January 2008, the Houston Symphony Orchestra presented the world premiere of "Solstice for Trombone and Orchestra." See page 13).

Jon Christopher Nelson (composition) spent three weeks in January 2007 in residence at the Institut International de Musique Electroacoustique de Bourges (IMEB) in Bourges, France. The new work, which was commissioned by IMEB, was premiered in June 2007 at the Festival Synthèse in the Théâtre Jacques Coeur in Bourges. The composition, entitled *objet sonore/objet cinématique*, explores aspects of kineticism in both recorded sounds and synthetic gestures. Nelson also provided a lecture on the music and research activities of UNT's Center for Experimental Music and Intermedia (CEMI) while attending the festival. In May 2008,

he was a guest composer in Taiwan, where he presented lectures at the National Chiao Tung University in Hsinchu, the National Taipei University for Education, and the National Taipei School for the Arts.

Lyle Nordstrom (lute, early music) was awarded a grant from the Hispanic and Global Studies Initiative Fund for a conference entitled *Surviving Colonialism: Indio, Criolos, and Music in pre-1800 Latin America*. Along with the conference, a special concert—"Vespers at Cusco – Ceremonial Music from an Incan City"—was performed and recorded for a CD released in summer 2007. (HTE faculty **Dr. Bernardo Illari** coordinated the conference and also edited much of the repertoire for the concert.) In April 2008 Nordstrom took an 18-member group to invited performances of this repertoire at the international Chiquitos de Misiones Festival in Santa Cruz, Bolivia, as well as performances in Cusco, Peru. In spring 2007, the Early Music area had collaborated with UNT Opera on a fully staged performance of Cavalli's *L'Egisto*. Another spring 2007 highlight was a concert that included both the debut of the new College of Music fortepiano in a C.P.E. Bach concerto and a performance of Telemann's final oratorio, *Die Auferstehung*, for only the second time in North America.

Margaret Notley (music history) had her book, *Lateness and Brahms: Music and culture in the Twilight of Viennese Liberalism*, AMS Studies in Music series, published and released by Oxford University Press.



Pamela Mia Paul (piano) gave masterclasses at the Prague International Piano Master Class, and in Istanbul and Ankara, Turkey, as well as recitals in Turkey and Singapore. A recording of her performance with violinist Shannon Lee with the Lewisville Symphony was released on Telarc Records. She was chosen as the sole interviewee on Kevin Sutton's final edition of Music in the Metroplex on WRR-FM radio.

Debbie Rohwer (music education) had articles published in *Southwestern Musician*, *Research Perspectives in Music Education*, and *Journal of Research in Music Education*.

Gustavo Romero (piano) returned to South Africa in August 2008 to perform 20 Beethoven piano sonatas at the Durban UKZN School of Music. These performances are a continuation of his ambitious project of presenting Beethoven's complete piano sonatas on three continents, in seven recitals, within three years. In 2009, Romero will commemorate the birth and death years of, respectively, Mendelssohn and Haydn through a series of recitals of their music. In 2007, he was featured on NPR's "Performance Today."

Paris Rutherford (jazz studies) has had a number of vocal jazz arrangements published by Hal Leonard Music

Publications and Sound Music Publications. He has two books in pre-publication: *The Vocal Jazz Ensemble* and *Basics in Jazz Arranging*.

David Schwarz (music theory) saw the publication of his book, *Listening Awry: Music and Alterity in German Culture*, by the University of Minnesota. He also was recently appointed Faculty Assistant to the Provost at UNT.

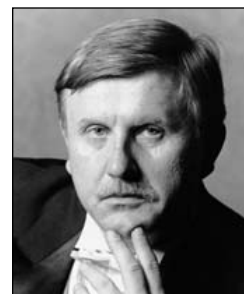


Lynn Seaton (jazz double bass) appears on recordings with the Jay Lawrence Trio (OA2 Records), the Jim Morse Quartet (Morse Records), Pamela York (Jazzful Heart Music), John Fedchock NY Big Band (Reservoir) and Frank Tiberi "4 Brothers 7" (Jazzed Media).

Mike Steinel (jazz trumpet), and his wife, TWU faculty Beverly Hoch, traveled to the community of Homevale in the District of Kimberley, South Africa, to lead a music camp during summer 2008, in a project sponsored by "Instruments of Change," a charity dedicated to helping AIDS orphans in South Africa. They sought instruments, music and materials, to take to the children in this poverty-stricken community through a special fund-raising concert (with the help of other UNT & TWU music faculty) and individual donations. Steinel, writing from Africa, reported that they worked with 500-600 students in the community. He said: "Music literacy is nonexistent in these poor neighborhoods. We have introduced staves, note names, rhythms, measures, rests, flats and sharps. The children are so quick, so musical, and so open to learn that they have eaten it up. We wish you could see their faces and hear their voices."

Don Taylor (music education) had an article published in *Journal of Research in Music Education*. He also coordinated the annual "Petting Zoo," an educational outreach project for young children conducted in collaboration with the Greater Denton Arts Council.

Adam Wodnicki (piano) has followed a very busy schedule of recitals, solo appearances with orchestras and masterclasses in Eastern Europe, particularly Poland. He also served as artistic co-director of the International Piano Masterclasses and Competition in Varna, Bulgaria. Along with **Joseph Banowetz**, he participated in the 2008 Grammy-nominated disc of works of Sergei Taneyev (see entry under Banowetz).



EMERITUS FACULTY NEWS

Larry Austin was selected for participation in the 2007 conference of the Society of Electroacoustic Music in the United States (SEAMUS).

Hildegard Froehlich, professor emerita of music education, served as a clinician in the United States as well as conducting a 1-week workshop at Orebro University in Sweden. She also gave a keynote address at the North Texas Symposium on Research in Music Education.

John Haynie received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association in spring 2007. The award was created in 1962 to honor Dr. Edwin Franko Goldman, founder, first president and honorary life president of the American Bandmasters Association, and recognizes an individual outside of the association who has made significant contributions to bands and music education. In 46 years, it has been given to only 60 recipients, including former bandleader for Johnny Carson's "The Tonight Show," Carl "Doc" Severinson; former president William Jefferson Clinton; and professional trumpeter Vincent Bach. In 2006, Haynie, along with the late **George Morey**, was among three emeritus teachers chosen for the UNT "Influential Faculty Awards."



Dr. Malena Kuss was elected to the Board of Directors of the International Musicological Society at its 18th Congress held in Zurich, Switzerland in July 2007. Kuss, who taught at the College of Music for 23 years, has written extensively on twentieth-century music and Latin America in particular. Since her retirement in 1999, she has published two books, *Performing Beliefs: Indigenous Peoples of South America, Central America, and Mexico* (2004) and *Performing the Caribbean Experience* (2007), themselves a part of an ambitious 4-volume work entitled *Music in Latin America and the Caribbean: An Encyclopedic History* (University of Texas Press). **Photo:** Malena Kuss (left) with Australian musicologist Jane Hardie at a reception in Zurich during the 18th Congress of the International Musicological Society.



Clyde Miller, professor emeritus of horn, celebrated his 90th birthday with a special reception in 2007. He is pictured with current horn professor William Scharnberg and College of Music dean James Scott.



STUDENT NEWS

Nicholas Althouse won first place in the Baroque Solo Division of the 2007 National Trumpet Competition.

Felix Burghilea (tuba) returned to Romania to perform with

the Banatul Philharmonic of Timisoara in a production of *Pictures at an Exhibition* that was conducted by well known tubist and conductor Walter Hilders.

Kristin Carr was selected by audition as a member of the 2008 American Wind Symphony.

Doctoral student **Chien-Wen Cheng**'s work *Sail Away* won first prize in the 2007 Voices of Change Russell Horn Young Composers Competition, and in 2008 undergraduate composition student **Kris Peysen** won first prize in the 2008 Russell Horn Competition for his composition, *Seeker*.

Brad Danho won a jazz tenor saxophone position in the "Pershing's Own" Army Field Band.

Recent trumpet graduate **Jennifer Dearden** has won a position at Allegheny College.

Hiram Diaz won the Artist Division Solo Competition at the International Tuba Euphonium Conference.

Brian Donohoe earned recognition for outstanding performance as a jazz soloist in the college category in *Down Beat* magazine.

Chris Fluitt earned the award for outstanding performance as a jazz vocalist in the college category in *Down Beat* magazine.

Juan Galván was 1st place winner in voice at the 2007 Crescendo Music Awards. He received a full scholarship to attend the Mozarteum in Salzburg as well as a stipend.

Christopher Foster has taken a position as director of bands at Alfred University in New York State.

Maria Harman was a 2007 recipient of the Priddy Fellowship and finalist for the National Flute Association 2007 Young Artist Competition.

2007-2008 Priddy Fellowship class, pictured left to right:
 Top Row: *Maria Harman, Andres Peralta, Kristina Hilliard, Edward Phillips*
 Middle Row: *Heather White, Anne Mabry, Sarah Summar*
 Bottom Row: *Chris Hauser, Rachel Yoder, Diana Gibson*



Robert Houpe took second place in the Percussive Arts Society Composition Contest.

Christopher Hoyt won the undergraduate division first prize in the annual William Hall Organ Competition, held in San Antonio, Texas.

Doctoral student **Gary Knudson**'s composition *Oblivious*

was included in a Vox Novus 2-CD set that was released in summer 2007.

Wonjung Kwon won second prize in the Graduate Division of the San Antonio Organ Competition.

Jessica McCormack, Augustine (Gus) Mercante, and Sarah Griffiths were chosen to participate in the Ton Koopman Workshop at Carnegie Hall in New York City.

John Leadbetter won first place in the 2008 North American Saxophone Alliance Jazz Saxophone Competition.

Anastasia Markina, competing against performers from fifteen countries, took 2nd prize at the Iturbi International Piano Competition held at the University of California at Los Angeles.

Jeremy McBride and **Jessica Powell** made the Artist Solo Semifinals for the International Tuba Euphonium Conference.

Kevin Park was one of 8 finalists chosen out of 154 and the only singer in the Kate Neal Kinley Memorial Fellowship Competition. He also appeared as tenor soloist in *Messiah* with the Washington Opera Orchestra at the Kennedy Center and was a finalist in both the 2007 and 2008



Dallas Opera Guild Competitions. In 2007, he performed lead roles with Opera in the Ozarks Young Artist Program at the prestigious Wolf Trap Festival. In 2008, Kevin covered roles with the Chautauqua (N.Y.) Summer Opera Company and the Fort Worth Opera Festival, as well as singing a full recital at Chautauqua.

Tony Parry won the International Society of Bassists Orchestral Excerpt Competition.

David Purrington won the 2nd Bassoon position in the New Orleans Philharmonic.

Travis Sanders was chosen as a semifinalist in the International Student Solo Competition of the 2006 International Tuba Euphonium Conference.

Mark Scott's composition *Design* was performed by the Richardson Symphony in spring 2007, followed later in the year with a performance by The National Taiwan Symphony Youth Orchestra in Taipei, conducted by UNT alumna **Ai-Kuang Sun**.

Jennifer (Kuo-Jen) Teng was accepted for the 2007 season with the American Wind Symphony.

Ruusamari Teppo took 2nd prize at the Petrof Piano Competition.

Kostyantyn Travinskyy won second prize at the Kingsville Piano Solo Competition.

Lauren Veronie won the audition for the euphonium position in the Army Field Band (making the entire section composed of students of UNT faculty mentor Dr. Brian Bowman). In spring 2008, Lauren was notified that she won a prestigious Frank Huntington Beebe Grant, which is designed to provide fellowships for gifted young musicians, who wish to pursue advanced music study and performance (generally performers and composers in classical disciplines).

Hsiao-Lan Wang's *Trio for viola, vibraphone, and piano* is the winner of the 2007 Athena Festival Chamber Music Composition Competition. It also was selected for performance at the Society of Composers Region VI Conference in early 2007.

Rebecca Weidman won 1st prize in the Mid-South Young Artist Flute Competition. Doctoral student Weidman studies with Terri Sundberg.

Amber Wellborn won first place in the 2008 Dallas Opera Guild Career Grant Competition.

Julie Yu, graduate student in choral conducting, won the position of Director of Choral Studies at Kansas State University.

The UNT **One O'Clock Lab Band** toured Washington, D.C. (beginning in Cumberland, Maryland) in spring 2007. The band was invited to perform at several venues (John F. Kennedy Center for the Performing Arts, Blues Alley, Windsor Hall), and recorded a live CD (at the hottest jazz club in D.C., Blues Alley) while on tour. There was also a live internet broadcast of the Kennedy Center concert. In fall 2007, the group released its latest CD, *Lab 2007*. It included a special bonus DVD that commemorates 60 years of the UNT jazz program and 40 years of lab albums, including a special segment titled "Why I Came to UNT" featuring interviews with members of the One O'Clock Lab Band.

The UNT **Two O'Clock Lab Band** was named "College Big Band Winner" in *Down Beat* magazine.

UNT had a significant representation of composition faculty, students and alumni at the annual conference of the Society of Electroacoustic Music in the United States (SEAMUS), the Workshop on Computer Music and Audio Technology (WOCMAT) at National Chiao-Tung University in Taiwan in March 2007, and the 2007 International Computer Music Conference (ICMC) in Copenhagen, Denmark.

UNT Trombones Slide into High Places

Jeremy Wilson's "Cinderella" Story

“Who’s No. 4?” These words have changed UNT trombonist Jeremy Wilson’s life forever. On April 29, 2007, Jeremy finished a One O’Clock Lab Band tour, only to rush home to repack his bags, and then return to the airport for a trip to Vienna for the adventure of his life. A few days later, he would find himself in front of a Vienna Philharmonic audition committee, being told that he had just won the second trombone position with the Vienna State Opera/Vienna Philharmonic Orchestra, arguably the finest orchestra in the world.

Jeremy Wilson, graduate of the University of Tennessee, began a master’s degree at UNT in August 2006. Three months later, he submitted a CD for the International Trombone



Association Solo Competition. When one judge’s results came back, namely Ian Bousfield, principal trombonist of the Vienna Philharmonic, it was followed with, “Who’s No. 4?” Bousfield was so impressed with Jeremy’s CD that he invited him to the recent Vienna Philharmonic audition. Through the team-teaching efforts of Vern Kagarice, Tony Baker and Jan Kagarice, Jeremy frantically prepared for what would

be his first orchestral audition ever. Exhausted from months of preparation, a jazz band tour and jetlag, Jeremy and his wife Kristy arrived in Vienna on April 30, 2007. By mid-week, he was ready for his first “live” encounter with Bousfield, who quickly discovered that Jeremy was “for real.”

On May 7, Jeremy played his audition in the Mahlersaal of the Vienna State Opera Theatre. After the first round behind a screen, the field of 17 candidates was reduced to only two. Following two more rounds, the 26-member audition panel, which included the VPO principal players and Maestro Seiji Ozawa, announced that Jeremy Wilson was their choice. Bousfield described the audition field as “outstanding” and applauded Jeremy’s playing as “brilliant.”

Don Hough, Jeremy’s teacher at the University of Tennessee must also be congratulated for his outstanding teaching, but it is Jeremy who stood in the fire and did what he had to do, so the real credit must go to him. *(After one year with the Vienna Phil, Jeremy has now been awarded tenure.)*

-Vern Kagarice

Other Group and Individual Achievements

With the new appointment of Steve Wiest in Jazz Trombone, the U-Tubes was established and has quickly made its presence known. **The U-Tubes Jazz Trombone Ensemble** took first place at the Kai Winding Jazz Trombone Ensemble International Competition and the National Jazz Trombone Ensemble Competition in Washington, D.C.

In addition to Wilson’s breathtaking appointment to the Vienna Philharmonic in 2007, in that year the **Teaching**



Fellow Trombone Quartet (Benjamin Polk, Aaron Rader, Victor Barranco, Jeremy Wilson) was named winner of the International Trombone Quartet Competition. The next year, the feat was repeated when **Bell Street Four Trombone Quartet** (Mark Scott, Bill Haugeberg, Sean Nelson, Jason Hausback) won the 2008 Competition with its performance of “Spring Lightning,” composed by quartet member Mark Scott. Second place was also taken by a UNT group, the **Maniacal Four** (Carl Lundgren, Nick Laufer, Alex Dubrov, Matt Jefferson).

Other student accomplishments in trombone include: **Jason Hausback**, winner of the National Bass Trombone Competition, and **Sara Jacovino**, co-winner of two *Down Beat* awards for original song and original extended composition. Adjunct trombone professor **Jan Kagarice** was recently awarded the Neill Humfeld Award, which is the highest teaching honor awarded by the International Trombone Association. These awards reflect the highest levels of artistic achievement and represent years of focused, disciplined training. The accomplishment also reflects the level of teaching excellence that takes place in the College of Music on a daily basis.



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The Grammy-nominated One O'Clock Lab Band is the premier ensemble of UNT's jazz studies program in the College of Music. The band has performed and toured throughout the world, including Australia, Canada, Finland, France, Germany, Hong Kong, Italy, Japan, Mexico, Norway, Poland, Portugal, Russia, Switzerland, Thailand and The Netherlands. UNT offered the nation's first bachelor's degree program in jazz studies in 1947, and the university's graduate jazz studies program is consistently rated among the nation's best.

One O'Clock Lab Band European Tour Celebrates Neil Slater Legacy

Neil Slater ended his UNT career after nearly three decades with a highly successful three-week European tour with his famed One O'Clock Lab Band during the summer of 2008. The tour was billed as a celebration of Slater's legacy and included performances by the Grammy-nominated band at some of the world's most famous jazz stages, including the prominent Montreux Jazz Festival in Switzerland, and the North Sea Festival, in Rotterdam, Holland. "I have been amazed and pleased at the band's consistency from year to year," Slater said. "They play at an amazing level, and that speaks to the high level of musicianship of the students, and of course the outstanding faculty I've

worked with over the years."

Headliners at these famous festivals included such jazz legends as fusion pioneer Herbie Hancock, bassist Ron Carter, and saxophonist Sonny Rollins; UNT's One O'Clock Lab Band was a standout among such heady company. The crowd just wouldn't let them off stage," said Craig Marshall, manager of the lab band, describing a concert in Italy on the 20-piece ensemble's tour-concluding event. "I think it's the best trip we've ever done. It was a really neat way to end Neil's career with the group." (To review the One O'Clock's tour in chronological order consult www.unt.edu/jazzeurope.)

Photographs by Michael Clements



Jazz Studies

End of an Era



26 Years of Leadership in Jazz Studies: a Neil Slater Retrospective

After taking over the Jazz Studies program in 1982, Neil Slater has maintained its elite status by recruiting both talented faculty and outstanding students. This combination has resulted in a diverse department with a reputation for professional level bands, versatile and highly motivated students, and dedicated alumni. Slater, a Grammy nominee, has been recognized by the American Society of Composers, Authors and Publishers (ASCAP) each year since 1987. A pianist and former member of the Stan Kenton Orchestra-In-Residence program, he has recorded and performed with such artists as Frank Strozier, Dave Weckl, Mel Lewis, Lew Anderson, Sal Salvador and Joe Morello. Slater retired at the end of the 2007-2008 academic

year, and plans to stay in Denton and devote his time to composing and playing. Under Slater's leadership, the jazz department has flourished: the jazz faculty has tripled in number; he established a master's degree early in his tenure; and the annual lecture series he started in 1982 has given students a chance to hear and work with such jazz greats as trumpeter Dizzy Gillespie, saxophonist Michael Brecker, trombonist J.J. Johnson, guitarist Barney Kessel, pianist Mulgrew Miller, bassist Ray Brown, drummer Elvin Jones, and composers Bob Brookmeyer, Bill Holman, and Maria Schneider. Slater has created artist-in-residence programs that have included saxophonist Gerry Mulligan, singer Jon Hendricks, and trombonist Slide Hampton.



Murchison Performing Arts Center 10th Anniversary

During the 2008- 2009 season, the College of Music will celebrate the 10th anniversary of the opening of the Murchison Performing Arts Center, with major events being focused in October 2008 and February 2009.

Inaugural Organ Conference: A Celebration of the Richard Ardoin- Paul Voertman Concert Organ

In a fitting confluence of events, fall 2008 marked the completion of the installation of the long-awaited \$1,500,000 Richard Ardoin-Paul Voertman Concert Organ in the Margot and Bill Winspear Performance Hall in the Murchison Performing Arts Center, thereby completing the master plan for that part of the building and making it ready to play a major role in the events scheduled for the Murchison 10th anniversary year.

The Ardoin-Voertman organ, made by the celebrated builder Helmuth Wolff, was inaugurated in the first event planned for the year, a gala 3-day organ conference hosted by the College of Music in October 2008.

Each day in the conference was devoted to a segment of the repertory particularly suited to the new concert organ, and included recitals by acclaimed guest artists James David Christie, Gillian Weir and Jean Guillou, assisted by the UNT Baroque Orchestra Strings, and Symphony Orchestra on the opening and closing concerts.

For performance information, call the Murchison Box Office at (940) 369-7802 or visit them online at www.thempac.com.

“Three Thursdays in February!”

Be sure to mark your calendar for the February 2009 events, which will be concentrated on Thursdays in that month. Leading off the series of special concerts will be a performance of Handel's oratorio *Saul* on February 5. The production is the fourth in a series of Handel collaborations between UNT and its flourishing early music program and Dallas Opera music director Graeme Jenkins. February's performance, under the baton of Maestro Jenkins, will feature British countertenor Ryland Angel, UNT faculty soloists and the UNT Baroque Orchestra, Collegium Singers and A Cappella Choir.

On February 19, the UNT Wind Symphony will present the world premiere of a new work by UNT composition faculty member Andrew May, commissioned especially for this 10th anniversary celebration, and featuring the Ardoin-Voertman organ.

Capping off the gala events on February 26 will be an appearance by the Dave Brubeck Quartet, and College of Music alumnus and conductor Russell Gloyd, who has worked with Dave Brubeck since 1976. The first half of the concert will utilize the forces of the Brubeck Quartet, the UNT Symphony Orchestra and the Grand Chorus and will include a special centerpiece performance of Brubeck's own composition *Pange Lingua Variations*. During the second half, the Brubeck Quartet will join the College's own acclaimed One O'Clock Lab Band to complete a special evening of music.



Memories of Carl Eastman by Steven Harlos

I first met Carl Eastman after a piano masterclass I gave in Durant, Oklahoma in 1992. Carl stayed after the students had left, and began to talk about great pianists he had heard. He struck me as an intelligent lover of music, but he gave me no indication of anything beyond that. He also mentioned my good colleague and mutual friend Harold Heiberg. I gave him my address and didn't think any more about it. The first letter arrived about a week later. It was very entertaining and covered a wide range of topics. I thought he was a little, shall we say, eccentric. But there was humor and insight that made me more curious about him. Thus began our correspondence that continued for over 10 years, for a while two letters per month. I have every letter he wrote to me. Along with my letters, I would occasionally enclose a cassette tape of some interesting recordings I thought he would enjoy. He often would mention these tapes in his letters, and give his reactions to each performance.

As our relationship grew, I began to learn bits and pieces about his background in engineering, his work for Boeing, the U.S.A.F., and the F.A.A. It was only much later that we began to know of his remarkable financial success, which certainly was not apparent by his well-worn clothes or the old Ford Thunderbird he drove on his frequent visits to Denton. (He also drove a pickup truck with the name "CHOPIN" on its vanity license plate, often remarking that the townspeople in Bennington thought it had something to do with firewood.) He accumulated his fortune through astute investments and through living frugally. He was a lone man in the wilderness, and thrived on any musical connection he could find. His wife, Margaret, was also well educated and had strong artistic tendencies. She was educated at Columbia, receiving a master's degree in biology and also studied painting at the Sorbonne. Margaret passed away on October 14, 2000 at age 96, having been married to Carl for 53 years.

One night after a recital I gave in Durant, Carl invited me out for ice cream at Braum's (he had a wicked sweet tooth). During the conversation he started talking about contacts he had made with various institutions about starting a

scholarship fund. He asked about UNT, and I assured him of our financial needs, despite our being a state-funded university. Again, nothing more was said until one day I got a call in my office. It was Carl, and he had driven to Denton and wanted to talk with the dean of the College of Music, David Shrader. I made a quick call and, fortunately, he was in the office and was available. I still didn't dream of what Carl had in mind, but I had a feeling it was important to have this meeting. Carl brought a beat-up aviator's leather briefcase into the dean's office and pulled out a stack of papers,

handed them to the dean, saying "this is what we're talking about." It was his inventory of stocks, bonds, Treasury bills, real estate, and bank account balances. This was the first time I had an inkling of his wealth, and even then it took me a while to realize that he intended to leave it all to UNT. He had a deep distrust of lawyers, and insisted upon drawing up his own will and trust document. We went through several trust companies before we settled with First United Bank of Durant, which by coincidence now has several branches in Denton. (Long-time College of Music staffer Linda Strube saved the day by locating the original signed copies of the will and Trust document in a dusty file cabinet in an out-of-the-way storage area in the College of Music.)



The Carl and Margaret Eastman Piano Trust

A \$1.5M gift from Carl Eastman is now providing much-needed funds for scholarships in piano and organ, as well as funds for new pianos and organ maintenance.

Those of us who had the privilege of knowing Carl remember him with great affection, and his magnificent gift will keep his memory alive and at work in the lives of countless young artists whom he so admired.

Carl's letters are droll—insightful—sometimes very funny. He enjoyed word play and obscure historical and literary references. A few examples will give the reader a glimpse of the man and his wide range of interests and opinions.

Excerpts from letters to Harold Heiberg

♦ *A main reason why I took piano was to enhance my music appreciation and develop an inner ear. It was a very adult game—fun. I never regained my enthusiasm, for there are no excuses.... Your bold offer of a lesson is heartwarming, but that reminds me of wooden*

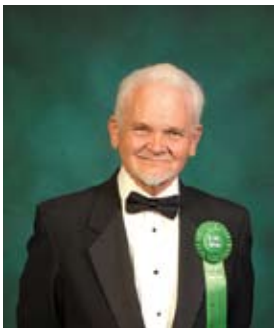
(Story continued on page 36)

2007 University of North Texas Distinguished Alumnus Award

(The university's most prestigious award for alumni, given to individuals who have achieved distinction in their professions and made significant contributions to society, therefore bringing credit to UNT)



Bob Belden (BM '78) of New York believes that Denton has always been a place where a person could develop into an artist. Becoming a musician in the One O'Clock Lab Band under the direction of Leon Breeden, he made lifelong musical friendships with many students. Since graduating from UNT, he has produced numerous jazz recordings and reissues, composed music for film and television and traveled all over the world. Belden says what keeps him viable in the modern world of international music production is the basic knowledge he obtained as a student at UNT.



R. Dale Olson (BM '56) of Fullerton, California and Galveston Island, Texas, was a member of a legendary clique. In September 1952, a group of outstanding trumpet students studied together and formed what was later recognized as the genesis of UNT's world-acclaimed trumpet department. Olson says four of the major influences that guided him during

his years at UNT were the School of Music, the professors, his fellow students and Diane, who became his wife. He says he and his fellow music students studied with professors of unequalled quality and left Denton with a profound sense of pride in a truly remarkable university.

2008 University of North Texas Distinguished Alumnus Award



Bill A. Nugent (PhD '70), who received his doctoral degree in musicology at North Texas, is former chancellor of the University of Arkansas. He has served as a consultant to colleges and universities across the United States as well as to the president and cabinet of Taiwan and the

parliament of Brazil. He also has been a guest conductor for symphony orchestras such as the Oklahoma City Philharmonic. His musical compositions include the score of the drama *Birthday in Venice*, and he has made numerous recordings as a jazz pianist.

2008 Ulys Knight Spirit Award

The **College of Music Community Support Council** began as an advisory council more than 10 years ago. Members contribute scholarship donations and hold receptions for new music faculty and guest musicians.



Photo: From left, UNT Regent Gail Strange, Alice Masciarelli, Joe Roy and Martha Len Nelson, UNT President Gretchen Bataille

2008 President's Citation



Emily Pulley (MM '95) earned a master's degree in voice and opera performance at UNT and is now a principal soprano artist for the Metropolitan Opera. She has performed in more than 150 operas, including lead roles in *Faust* and *I Pagliacci*. In 1992, Pulley received the UNT Outstanding Graduate Student in Voice award.



Billy R. Harper (BM '65) graduated from North Texas with a bachelor's degree in music. He is an internationally known performing jazz artist, a composer and music instructor at the New School for Jazz and Contemporary Music in New York. Harper twice received the International Critics Award for tenor saxophone in 1974 and 1975.

2007 College of Music Honored Alumni

Russell Gloyd (BM '71) has established a diverse career as conductor, producer, and arranger. Since 1976 he has conducted many symphonic and choral performances with the Dave Brubeck Quartet in the United States and around the world. As a guest conductor, he has appeared with such organizations as the Atlanta, Dallas, San Francisco, and National symphony orchestras and the Handel and Haydn Society of Boston. He made his London debut with the London Symphony Orchestra in 1989 and his Vienna debut in 1995. He has recorded with the London Symphony Orchestra, and has also recorded a two-CD set with the LSO entitled *Classical Brubeck*.



Photo: Russell Gloyd (standing) consulting with Dave Brubeck

Larry Austin (BM '51; MM '52) was educated in Texas and California, studying with Canadian composer Violet Archer (UNT), French composer Darius Milhaud (Mills College), and American composer Andrew Imbrie (UC-Berkeley). He also enjoyed extended associations in California in the 1960s with composers John Cage, Karlheinz Stockhausen, and David Tudor. As a highly successful composer, Mr. Austin's works have been performed and recorded by the New York Philharmonic, Boston Symphony, and the National Symphony orchestras. He has been a member of the music faculties at UC-Davis, the University of South Florida, and the University of North Texas, founding and directing extensive computer music studios in these universities. His latest work is *Redux*, a commissioned piece for violinist Patricia Strange and octophonic computer music. It was premiered in May 2007 at the University of Maryland, Baltimore.



2008 College of Music Honored Alumni

Deborah Brooks (BM '77; MM '81) is the director of DFW Musicians Services, LLC, and contracts orchestras and smaller ensembles for many events in the Dallas/Fort Worth area. Her orchestras have performed with, most notably, Luciano Pavarotti, Andrea Bocelli, Rod Stewart, Il Divo, Mannheim Steamroller, Diana Ross, Sarah Brightman, Beatles Tribute 1964, The Music Paradigm, and Three Irish Tenors, and have traveled from Las Vegas to Nashville. She has been director of Orchestra Operations for the Metropolitan Classical Ballet since 2005. Currently a freelance cellist, Ms. Brooks was associate principal cellist with the Fort Worth Symphony Orchestra for 18 years. She serves the UNT community, where she is Chair of the Student Outreach Committee, is on the Board of Directors of the North Texas Exes and is a member of the Advisory Board to the College of Music.



Pictured: Deborah Brooks, dean James C. Scott, and Cary Lewis

Cary Lewis (BM '64; MM '65) is in constant demand as a collaborative pianist for soloists and chamber music groups. He joins William Preucil (concertmaster of the Cleveland Orchestra) and Dorothy Lewis as members of the Lanier Trio, which was featured on NPR's "Saint Paul Sunday" broadcast. Their recording of the complete Dvořák Trios was honored by *TIME* magazine as one of the ten best music recordings of any kind in 1993. With degrees from UNT as well as a doctorate and performer's certificate from the Eastman School of Music, he was a Fulbright scholar for two years in Vienna. His teachers included Eugene List, Brooks Smith, and Dieter Weber. He has performed at Carnegie Hall, Bargemusic, the Library of Congress, the White House, the Kennedy Center, and many other venues. Dr. Lewis recently retired from the faculty of Georgia State University in Atlanta and is now based in Portland, Oregon. In recent years he has participated in national festivals all over the United States with additional concerts in Turkey, Australia, Southeast Asia, and South America. He has recorded works from the standard literature as well as music by many American composers.

1956

William Woodruff (BME '56) began his career in musical theatre and went on to be a "young artist" at the Metropolitan Opera, and has taught on the faculty of the Brook College of Music (CUNY). He was previously on the voice and opera faculties of the University of South Florida, SMU, Northwestern University and UNT. Currently, he serves as Director of the International Institute of Vocal Arts and is the American representative for the international Institute of Opera and Poetry established by UNESCO. Woodruff lives in New York City.

1965

Robert Morgan (BM '63; MM '65) was honored in Spring 2008 at a "One for Doc" concert held in downtown Houston and attended by 4,000 citizens. Morgan was awarded a certificate that proclaimed March 1, 2008 as Robert 'Doc' Morgan Day in Houston, Texas. (Photo by Pin Lim)



1974

Composition graduate, **Richard Faulk** (BA '74) is pictured with the 2008 Faulk Scholars. (Left to right: Faulk, Mark Scott, Nick Bober, Ethan Hayden, Jing Wang) Faulk and his wife Candace created the "Richard and Candace Faulk Scholars" endowment in 2003 in support of scholarships for four composition students, culminating in an annual performance of their works.



1977

Dan Higgins (BM '77) performed on two movie soundtracks, including *Cars* and *Dreamgirls*. Higgins is considered the "first-call" studio performer on saxophone, flute, clarinet, and other woodwind doubles in Los Angeles, California.

1979

Susan Ferré (DMA '79) recently released *Stories from the Human Village: War & Peace*, a CD which combines original narrative to tell the story of a mythical global village. The CD has gained critical praise and earned Ferré the "Gold Artist" status from Radiolndy.com.

1980

Jim Payne (BM '70; DMA '80) finished his doctoral trumpet studies with John Haynie in 1974 and accepted a

position as Instructor of Music at Kearney State College in Kearney, Nebraska. He became a Professor of Music in 1987 at KSC, which in 1991 became the University of Nebraska at Kearney. He is in his 40th year of teaching trumpet. At UNK he directs the jazz band and teaches the history of jazz, rock and blues, music technology and music business.

1982

Jim Hansford (MM '71, PhD '82) was recently honored with the Burton Patterson Professorship in Music during a convocation at Oklahoma Baptist University. He has been Coordinator of Instrumental Studies, Professor of Music, and Conductor of the Symphonic Band and the OBU-Shawnee Community Orchestra since 1990. In the summer of 2004, he lectured at the Conservatory of Music at Zinjiang Normal University in Urumqi, China. At UNT, Hansford studied with Maruice McAdow, David McGuire, Leon Brown, and Anshel Brusilow.



1983

Ray Brinker (BM '83) continues to play as drummer and co-arranging for the Tierney Sutton Band. His film credits include *Shrek*, *Chicken Run*, *Dear God*, *The Alamo*, *Brother Bear*, and *Lilo & Stitch* and he is heard on countless TV credits. Brinker has recently established a percussion scholarship at UNT to honor the late Maynard Ferguson.

1986

Gregory Jones (MME '86) is professor of music at Truman State University, and was a featured performer along with UNT Emeritus Professor and current Artist in Residence at the University of Alabama-Birmingham, Dr. Leonard Candelaria, the first ever at the China Trumpet Guild Conference held in Beijing. The pair presented masterclasses and performances at this prestigious event as well as in several other Chinese cities.



1987

Steve Leisring (BME '86; BM '87) has been Assistant Professor of Trumpet at the University of Kansas since 2003. Since his appointment at KU, he has toured China as a soloist and has performed and given masterclasses in Latvia, Finland, Spain, Puerto Rico, and Guatemala as well as throughout the United States.

1990

Claire (Murray) Kuebler (BM '90) was Visiting Professor at Southern Illinois University for Fall.

Jennifer Anna (Coma) Woodward (BM '90) was recently appointed to the faculty of Pacific University in Seattle.

1993

Kristopher Carter (BM '93) was nominated for a Daytime Emmy in the category of Outstanding Achievement in Music Direction and Composition for his work in the Warner Bros. animated series "Legion of Super Heroes."

1994

Anthony Molinaro (BM '94) recently completed a tour to Eberbach and Passau, Germany, Linz, Austria, Southampton, New York and Evanston, Illinois, playing such diverse pieces as Bach's *Goldberg Variations*, a jazz solo concert and an all-Gershwin program. He looks forward to continuing to develop his own record label titled Nineteen-Eight Records.

Jun Yamaoka (MM '94) was appointed to positions at the Tokyo Music and Media Arts Shobi, Pan School of Music and the Shobi Gakuen University. She also was invited to perform as a guest artist at the 2006 International Tuba Euphonium Conference in Denver, Colorado.

1995

David Nabb (PhD '95) is currently Associate Professor of music at the University of Nebraska at Kearney teaching undergraduate and graduate courses in studio woodwinds. Due to an illness Nabb developed a fully functional one-handed saxophone and is using this instrument to teach students with disabilities.



1996

Jeffrey Cottrell (BM '85; MM '96) was appointed to a full-time position at Hardin-Simmons University.

1998

Carlos Cuevas (BM '98) went to New York in 2007 to record his second solo CD entitled *Uninhibited Realm* which is comprised of nine original compositions. He continues to play around the country with his acoustic jazz trio and is receiving excellent reviews in such magazines as *Down Beat*, *Keyboard*, and the *Los Angeles Jazz Scene*.



Janelle West (MM '98) went on to earn her Master's in Library Science and is currently a music librarian at UNT's music library. She continues to perform (pictured here on baroque flute) with several area early music groups and in December 2005 married another UNT music alum **Aaron West** (MM '97), who is currently working on his dissertation for a PhD in musicology at UNT.



2000

Joe Spaniola (DMA '00) accepted a position as Assistant Professor at the University of West Florida and is currently their Director of Jazz Studies and Music Theory.



Charles Ortega (BM '00) was appointed principal tuba with the Colorado Springs Philharmonic Orchestra.

2002

Marianne Cope (MM '02) won first prize in the advanced division of Palm Beach Opera's 38th annual Vocal Competition at the Kravis Center. Cope won the \$8,500 Olive Bryan and Coleman Cooper Memorial Award and continues to be a member of Palm Beach Opera's Resident Artist Program.

Matt Marr (BM '02) hit it big on the game show "Show Me the Money."

Charles Turley (DMA '02) was a national finalist for the National Association of Teachers of Singing Artist Award (NATSAA) in Minneapolis, Minnesota and at the NATS National Convention. He also served as assistant director of Opera in the Ozarks and sang the title role in *Gianni Schicchi* in that program.

2003

Alissa Anderson (BM '03) recently sang mezzo-soprano roles with Utah Opera and Pensacola Opera where she was a member of the Young Artist Program for the past two years. In 2007 she performed with the Des Moines Metro Summer Opera Program and has recently joined the Fort Worth Opera Young Artist Program.

Daniel Balkema (BM '03) was part of a team at Midland High School who received the Exemplary Texas Band Program Award for 2007 from the Texas Bandmasters Association. While at UNT, Balkema studied with

(Continued on page 34)

Those Were the Days

by John Marvin Pollard

(B.M. '49, M.M.E. '51, Ed.D. '77)

One day last spring when overcast Texas skies turned to dreary intermittent showers, I picked up a copy of *Counterpoint* magazine I had been saving for just such an occasion.

Inside I found William Thomson's "Those Were the Days," which reminded me of my own 1940s experience, recalling Dr. Bain's expert staff and Fessor Graham's infectious attitude and energy – it all brought me back to my own days at NTSTC.

My experience before coming to the school was nothing like Bill's. His lessons with TCU's Don Gillis were "big city" opportunities that didn't come by the son of a rural Presbyterian minister. My pre-college training was conducted around tent-revival song-leaders and campfires. Of course the radio broadcasts of Fred Waring and John Charles Thomas were also the teachers of a rural upbringing. I took up clarinet, because my school didn't have a choir, and knew by my junior year of high school that music was to be my career.

Bill Thomson was right. It seems regardless of where you came from, "word was out that the place to go for serious musicians was Denton." James Sydner, a hymnal editor from the Presbyterian General Assembly office had told me that. His suggestion convinced me to prevail over my father's choice, his alma mater Austin College, and my mother's hope I'd follow my two older siblings to Southwest Texas State Teachers College.

First days at the music school

I stepped off the bus in 1942 into the blazing sun of a typical early September day in Denton, Texas. Near where The Trophy House is today, I looked for a taxi, but in wartime I knew it was going to be my legs that would take me the last steps to NTSTC. I walked I don't know how many miles with two suitcases in tow, covering Sycamore, west to Ave. A, south to Chestnut, and west again to Ave. C until I stopped in front

J.W. "Jubby" Johnson, BM '43
(A Cappella Choir, Chapel Choir, Stage Band)

"...Dr. Bain was booking the choir at various military bases. He asked me if I would write 'something popular' for these performances. I wrote an *a cappella* arrangement of 'Stardust' and he liked it well enough to use it. ... I have said many times how incredibly lucky all of us were at the time we were at North Texas. We were taught and influenced by such outstanding, talented people as Wilfred Bain, Frank McKinley, Floyd Graham, Walter Hodgson, Myron Tayler and Walter Roberts."

of the Music Hall and Orchestra Hall for the first time. You can't drive it today, but I remember walking under the shade trees lining West Sycamore Street and the anticipation I felt waiting to enroll as a new music major.

To a small-town guy from Rockport, just north of Corpus Christi, the key to my dormitory on the Music Hall's third floor opened a world I had never before seen. "What a deal," I thought; to discover a practice room was conveniently located in the same building just one floor down. I took my meals along with the athletes at the Hopp house, a private residence across the street converted into a boarding house that rotated up to 50 students at a time for breakfast, lunch, and dinner.

All male students were enrolled in a two-hour compulsory physical education class designed to prepare us for the rigors of military service. Near the music building, the obstacle-course we raced on the football field each week gave us an opportunity to meet the rest of the men on campus. (We hoped where the men were, the women would follow.)

Clarinet lessons with Dick Smittle, Freshman Theory with Dr. Hodgson (I must have done okay on the placement test – Willard Elliot was in my section), Symphonic Band with Floyd Graham, Eagle Band, Oratorio Society and the required general education courses – all were memorable experiences for me, only marred by diminishing class sizes as students slowly slipped into military duty.

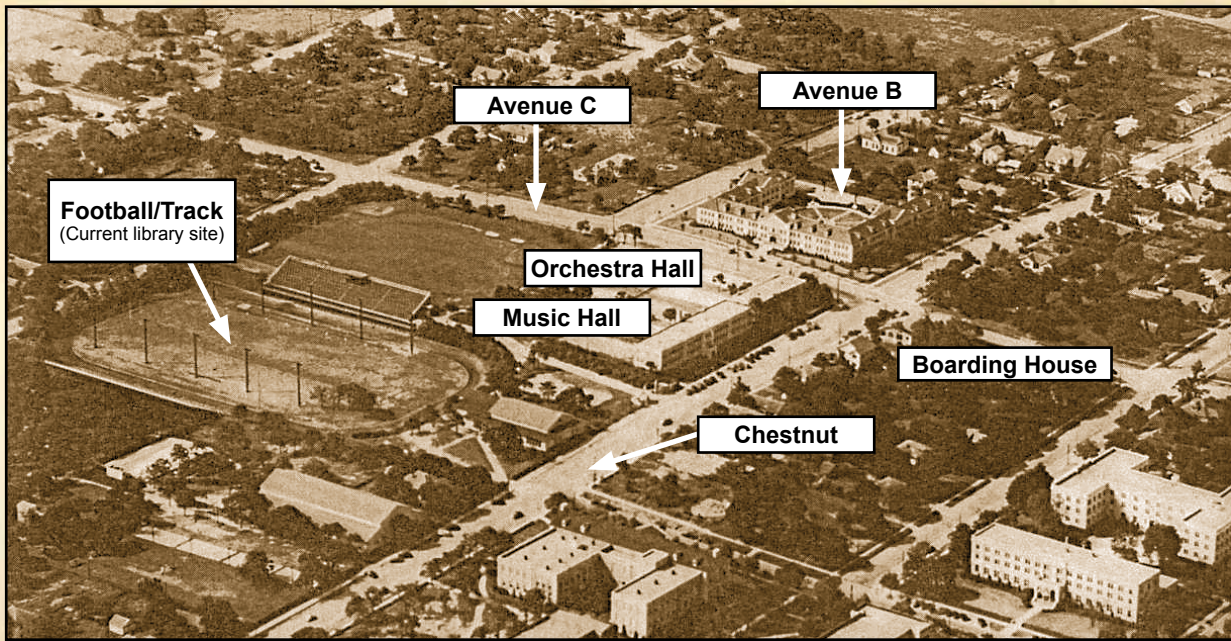
Hearing the NT A Cappella Choir, directed by Dr. Bain, at

Charles Nelson, B.M. '50 (A Cappella Choir; Opera, Madrigals) [Charles was also a member of Dr. Bain's choir while a student at the Demonstration School.]

"Through the influence of Frank McKinley and Wilfred Bain, I was introduced to a massive dose of the greatest choral literature produced by Western civilization. Not only did they expose us to: Handel's *Messiah*; Beethoven's *9th Symphony*; Bach's *St. Matthew Passion* [and] Brahms' *Requiem* [among others], but also the great literature which inspired those masterpieces. ... One cannot spend thoughtful time with Beethoven, Schiller, *et al.*, and not be better for it."

recitals and concerts reminded me of how much I loved my church choir experiences. The NT choir was always "on the go." With a push from Dr. Bain and fellow students Jewel Mullins, Doris Mercer, Charles Bounds, James Johnson, Tommy Stone and Charles Nelson, I started meeting with the choir in rehearsals and performances of church

cantatas by J.S. Bach. Back then, performing the Bach cantatas



1943 Campus

for radio broadcast, I remember the harpsichord with a big microfilm reader stacked on top to display the score. Before the days of photocopies, this was how we did it, broadcasting Sunday morning shows over radio station KGKO.

Soon after, my NT experience was interrupted during the first summer session of 1943 by a conscription notice. At naval boot camp in Corpus Christi I managed to catch the A Cappella Choir on a tour of the upper coast. I no longer had my clarinet, but I had my voice and used it every musical opportunity I could. They put me in charge of the singing just about every time there was a need. The problem was that they all assumed I could play piano since I was a musician. Fortunately, at least my voice was strong enough to not need the accompaniment.

After the war: 1946-49

About the time they dropped “Teachers” out of the college name, I stepped back into the Music Hall from my military service. Dr. Hibberd, whom I had never met, took my wrist, read the name on my ID bracelet, and said “Hello, Marvin,” calling me by name from then on. Like Bill, my return from the war was met with a school filled with “returning GIs who were older, worldly wise and career-oriented,” and lots of change.

The college administration established a Vet Village, to accommodate returning vets who had begun a marriage and family while serving in the military. The Music Hall third-floor dorm for men was remodeled for practice-rooms and teaching studios. Off-campus housing for undergraduate students was liberalized and a new Memorial Student Union

Building was dedicated to North Texas students and alumni who died in two wars.

Staffing had changed as well. More students meant more teachers. Since all music students were now required to take “concentration” and “secondary” lessons, the demand for private instruction teachers gave impetus to the practice of employing exemplary graduate students as Teaching Fellows on a part-time basis.

That first summer back, I unexpectedly got a fat envelope in the mail from Dr. Bain of the chosen repertoire for the A Cappella Choir. Chief among the literature was a nearly 100-page piano choral score of *The Peaceable Kingdom* by Randall Thompson. Since I hadn’t picked up a clarinet in three years, I was both flabbergasted and thrilled at the prospect of a new career path in choral music.

In the spring of ’47, Dr. Bain left his position as Dean and his choral directorships to head the acclaimed music school at Indiana University. Dr. Walter Hodgson became Dean and Frank McKinley assumed directorship of the A Cappella Choir and continued teaching studio voice.

But some things didn’t change. Performance groups continued to tour as much as ever. In the vocal arena, that included the A Cappella Choir, Mary McCormic’s Opera Workshop and Robert Ottman’s Madrigal Singers. Frank McKinley renamed the large choral group “The Grand Chorus” and it continued to travel to Dallas, Ft. Worth, Wichita Falls and Houston, performing major works with those professional symphonies.

(Story continued on page 36)

Leonard Candelaria and Iskander Akhmadullin on trumpet, was a member of the Concert Band under the direction of Fred Velez, the Brass Band under Brian Bowman, and the Green Brigade under Fred Velez.

Rudy de Vos (MM '03) took second prize in the International St. Albans Organ Competition in England. Rudy is now finishing his DMA degree at the Eastman School of Music.

Laura Mercado (BM '03) recently finished her third year as the mezzo-soprano in the Fort Worth Opera Young Artist Program, where she performed both mainstage and outreach program roles.

AnnMarie Sandy (MM '03) is making her Lincoln Center debut along with **Michael Kershner** (MM '03).

Amy Taylor (BM '03) played flute in a production of *The Stone Horse*. The concert featured cellist YoYo Ma, the Silk Road Ensemble, and members of the Chicago Symphony Orchestra. Taylor recently won a full-time position with the Honolulu Symphony and gave a recital in the Chicago Cultural Center as part of the LaSalle Bank Dame Myra Hess Memorial Concert series.



Rebecca (MM '03) and **Greg** (MM '03) **Wascoe** are both teaching for the Mississippi State University Department of Music. Rebecca is an Assistant Professor of voice and Greg is teaching voice as a full time adjunct instructor.

2004

Daniel James Chan (BM '04) had his composition *Swimming Light Fanfare* premiered with the Dallas Wind Symphony in 2007. The fanfare was one of seven selected for performance as part of the ensemble's annual call for new fanfares. Chan is currently in the Scoring for Film and Television graduate certificate program at the University of Southern California.



Rebecca Duren (BM '04) performed *Acis and Galatea* with the American Opera Theater and was part of their Midwest tour of that production.

Emoke Ujj-Hilliard (DMA '04) performed at the International Liszt Festival in Hungary in 2007 with current DMA candidate **Eri Yoshimura**.

2005

Justin Benavidez (BM '05) won second place in the Tuba Artist Solo Competition of the Leonard Falcone International Tuba-Euphonium Festival. He also was invited to compete as a semifinalist for the Artist Tuba Soloist Competition at the International Tuba Euphonium Conference in Denver, Colorado. Benavidez continues as a full scholarship graduate student at the University of Michigan at Ann Arbor.

Alex Bumpas (BM '05) performed on the NBC television show 'America's Got Talent' as a member of the Three Redneck Tenors. Bumpas sang an arrangement of Beethoven's 5th Symphony and went on to finish a 35-state, 50-city national tour.

Daniel Collins (BM '05) became a member of the Young Artist Program for the Kentucky Opera. He has performed extensively in the Washington, D.C. area to favorable reviews in the *Washington Post* for his interpretations of Papageno in *Die Zauberflöte* and Figaro in *Le nozze di Figaro*.

Filip Fenrych (BM '05) served as Principal II Violinist from June-August 2006 for the UBS Verbier International Orchestra in Switzerland, Principal II Violin in November, 2006 for the UBS Verbier World Tour, was Grand Prize Winner of the Coleman Chamber Music Competition in California in April 2007 and the Silver Medal Winner of the Fischhoff Chamber Music Competition in Indiana in May 2007.

Iskandar Kamilov (BM '05) was concertmaster in 2006 for the Civic Orchestra in Chicago, Illinois and won an audition for the Basque National Orchestra in Spain in the same year.

Michael Moore (MM '05) was selected to become a Warrant Officer (Band Master) for the 1st Cavalry Division Band at Fort Hood, Texas. He will be serving as the Executive Officer and Associate Bandmaster for the 1st Cavalry Division Band.

Jack Unzicker (MM '05) was selected to perform at the American Institute of Musical Studies in Graz, Austria.

2006

Kathryn (James) Adduci (DMA '06) is currently on faculty at San Jose State University and is performing on Baroque trumpet with Tafelmusik (Toronto, Canada) and Philharmonia Baroque Orchestra (San Francisco).

Sarah Nelson Craft (MM '06) was one of three winners at the Metropolitan Opera National Council Auditions, North Mississippi District and was also the winner of

the Audience Choice Award. Craft was soloist in the *St. Matthew Passion* with the Fairfield County Chorale, Connecticut, and held several parts in the Children's Opera of the Vertical Players Repertory in Brooklyn, New York. Craft was also a soloist in *A Child of our Time* with the Brooklyn Symphony Orchestra, and sang as Hermia in *A Midsummer Night's Dream* with the Dell'arte Opera Ensemble, New York City.

Roy Couch (DMA '06) was appointed Adjunct Professor of Tuba at Midwestern State University.

Nancy David (MM '06) is currently studying with Siegfried Mauser at the Bayreuth Young Artists Program in Germany.

Mark Davidson (BM '06) won the Lewis Van Henry/ Yamaha Xeno Tenor Trombone Competition at the International Trombone Festival. He is now studying at the Juilliard School of Music.

Catherine Martin (BM '06) won a \$10,000 in-house Scholarship Competition at the Cincinnati Conservatory of Music.

Laura Rakel Pirucello (BM '06) was a finalist and second prize winner in the Frank Bowen Competition, was a finalist in the Myrna Brown Competition, and has recently been invited to join the Substitute List for the New World Symphony in Miami, Florida.

Ryan Robinson (BM '06) was invited to compete as a semifinalist in the Arnold Jacobs Mock Orchestra Audition Competition at the 2006 International Tuba Euphonium Conference in Denver, Colorado and at the Tuba Artist Solo Competition of the 2006 Leonard Falcone International Tuba-Euphonium Festival.

Ai-Kuang Sun (DMA '06) conducted the National Taiwan Symphony Youth Orchestra in a performance of UNT student Mark Scott's composition, *Design*, in August 2007.

Daniel Zajicek (MM '06) had his work "Hard-Boiled Wonderland" presented in the 4D Dream-a-Thon for experimental videos in San Francisco, California, at The Climate Theater.

2007

Michael Hartery (MM '07) was selected to perform at the American Institute of Musical Studies in Graz, Austria.

Joe Johnson (BM '07) was one of seven students worldwide chosen to attend the Thelonious Monk Institute of Jazz Performance, a two-year graduate program in which he will perform around the world and learn from

the masters of jazz. While at UNT, he was in the Honors College and was a member of the One O'Clock Lab Band.

Clare Mortimer (MM '07) performed the role of Queen of the Night in *Die Zauberflöte* for the Seagle Fine Arts Colony.

Dylan Palmer (BM '07) was appointed to the New World Symphony Orchestra in Miami Beach, Florida. He also will be performing with the Spoleto Festival in South Carolina and in Greece this summer.

Emma Sullivan (MM '07) was chosen as one of two finalists in the American String Teachers Association National Solo Competition in Detroit, Michigan in February 2007. She has accepted a position with the New Zealand Symphony Orchestra, close to her native Australia.

Laura Webb (BM '07) has accepted an offer to attend the Boston Conservatory Master of Music program with a scholarship of \$18,000 plus a work study stipend.

2008

Janice Fehlauer (MM '08) performed in a trio concert with **Veronika Vassileva** (BM '07) and **Eric D. Smith** (BM '08) for the Lewisville International Chamber Series in March 2007. In April 2007 the trio performed in Little Rock, Arkansas as part of the Bechstein Hall Chamber Series. In May 2007 she gave a solo recital at the Chilliwack Music Academy in British Columbia, Canada and she was asked to perform Gershwin's *Rhapsody in Blue* in April 2008. Also in 2007, she won the Nina Widemann International Piano Competition.

Elliot Figg (BM '02; MM '08) was a finalist in the 2007 Jurow Harpsichord Competition held in conjunction with the Southeastern Historical Keyboard Society conference.

Haley Sicking (BM '08) performed the role of Pamina with the International Lyric Academy in Rome, and was selected by the Academy to tour Italian cities in the role. She received a generous scholarship from the Cincinnati Conservatory of Music to pursue the master of music in vocal performance for Fall 2008.

Edward Jones (BA) played at a fundraising event at the Nokia Theatre in Dallas with some familiar faces. Jones is the principal tubist for the Fort Worth Symphony Orchestra and his son, Andrew Jones is studying tuba at UNT.



("Eastman" continued from page 27)

wheels on a Cadillac, or shooting gnats with an elephant gun. But I would not feel guilty of imposing on your time to discuss my ideas for an opera based on Prinz Eugen, not the one who stopped the Ottoman Empire at Vienna, but the German ship. My research and thoughts are too extensive to go into here. Wagner could have made it his greatest masterpiece.

◆ *I must say your insistence that my coming to your fine recital was "heroic" has stimulated reflection, especially so when you denied being jocular...I am certain you were aware my trip did not involve fording a swollen Red River, outrunning a Redskin war party or shooting buffalo off I-35, but surely intrusion into Metroplex traffic demands the bravura of Buffalo Bill. This led me to carefully review what you actually said and wrote, namely "heroic"—not "hero." The action indeed might be heroic, but not necessarily by a hero but just an ordinary person ignorant of the perils. ... Residents nearby a great music school are indeed fortunate. I, too, with the 115 mile travel distance, 'chute-to-chute' as livestock truckers would say, which is no big inconvenience but does impose high selectivity...*

Excerpt from letters to Steven Harlos

◆ *Going from the sublime to the incidental I might mention being accidentally shot in the face recently. We had a pesky armadillo resident under the house who came out only after dark. Recently, it was seen just at dusk in the yard, and by the time I got the .22 he was just going under the bottom step of the porch. The steps are made of checker plate steel to avoid slipping when icy. I knew a snap shot might hit the metal but no danger of a ricochet ..., but upon firing I instantly felt a sting about two inches above my eye... Investigation of the step showed the bullet dislodged a chip which impacted a raised segment and deflected it 90 degrees, and it impacted another segment at right angles which not only sent it on a collision course at me but also raised the elevation corresponding to my height above the step. An unique example of triggenometry.*

About Steven Harlos

Steven Harlos is Professor of Music at UNT and Coordinator of Piano and Collaborative Piano. Harlos is also Staff Keyboardist for the Dallas Symphony Orchestra.

("Those Were the Days" continued from page 33)

Choral changes for good

On campus, quality opportunities for men and women singers who were not placed in the A Cappella Choir were arranged under the direction of Ethelston Provence, Arthur Schoep, Forrest Heeren, Robert Ottman and Ralph Appelman. The Opera Workshop utilized lead soloists and singers in its choruses. Fessor Graham's Saturday Night Stage Show provided entertainment opportunities for vocalists. Charles Bounds, "Jubby" Johnson, Tommy Hardie and the

Moon Maids were the big hits in the early '40s. More recent acts were the Dipsey Doodlers, the Quintones and Virginia Clark.

Not all of my opportunities on campus necessarily had to do with music. I remember the laundry list of things I did as a work-study student in those days. I walked to campus in the early morning hours to dust erasers and was even on call during classes for custodial duties. I remember serving as secretary and librarian to Frank McKinley and even driving the harp ensemble around the state in a big Army truck. It was always a challenge getting those six big harps positioned just right.

Those years of study and performance gave me the experiences and practice I needed to become a good teacher. I certainly learned the work ethic at NT. I wouldn't have come otherwise because everybody knew it had the reputation, but it took an encounter a decade later with famed director Robert Shaw to put the value of my UNT experience in vivid relief. In a first reading of the Verdi *Requiem* as part of a workshop, I was the sole second tenor to make a critical lead entrance. Shaw stopped the group, put down his baton, clapped, and asked how I did that. For me, the answer was easy – "I'm a graduate of North Texas!" (The Grand Chorus had already sung the work three times with the Dallas Symphony.)

It is clear by now that I enthusiastically share Bill's recollection that "It couldn't have been better," as do undoubtedly many others. So what about the years following – 1950 through 2007 and beyond? On an individual basis, perhaps others will look back and sigh, "Those Were the Days!"

About Marvin Pollard



*Throughout his career, Marvin Pollard taught music at every level, from elementary school to university, in Washington, Wisconsin, Arkansas and Texas. During his 15 years in Washington, his two choruses, the Port Angeles and Port Townsend choirs, appeared regularly with the Port Angeles Symphony Orchestra. Marvin has been an active member of the NEA (lifetime), MENC, ACDA and NATS, particularly on the regional and local levels. His 1984 MENC presentation "Elderbostel: New Opportunities for Music Participation" was published in *The American String Teacher* (Winter 1985). Among his awards, he particularly values the 1982 Exemplary Status Award from the Washington Community College Humanities Project, recognizing an inter-disciplinary course he helped design and implement. Also, most recently, "Rotarian of the Year, 2007," given by the Rotary Club of Denton-South. Returning to Denton in 2003, Marvin is enjoying his retirement in the stimulating atmosphere offered by the area and UNT. His wife, Nancy, who also attended UNT, is the choir director at The Selwyn School.*

Faculty

**Mel Ivey (BM '61; MM '66)**

was professor of music and director of choral activities and coordinator of conducting at UNT from 1990-2000. He conducted choirs, clinics/workshops, and adjudicated throughout the United States, Canada and Mexico. He served as chorus master for the New Orleans Symphony, the

Kalamazoo Symphony, and Dallas Opera. Ivey's choirs distinguished themselves with performances at state, regional and national conferences and conventions. He joined the UNT College of Music faculty in 1990, having received both his bachelor of music and master of music from UNT and his doctoral equivalency in conducting from Western Michigan University in 1978. Prior to his appointment at UNT, Ivey served as choral director in Big Spring, Texas, Loyola University in New Orleans and Western Michigan University in Kalamazoo. He was living at his ranch in Evant, Texas.

**Rosemary N. Killam** was

professor of music from 1977 to 2005. She earned her bachelor's degree from the Eastman School of Music, her master's degree from George Washington University and her doctorate from Stanford University. She taught courses in music theory, counterpoint and sightsinging and was an expert on

computer-assisted instruction in music. Her interests also included women's issues and mentoring. Her field recordings of Texas and Missouri folk music and a ballad book manuscript are archived at the American Folklife Center of the Library of Congress.



Frank Douglas Mainous was professor of music from 1947 to 1983. He earned his bachelor's degree from the University of Kentucky and his master's from the Eastman School of Music. He was in the U.S. Army during World War II, directing Army bands throughout the United States and serving in the infantry in Europe. After the war

he taught at the Brooklyn Conservatory and worked as an arranger and a conductor on radio shows. He came to North Texas State Teachers College where he served for 36 years as teacher and coordinator of Theory,

Acting Dean and Assistant Dean until his retirement as Professor Emeritus in 1983. He was the author of seven books, several of them in collaboration with his esteemed colleague, Robert Ottman. He was married to Jean Harris Mainous, former longtime lecturer of music, for 55 years and after his retirement was living in Denton, Texas.

Frank McKinley was professor of music from 1940 to 1980. He was a member of the Westminster Choir and after receiving the master of music degree, he led the UNT A Cappella Choir for over 30 years, which included performances throughout the United States and Europe. Following a four-year tour of duty as a warrant officer in the European Theatre during World War II, he rejoined the UNT faculty in 1947 and served as a participating conductor at Lincoln Center for the Performing Arts and prepared choruses for performances at the Kennedy Center for the Performing Arts with the National Symphony Orchestra. Under his direction, the A Cappella Choir became the first choir to record with the Royal London Philharmonic. He received the Alumni Merit Award from Westminster Choir College, the President's Award from UNT and in 1980 was named "Distinguished Texas Choirmaster" by the Texas Choral Directors Association.



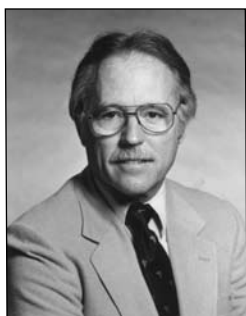
Evelyn Messmore was assistant professor of music from 1962 to 1980. She earned her bachelor's degree from Ball State University and a master's from Indiana University in Bloomington. She was on the music faculty at Peabody College in Nashville. At North Texas she taught music education and took a leave of absence in

1971 to study the Kodály method of music instruction in Budapest, Hungary. When Kodály hand signals were adopted for a scene in *Close Encounters of the Third Kind*, she provided informal technical advice for the production.

Donald L. Miller was professor of music from 1979 to 1992. After serving in the U.S. Navy during World War II, Miller earned bachelor's and master's degrees in violin and pursued doctoral studies in administration, all at the University of Michigan. He was a high school orchestra director and taught music at Eastern Michigan University and the University of Illinois before joining the faculty at North Texas, where he led the string education program. He contributed numerous publications to the field of string education, coordinated string and orchestra festivals at North Texas and served as a string

clinician and performed in Europe. He was active in the American String Teachers Association and was living in Peoria, Arizona.

Juanita Peters (BM '51) was a long-time lecturer in voice at the University of North Texas College of Music. She studied at London's Royal Academy of Music and was a featured soloist with the London Philharmonic Choir, Dallas Symphony, and Fort Worth Opera. She also had frequent appearances with such regional organizations as the East Texas Symphony, Abilene Symphony, McNeese State-Lake Charles Louisiana Symphony, Nachitoches Louisiana Symphony, and Dallas Civic Music Association. After her marriage to **Dale Peters** (College of Music professor Emeritus) in 1960, they presented joint voice-organ/harpsichord concerts throughout the Southwest performing German Lieder and contemporary songs with piano. She was also a member of the touring A Cappella Choir and participated in opera theatre productions. She has had a number of voice students who have become successful music teachers and performers in Texas and beyond with some achieving respected careers in musical comedy and oratorio. She was living in Denton, Texas.



Robert A. Winslow was professor of music from 1975 to 1993. He was director of bands at UNT, including the UNT Wind Ensemble and the UNT Marching Band, and had conducted bands and orchestras and served as an adjudicator throughout the United States, Europe and Japan. After serving in the U.S.

Air Force during the Korean War, Winslow earned his bachelor's degree from the University of California at Los Angeles, a master's from California State University at Northridge and a doctorate from the University of Northern Colorado. He recorded and performed as a percussionist with conductors and composers including Zubin Mehta, André Previn and Igor Stravinsky; was a member of the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Symphony Orchestra for many years; and was an original member of the Los Angeles Percussion Ensemble under the direction of William Kraft and performed for television, motion pictures and musical theatre in Los Angeles and Boston. He retired with his wife, Jody, to Colorado and later to Arizona, and continued to serve as a guest conductor around the country and internationally.

Alumni

Jonathan "Ethan" Tracy Atkinson (BM '84), was a professional jazz and classical guitarist. He spent more than 21 years in the Ethan Atkinson Jazz Combo, performing in Europe and the Caribbean. He also played with local bands and Broadway touring companies and taught students at his own studio, the College of the Mainland, St. Mark Lutheran School and the School of the Woods.

George Bragg (BM '51) devoted nearly 30 years to building the Texas Boys Choir into a world-renowned organization. It began in Denton while he was a student at North Texas, employed by the dean of music and paid \$30 monthly to create it. Under his direction, the choir recorded more than 20 albums, winning Grammys in 1966 and 1968. UNT opened the George Bragg Boy Choir Music Library in February 2008.

Warren Carlson (BM '93) earned his bachelor's degree in music from the University of North Texas. He was living in Houston, Texas.

Eula Miller Clifton (BM '64) moved to Denton, Texas as the bride of the late Ernest Smith Clifton Sr., professor and longtime chair of the English Department. She had studied voice and piano and taught music in the public schools.

Jackie Williams Dunn (BM '67) was living in Grapevine, Texas and taught music in the Dallas area before raising her three daughters. At North Texas she was a member of Delta Gamma and president of Sigma Alpha Iota. She also was named a *Yucca Beauty*.

Tempe Kay Shumaker Dunn (BM '64) was the youngest soprano lead for the Houston Civic Opera Company and also studied opera and performed in New York. She attended North Texas on a full voice scholarship under Met star Eugene Connelly. She was living in Weatherford, Texas.

Annetta Vinson Earle (BM '76) taught music in public schools in Oklahoma, California, Arkansas and Texas for 38 years. Beginning at age 12, she was a church organist for more than 60 years and was living in Gainesville, Texas.

Judith Brassell Fulton (BM '61) taught choral classes in Odessa schools after graduating. She was known throughout West Texas as "Miss Judy" on the *Romper Room* program and performed in community theatre productions. She also was an accomplished songwriter

who was a worship leader and choir director in churches and at national events. She was living in Marietta, Georgia.

Jimmy Giuffe (BM '42) was a jazz pioneer who played in Army bands during World War II before playing saxophone and composing music for Woody Herman's big band. He gained fame as the composer of the band's hit "Four Brothers" in 1947. In the 1950s, he launched a series of blues-based folk jazz trios, commonly called the Jimmy Giuffre 3, playing clarinet as well as tenor and baritone saxophone. Later, he concentrated on teaching and composing and was identified with musicians of the Third Stream style, blending jazz and classical music. He was 86 and lived in West Stockbridge, Massachusetts.

Paul Bayless Harrison (BM '53) was a choir director for 31 years at schools in Dallas, Galveston, Giddings, El Campo and Galena Park. He retired in 1985 to run Educational Enterprises Recording Co., which he and his wife started to assist Texas and Florida high school choir directors in preparing music for competitions. He was living in Houston, Texas.

Gwen Lyn Lareau (BM '60) was a piano teacher in the Hunt County area and supported many musical and arts organizations. She served many years in administration at Texas A&M at Commerce, completing her PhD there while working full-time and raising her son. While at North Texas, she was president of Mortar Board and Mu Phi Epsilon.

J.C. 'Red' Mitchell (BM '39) taught in Quitman, Mesquite, Pearsall, Carrizo Springs and Refugio during his 40-year career in education. He directed junior high and high school choirs and bands and also performed in jazz and swing groups throughout Texas and New Mexico. At North Texas he played with the Aces of Collegeland.

Mike O'Daniel (BA '66) attended North Texas and later reported being influenced by its jazz and swing areas. He was a popular musician and country music radio station disc jockey for KBEC 1390 AM. He also worked as a casting director for motion pictures filmed in Texas. He was living in Waxahachie, Texas.

James Schell (BS '57) was living in Vancouver, British Columbia, Canada and served on the Music Theory faculty at the University of British Columbia from 1964 until his retirement in 1999. Earlier in his career, he was first horn and associate conductor of the U.S. Fourth Army Band and Orchestra, conductor of opera

and choirs at North Texas and a member of the horn sections of the Dallas Symphony Orchestra and Dallas Civic Opera, among other groups.

Jack Edward Stone (BA '56; MEd '66; PhD '77) served in the US Army Security Agency in the 1950s. At North Texas he played trumpet in the One O'Clock Lab Band and taught trumpet. He also taught at Eastfield College and at Richland College, where he conducted the early brass group. He was the academic vice president at Richland before leaving to become president of Galveston College. He later returned to the Dallas County Community College District to serve as vice chancellor of academic affairs and interim president of Brookhaven College.

Cloys Webb (BS '51; MM '58) was a retired choral music educator who previously held positions at McAllen High School and McAllen's First Presbyterian Church where he founded and directed the McAllen Boys Choir. In 1971 he accepted a position at Texas Christian University as head of the Music Education Department and director of its Chapel Choir. He later became director of music for the Perryton School District, eventually retiring as choral director there in 1988. He was living in Wimberly, Texas.

Wendy Haven Wier (BA '00) was manager of customer services at the Heathman Hotel in Portland when she became ill in 2004. Her family says she had a gift for communicating through photos, art and poetry. She studied ethnomusicology, collected crystals and gemstones and loved to travel. One of her favorite trips was studying African percussion in Ghana while she was a student at UNT.

Mark Wolfe (BM '80; MM '85) was the tuba professor at the University of Texas at Tyler and principal tubist of the Shreveport and Longview orchestras. He performed with the Dallas Symphony Orchestra and in brass quintets, and he coached tuba players in area schools. He is survived by his wife, **Peggy Heinkel-Wolfe (MJ '02)**.

Mitch Zabloutny (BM '43) was recruited from Chicago by 'Fessor Graham for the North Texas music program and was concertmaster of the pit orchestra. After earning his bachelor's degree, he did graduate work at North Texas and later earned his master's degree at the American Conservatory in Chicago. He was living in Fort Worth, Texas.

Total gifts from Sept 1, 2007 to August 31, 2008

Number of gifts: 1280

Total raised: \$2,265,228

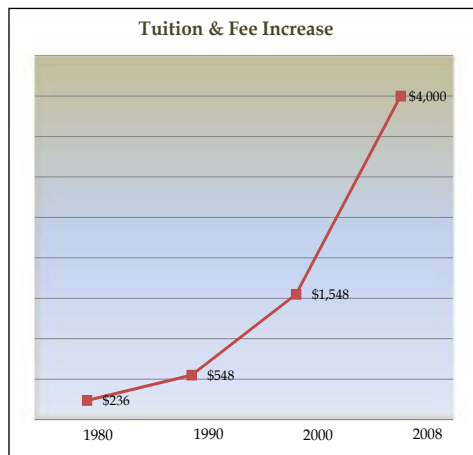
Total College of Music Endowment: \$14,200,000

Dean Prioritizes Endowed Scholarships, Endowed Touring and Recording Fund, Facilities Upgrades

James Scott, dean of the College of Music, has announced a \$20 million fundraising goal for the school, directed toward the long-term support of the college's outstanding ensembles. He emphasized the need to award sufficiently attractive scholarships to the top 25% of students. "This top quarter (approximately 400 students) must be of a quality that defines excellence and sets a pace for others to aspire to such levels," said the dean. A second part of the initiative, the touring and recording fund, will be used strategically to seize specific opportunities and help move the program forward. Funding for facility upgrades and libraries is also part of the plan.

Financial requirements both for attracting the very best students and for the broad dissemination of UNT ensembles' accomplishments have escalated substantially, and resources for supporting the effort have not kept pace. UNT

has invested significantly in leadership for its ensembles, but this alone is not sufficient. Building the endowment for the College of Music ensures that future generations of musicians will benefit from the rich legacy our school has to offer. The School hopes to complete the goal by 2012.



Invest in the College of Music by Joining the Dean's Camerata

The Dean's Camerata is a special group of individuals who have chosen to align themselves with the College of Music through a minimum annual gift of \$1000. Members include alumni, music lovers and philanthropists with a common goal to further the rich musical tradition at UNT. Dean's Camerata members play a very important role in the life of the school by making scholarships available to the finest music students in the nation, and by providing funds for such endeavors as travel and recording.

By joining the Dean's Camerata, your gift will ensure that the College of Music retains its preeminent status as the best music school in Texas and one of the most progressive and prestigious music schools in the nation.

Ways to invest in the future of the college:

Annual Giving:

A yearly opportunity to invest in the ongoing, important work at the College of Music. Each time you contribute to this core support for UNT, you provide for scholarships, recording, travel and many other projects where funding is needed.

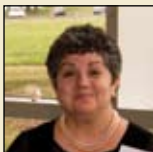
Endowed Gifts:

Funded in perpetuity, an endowed gift ensures the long-term success of the College of Music. Contributions can be designated to scholarships, professorships, chairs, centers and programs. Donors may choose to contribute to an existing endowment or create a new one.

Planned and Deferred Gifts:

We provide gift and tax planning services to create mutually beneficial outcomes for both donors and UNT. We offer ways to maximize your assets through charitable remainder trusts, asset management, estate planning and retirement planning options.

Learn more on how you can invest in the College of Music by contacting the Office of Development.



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Pamela King
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Why I Give

Debbie Brooks (BM '77, MM '81) gave a speech at this year's College of Music Faculty/Staff/Community Support Council dinner, held at the beginning of each academic year. Please see page 29 for more biographic information on Ms. Brooks.

For those of you who don't know me, I was a cello performance major for my bachelor's and master's degrees. We won't say exactly how long ago that was, but it has been several decades!

If you had told me when I was a student that I would be up here now, speaking on the topic of "Why I donate to the College of Music," I wouldn't have believed it. It would also seem far from my thinking to be on the Alumni Board or even now, cheering at UNT football games, as I did on Saturday!!

The thought of giving back never occurred to me. And most students that I know today don't think in terms of "giving back." They are here to learn – to "take" for all of the right reasons.

While I was a student, the last thing on my mind was that I would be giving a portion of the scholarship money received as a student back in the form of donations. It is quite possible that before I'm through, the College of Music will have received back all of the funds given to me as a student and much more. That is certainly my desire.

It is also deeply rewarding to be able to hire and mentor students through my company. I have often called this my own personal scholarship program. I have worked with many of you to provide opportunities for your deserving students and have personally witnessed your devotion and affection for them. I have seen your sacrifice, often beyond the call of duty.

But here is a stunning fact . . .

YOUR STUDENTS OF TODAY ARE THE DONORS OF TOMORROW.

And there is no way to tell while they are students WHO will be the ones compelled to give back. You might really be surprised! They may not be your stars or who you would expect. They will become the ones that enable you to bring in top talent for your studio, because they realize that it enhances their degree.



Debbie Brooks is pictured with UNT president Dr. Gretchen Bataille.

Perhaps a student changes careers later on and develops more resources than would have been gained performing and is looking for a worthy institution out of the gratitude of his or her heart for life lessons learned while a music student.

These future alumni may eventually reach a point in their lives, as I did, where they reflect on who has best helped them on life's journey.

And if they are fortunate, these future DONORS will have the opportunity to find a joy that I have found. We all look to have a legacy - a way of lasting beyond ourselves. Some develop a legacy by donating time or money.

Yet I stand before you as part of the legacy of Adolfo Odnoposoff, Anshel Brusilow, George Papich, Gene Cho, and dozens of other faculty members. How could I NOT give back to the institution that helped to mold the career, and indeed the life, that I enjoy today! I hope you will consider doing the same.

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Archives

Under the leadership of both Wilfred Bain and Frank McKinley, the UNT A Cappella Choir had an active tour schedule in the late 1940s. Inverate photographer and choir member Ira Schantz and others chronicled the 1946-1949 tours, including shots of choir members following the “everybody out and walk a mile” regime promoted by McKinley and Bain, who wanted their singers to stay in shape during a prolonged tour.



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Errata

With apologies, we'd like to take this opportunity to correct a few errors that crept into the last issue of *Counterpoint*.

- Woody Schrober (BM '59) writes to say: "I was pleasantly surprised to see an article about me in the alumni news. Everything was factual except for the Texas Boys Choir. ... I founded and directed the Irving Boys Choir not the Texas Boys Choir." (*Ed. Note: The incorrect information came from an article that appeared in the Dallas Morning News.*)
- The photo on the inside back cover of the last issue taken by Adrian Sovik in the Czech Republic is in Cesky Krumlov, not Brno.
- There was an error in the report on the activities of Eileen Hayes of the History, Theory, Ethnomusicology division. In describing her participation in two publications, the sentence should have read: "She also was published in two collections: *African American Music: an Introduction* (Routledge, Fall 2006) and *Black Protest Thought and Education*."
- Frank Heidlberger, also of the History, Theory, Ethnomusicology division, was erroneously described as having presented a paper at the Congress of the Deutsche Gesellschaft fur Musiktheorie at Hamburg.

Outreach

One of the more exciting aspects of the College of Music is the large number of on-campus events that are presented—900 concerts and recitals in a typical school year! Despite this demanding schedule, each year College faculty and students willingly undertake important outreach efforts to citizens of all ages in the Denton-area community.

In 2006, a major partnership with the Greater Denton Arts Council resulted in the first annual “Musical Petting Zoo,” an activity that provides young children with both performances by ensembles from the Center for Chamber Music Studies and “hands-on” experiences with musical instruments, guided by our music education students. Subsequent “Zoos” aimed at slightly older children followed in October 2007 and 2008. (Above photos and bottom right and middle photos)

At the other end of the age spectrum are the high-quality performances brought to Denton County senior citizen centers as part of the UNT Musical Outreach Initiative, a brainchild of our brass faculty, who felt that those who

through infirmity, physical challenges and age are unable to attend the frequent performances at the College of Music deserve to have concerts brought to them. (Bottom left and middle photos: In a visit to the Vintage Health Care Facility Bill Scharnberg brings out the spectacular *alpenhorn* while Don Little talks with residents about the tuba.)

2007 and 2008 grants from, respectively, the Denton Benefit League and the Greater Denton Arts Council have enabled students in our Center for Chamber Music Studies to inspire local high school students with in-school performances and to work with them in master class settings. The Center Brass Quintet and the Center Woodwind Quintet have been particularly active in their Denton-area school visits.

In addition to these special projects, the Division of Music Education provides ongoing support to a senior citizens’ band, an early childhood program, an after-school string program, an elementary school pre-band program in the disadvantaged Owsley district, and an active mariachi ensemble.

Petting Zoo Photographs by Michelle Hurt



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