

Counterpoint *Music* from North Texas

WINTER 2003



UNT SYMPHONY ORCHESTRA AND GRAND CHORUS

bring Mahler's Symphony No. 2 to life

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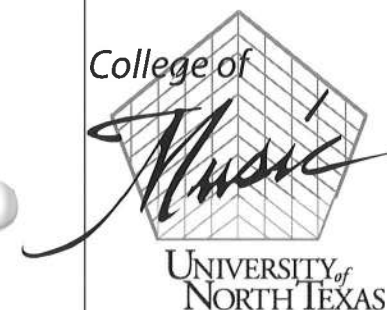
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Members of the UNT Alumni Trombone Choir performing at the International Trombone Association's annual conference held at UNT in 2002.



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We're not just...

The University of North Texas System has a new Chancellor, Lee Jackson, who has impressed everyone with his quickly developed insight into our large and complex university. At a talk earlier this fall, he said that one of his themes would be "UNT is not just..." His point is that the University's reputation has been so closely aligned with the arts that it becomes necessary to work actively to let people know we're not "just" music and art. While continuing to affirm the quality and importance of what we do, he knows that other aspects of the University need to be widely proclaimed as well.

As I reflected on his talk, I realized that we might well adopt the same theme in the College of Music. Those who are associated with one part of our college or another know the high quality associated with that particular segment, and some parts of the College such as our preeminent jazz program are well known by the national and international music communities. However, as we work to spread our reputation and have constantly increasing numbers of people know about what we do, it is important to emphasize the wide array of strengths that characterize our College.

We have just released a new sampler CD, entitled *Collaborations: The College of Music at the Millennium*. Thirteen tracks demonstrate the excellence of various performing ensembles covering the span of our activities, but we're not "just" performance. Historical research from our Center for Schenkerian Studies led this fall to the Dallas Symphony's world premiere full performance of Klezki's Second Symphony, one of a number of works rediscovered through the Center that had been lost during the Holocaust. But we're not "just" historical research. Our Texas Center for Music and Medicine just won a grant from the National Endowment of the Arts to develop and host an international conference on musicians' health, which will explore, among other things, means by which schools can provide appropriate instruction to meet NASM's recently established guideline on injury prevention. But we're not "just" involved with improving music teaching. Professor Darhyl Ramsey's project to provide instruction on donated band instruments to elementary schools students in the disadvantaged Owsley Community, and Professor Karrell Johnson, through a major ASTA/NSOA grant oversees the teaching by our students of 147 elementary school string students. But we're not "just" outreach.

And while we're at it, we're not "just" regional. Please note our recently compiled and still growing Fact Sheet on page 13 of this issue, which gives some indication of the North Texas diaspora and its influence on the musical life of the whole country. We had a particularly proud hour in October when Regents Professor Cindy McTee's new symphony was premiered by the National Symphony in Washington and New York to unqualified acclaim in the press. A reception celebrating the New York performance brought together alumni from many specializations and a restaurant party afterward was spontaneously joined by the great Latin jazz artist Paquito D'Rivera, who proclaimed, when he realized who we were, that the greatest jazz ensembles in the country were at UNT!

I could go on with many more examples, but I hope it becomes clear that our strength is the sum of our many strengths and their infinite possibilities for interaction. We will be working as hard as possible to promote the knowledge that neither the University nor the College of Music is "just..." no matter how wonderful "... may be!



Donna Emmanuel

Donna Emmanuel

Assistant Professor—Music Education

A native of northwest Florida, Emmanuel received her bachelor's degree from the University of West Florida, her master's in music education from the University of Michigan, and her Ph.D. in music education from Michigan State University. She is the founder, director, and instructor of a Yamaha Music School, has experience teaching in public school, has served as a church musician, and also has worked in the music retail business. Her specialties include: immersion field experiences; teaching in urban areas; intercultural competence; elementary general music; integrating arts and academics; music industry and policy issues; musics of Southeast Asia, Africa, and Mexico; and group piano instruction.

Eileen M. Hayes

Assistant Professor—Ethnomusicology

Hayes received her bachelor's in music from Temple University, her master's in folklore-ethnomusicology from Indiana University, and her Ph.D. in ethnomusicology from the University of Washington. Prior to coming to UNT, she taught at The George Washington University in Washington, D.C. Research for her dissertation, entitled "Black Women Performers of Women-Identified Music: They Cut Off My Voice; I Grew Two Voices," was supported by a Danforth-Compton Fellowship for Dissertation Writing, as well as a Minorities Teaching and Dissertation Writing Fellowship from GWU. Her analysis of black women's participation in the predominantly white-lesbian social field of women-identified music will appear in the forthcoming Anthology of African-American Women Musicians (University of Illinois Press). Hayes' primary research interest is the interaction of the identities of race, gender, sexuality, and class in regard to African-American music cultures.



Eileen M. Hayes



Stefan Karlsson

Stefan Karlsson

Associate Professor—Jazz Studies

Born and raised in Vastervik, Sweden, Karlsson began his music studies at the age of 13. After high school he came to the United States to attend the University of North Texas, where he joined and toured with the renowned One O'Clock Lab Band. He earned his master's of music in 1991 in jazz studies performance. Karlsson previously served as coordinator of jazz studies at the University of Las Vegas, and also has worked as a clinician and performer at the Stanford Jazz Workshop for eight years. From 1990 through 1993, Stefan released three CDs with Justice Records in Houston, Texas. He is currently a recording artist on the Cambria/Troppe Note record label. His discography includes 47 recordings with seven CDs as leader. Since 1996, he has been a member of the Eddie Gomez Trio and Quartet frequently touring Japan, Europe and the United States. Karlsson is a Yamaha artist.



Alan C. McClung



Gustavo Romero

Alan C. McClung

Assistant Professor—Music Education

McClung conducts the Concert Choir and teaches undergraduate conducting, secondary choral methods, and supervises student teachers in secondary choral music. He holds a Ph.D. in choral music education from Florida State University, Tallahassee; a master's degree in choral conducting from the University of Illinois, Urbana; and a bachelor's of music education from West Virginia University, Morgantown. He taught previously at the University of Missouri, St. Louis; Georgia State University; and Woodward Academy, Atlanta, Georgia. In addition to the presentation of his choirs at a variety of ACDA and MENC conventions, he has presented at music conferences and conducted honor choirs around the country. Present research efforts are focused on the publication of a new textbook, *By the Numbers: 45 Sequential Steps to Sight Singing*.

Gustavo Romero

Assistant Professor—Keyboard Studies

Romero most recently served for five years on the faculty of the University of Illinois, and nine years on the faculty of the Eastern Music Festival in Greensboro, North Carolina. He graduated from The Juilliard School with a bachelor's of music in 1988, and a master's of music in 1997. In 1989, he was the winner of the prestigious Clara Haskill International Piano Competition in Switzerland. Other major awards include the Avery Fisher Career Grant, Musical America Young Artist of 1988, Austin, TX "Key to the City Award," and the Maurice Braun Award of the San Diego Historical Society. Since 1999, Romero has performed numerous complete recital cycles, appeared at major festivals, and conducted master classes both nationally and internationally. He recently performed recitals at both the Kennedy Center for Performing Arts in Washington, D.C. and at Alice Tully Hall in New York. His 1996 recording of the complete Chopin Impromptus earned a Grammy nomination.

continued on page 6



David Schwarz

David Schwarz

Assistant Professor—Music Theory

Hailing most recently from New School University in New York City where he taught media studies, Schwarz has taught music theory at Amherst College and at UNT for a couple of years in the early 1990s. Schwarz received his bachelor's degree (English) from the University of Virginia, master's degree from Indiana University, Ph.D. from UT Austin, and recently his MPS in interactive telecommunications from New York University. His main focus is bringing together the studies of both music history and cultural studies. He has published two books: *Listening Subjects: Music, Psychoanalysis, Culture* from Duke University Press, and *Keeping Score: Music, Disciplinarity, Culture*, ed. Schwarz, Kassabian, Siegel from the University Press of Virginia, and is currently writing his third, entitled *Hearing Things: Music, Technology, Culture*. Learn more about Schwarz at his website: www.bluecomposition.com.



Stephen Slottow

Stephen Slottow

Assistant Professor—Theory

Stephen Slottow joined the College of Music faculty as a lecturer in the 2001-2002 academic year and has now been appointed to assistant professor. He received a bachelor's degree from Cleveland State University, a master's from Queens College, and a Ph.D. from the Graduate Center of the City University of New York, where he wrote a dissertation on pitch organization in the music of Carl Ruggles. He has taught at City College, Queens College, Temple University, and Hofstra University. A former professional fiddler and banjo player, his interests include American traditional music, the American ultramodernists, and Schenkerian analysis. He was awarded the 2000 Emerging Scholar Award by the Music Theory Society of New York.



Ouida Taylor

Ouida Taylor

Lecturer—Music Education

Taylor is a graduate of the University of Alabama and of UNT, where she earned her Ph.D. In addition to teaching high school choral music in her native state of Alabama, she also taught high school and middle school choral music in the Plano Independent School District. For six years, Taylor served as director of choral activities at Richland College in Dallas, and for four of those years she was the coordinator of the Richland College music program. She has published articles in the *TMEC Connection*, *The Journal of Research in Music Education*, and in the *Choral Journal*. In addition to presentations in TMEA research poster sessions, Taylor teaches Principles of Professional Music Study and Principles and Methods of Teaching Music in Secondary Schools.

THE HAYNIE LEGACY a book in the making

Learn more about the life impact of retired UNT professor John Haynie in an upcoming book entitled *The Haynie Legacy*, to be authored by former Haynie student R. Dale Olson.

Encompassing both his personal and professional life, this book will include an overview of the trumpet department at UNT, as well as feedback from Haynie's many students over the years, including both Leonard Candelaria and Keith Johnson, both internationally known trumpet teachers and performers, now themselves professors at the College of Music.

Olson is still soliciting quotes from former students. If you would like to contribute your memory of Haynie's teaching methods, please email your comment to rdaleolson@aol.com, or speak with Olson in person at the International Trumpet Guild Conference in Fort Worth (May 21–24, 2003), where he will be a featured speaker.

All proceeds from the sale of *The Haynie Legacy* will be donated to the trumpet endowment at UNT.

All Together Now...

Photos by Johnathan Reynolds

Generations of singers, from the Class of 1939 to the Class of 2001 (pictured above in Winspear Performance Hall), attended September's Choral Reunion, in honor of Frank McKinley's long and successful career.

During the last weekend of September more than 150 former members of the UNT choirs, many of whom went on to pursue careers in music, returned to campus for a two-day choral reunion. For some it was the first chance in decades to sing together again, for others it was the opportunity to show gratitude to their former professors, but for all it was a welcome excuse merely to be together again at UNT.

At the opening reception, past and present choir directors, including Jerry McCoy, Mel Ivey, Henry Gibbons, and Frank McKinley—those who have built the College of Music's choral studies program into the nationally recognized program it is today—were toasted (and roasted) by their former students.

In addition to honoring the choir directors, "we honored every person who has joined hearts and voices to make beautiful music together through the years," said Jean Harrison Robbins ('50).

Saturday was a day to relive old memories. The Murchison Performing Arts Center lobby held tables of pictures, programs, and other memorabilia of choir concerts and tours. Inside Winspear Performance Hall, alumni joined voices with the A Cappella Choir, reminding many of the binding power of music. According to Charles Nelson ('50), of Abilene, Texas, "we were glad we were there because we cried *Kyrie Eleison* with Bach and *Alle Menschen werden Brüder* with Beethoven and *Hosanna in excelsis Deo* with Verdi. Together, with the help of the masters, we became greater than our individual capacities and better for it. I think sometimes we don't realize the power of what we do when we make music."

"I think sometimes we don't realize the power of what we do when we make music."



Frank McKinley and Jerry McCoy

Stephen Austin has been asked to join the editorial board of the *Journal of Singing*, the journal of the National Association of Teachers of Singing, and to act as the voice science editor of the journal. He was also invited to present his paper "Scientific and Historical Support of the Chest Register in Voice Building" at The First International Conference on the Physiology and Acoustics of Singing held in Groningen, The Netherlands, in October.

Julia Bushkova and the violin ensemble ViolUNTi made their first appearance at the Block Island Music Festival in July. In August, ViolUNTi performed at the Niagara Chamber Music Festival in Canada; the performance was broadcast on CBC. All members of ViolUNTi are students in Bushkova's studio.

Leonard Candelaria served as a juror for the Timofei Dokshizer International Trumpet Competition in Vilnius, Lithuania, in October. He also performed a highly acclaimed recital of music for trumpet and organ in the Archcathedral of St. Stanislaus and appeared as featured soloist with the Euro-Brass Ensemble. Both performances were part of the Euro-Brass International Festival. In July 2002, Candelaria attended the 2002 conference of the International Trumpet Guild at the Royal Northern College of Music in Manchester, England. He performed as principal trumpet with the Alabama Symphony in a concert in October in Birmingham, Alabama. On leave from his UNT duties for the 2002-2003 school year, Candelaria serves as visiting professor of trumpet and artist in residence at the University of Alabama, Birmingham.



James Scott, Mike Scott, Thomas Clark, and Al Hurley enjoy an afternoon in the mountains of Crested Butte, Colorado, at the College of Music's 5th Annual MoUNTain Music Institute

Mary Karen Clardy and **Steven Harlos** premiered Harlos' new work *Sonata Rubata* for flute and piano in July on Hawaii Public Radio. In conjunction with the concert, Clardy gave a flute workshop at the Punahou School in Honolulu.

Gene Cho composed ten short compositions for incidental music for a staged play *Confucius*, written by Mary Ann Malone, to be performed in the Dallas-Fort Worth Metroplex in Spring 2003.

Thomas Clark had two compositions performed by the professional chamber ensemble Arts Incognita last December as part of the "New Music Plus" festival in Brno, Czech Republic.

John Michael Cooper has both written and contributed to two new books being published by the U.K. branch of Oxford University Press. The first, *The Mendelssohns' Their Music in History*, is a collection of

17 essays by scholars from the U.S., England, France, Germany, and Italy, concerning aspects of the lives and works of Felix Mendelssohn and Fanny Hensel. Cooper contributed an essay, translated four of the chapters by international contributors, and co-edited the book with Julie D. Prandi, professor of German at Illinois Wesleyan University. The book is due to be published in November. Cooper's second book entitled Mendelssohn's "Italian" Symphony is part the Oxford University Press (OUP) series Studies in Musical Genesis and Structure. It's the first book-length study of the work, and the first study to explore fully the significance of the revised version that remained unpublished until 2001, when Cooper's edition was published by Ludwig-Reichert-Verlag. This book is expected to publish in January. Cooper also published an article entitled "The Prodigy's Voice: Mendelssohn and his Clarinet Sonata (1824)" in the March 2002 issue of the Clarinet. For more information, visit the OUP web page at <http://www.oup.co.uk>.

In late spring, **Christopher Deane** had the premiere of his composition *The Auricular Object* on the chamber music series of the National Gallery in Washington, D.C., and performed by the Mallarme Chamber Players. In September, he performed with the Utah Symphony Orchestra as the cimbalom soloist on the works of Bartók and Kodály.

Stephen Dubberly served as music director and conductor for Amarillo Opera's production of Gilbert and Sullivan's *The Pirates of Penzance* in September.

Vern Kagarice recently completed his 23rd consecutive season as a trombonist in the Chautauqua Symphony Orchestra in Chautauqua, NY.

Linda Di Fiore presented two days of master classes at Opera in the Ozarks at Inspiration Point this July, and performed Dvořák *Gypsy Songs* and Bach arias as part of the series of chamber music concerts in Crested Butte, Colorado in August.

Lynn Eustis recently sang the role of "La musique" in Charpentier's *Les arts florissants* at Florence Gould Hall in New York City. UNT students **Rebecca Choate**, student of Eustis, and **Dan Collins**, student of **Linda Di Fiore**, also were featured in the performance. Eustis also sang soprano solos in Vivaldi's *Gloria* and Monteverdi's *Gloria* with the Dallas Bach Society in October.

Mark Ford has a new marimba solo entitled *Ransom* being published by Innovative Percussion. He recently performed at Indiana University of Pennsylvania and Penn State University. He also performed with Ney Rosauro at the Percussive Arts Society International Convention in Columbus, Ohio, this November.

Hildegard Froehlich was invited by music education alumna **Patricia Cox** to speak to the students of Harding University (Arkansas) on the topics of professional identities in music education, the challenges and opportunities of graduate school, and finding a first "real" job.

In addition to teaching German Lied for the 32nd summer for the American Institute of Musical Studies in Graz, Austria, **Harold Heiberg** gave four master classes in Lied for the *Folkwang Schule* in Essen, Germany, and one for the University of Miami's summer program in Salzburg. He appeared as piano soloist in the opening of the Diabelli Sommer in Mattsee, Austria, and in a memorial concert for the founder of AIMS in Graz. Back in Texas, Heiberg was the principal presenter for the vocal division and an adjudicator for the high school vocal auditions at the 88th convention of the Texas Music Teachers Association in Corpus Christi in June.



The Texas Clarinet Consort at the International Clarinet Association's "ClarinetFest" in Stockholm, Sweden in July.

(L-R) Robert Walzel, Gary Whitman, Douglas Storey, James Gillespie, John Scott, Raphael Sanders



Frank Heidelberg released a new book this fall entitled *Hector Berlioz: Schriften Bekenntnisse eines musikalischen Enthusiasten*. He presented his paper "Paul Hindemith's *Das Marienlebe: The Song Cycle and the Problem of 'Central Tonality'*" at the conference of the International Musicological Society in Leuven, Belgium. Additionally, Heidelberg has given pre-concert lectures and had his compositions performed at

UNT and in Germany.

Warren Henry has published articles in *Contributions to Music Education*, *Journal of Music Teacher Education*, *General Music Today*, and *Early Childhood Connections*. He is currently under contract with Prentice-Hall to write a book entitled *The Professional Music Educator*. Henry recently presented papers in England and Ireland and at numerous workshops for TMEA, TCDA, and several school districts in Texas.

Keith Johnson taught a two-day seminar for public school music teachers under the auspices of a Woodrow Wilson Foundation grant from their "Teachers As Scholars" Program. The seminars were held at UNT's new Dallas campus.

Stefan Karlsson's latest CD project was recorded this past June and is due to be released at the end of 2002. This project features the music of the late jazz pianist Russ Freeman. A CD release concert will be given here at UNT. Karlsson presented a clinic on the topic "Melodic Awareness in Jazz Piano Accompaniment" at Belmont University in Nashville, Tennessee and performed a concert as featured soloist. In addition, he presented a Jazz Piano clinic at the "Jazz Workshop," a privately owned jazz institute in Nashville. He was also a featured artist as part of the Mesa State College in Grand Junction, Colorado, artist concert series in November. In December, he will present a clinic on the topic "Rhythm Section 101" at the Midwest Conference in Chicago.

Fred Kern presented piano pedagogy workshops in Halifax, Nova Scotia and Moncton, New Brunswick. The latter was hosted by NTSU grad, **Lynn Johnson** (BM '73). Kern also presented a showcase of piano music at the Florida Music Teachers Convention in Miami this November. He was one of three arrangers contributing to a set of five books of *Classical Themes for Piano Solo*, published by the Hal Leonard Corporation.

The National Symphony performed Regents Professor **Cindy McTee's** new composition, *Symphony No. 1: Ballet for Orchestra*, at the New York and Washington, D.C., premieres. (See page 14 for more details.)



Last July, **Lenora McCroskey** performed an organ recital as part of the summer music series at Methuen Music Hall in Massachusetts.



John Murphy will present a paper on the music of Sam Rivers at the Society for Ethnomusicology annual meeting, and present a paper on Brazilian popular music and cultural politics at the first meeting of the Brazilian Ethnomusicology Association in Brazil.

Jon Nelson's composition *Dhoormages* has been selected for inclusion in the forthcoming Sonic Circuits X CD on Innova Records. The Sonic Circuits project is administered by the American Composers Forum.

Bill Scharnberg recently performed Bach's *Brandenburg Concerto No. 2* on natural horn with the Atlanta Baroque Orchestra and a horn solo, *Shindig* by Daniel Godfrey, with the UNT Wind Symphony.

Members of Division of Music Theory, History, and Ethnomusicology were recognized for their contribution to the Dallas Symphony Orchestra Performance Preludes Series in an article, "Preludes, Not Lectures," written by LeAnn Binford, Director of Education and published in the DSO *Playbill* (September 2002). Efforts by Tim Jackson and the Center for Schenkerian Studies were reported by the same author in the same publication under the title "Lost and Found."

Attention former students of Rosemary Killam:

Dr. Killam has left a box of theory class projects to be returned to students if they wish.

Please email Linda Strube (lstrube@music.unt.edu) if you would like your project returned.

In honor of the late SHELLY MANNE



The Steve Houghton Quintet, composed entirely of UNT alumni (**Dan Higgins**, alto saxophone; **Clay Jenkins**, trumpet; **Stefan Karlsson**, piano; **Lou Fischer**, bass; and **Steve Houghton**, drum-set) and the Two O'Clock Lab Band, directed by **James Riggs**, recorded a new CD, *The Manne We Love: Gershwin Revisited*. The CD is a tribute to the late great jazz drummer Shelly Manne and features the compositions of George Gershwin arranged by John Williams.

Steve Houghton, former student drummer of Shelly Manne, acquired the arrangements through Manne's wife, Florence, in 1999. The full ensemble performed the Gershwin concert at the International Association of Jazz Educators Convention in January of 2002 in Long Beach, California. The following April, the concert was presented again at UNT. Mrs. Manne was in attendance, and an endowed scholarship in Shelly Manne's name has been set up. Royalties from the sale of the new CD are slated to go to the Manne Scholarship Fund.

"To be able to bring such quality players together to perform these timeless charts by John Williams—and to create a lasting tribute to Shelly Manne through creation of the scholarship—has been a truly satisfying project," said Houghton. "This fabulous music deserves a second chance to be heard." To order the CD, please call the Jazz Studies department at 940-565-3743. (please note, CD supply is limited)



The Steve Houghton Quintet plus one. (L-R) Stefan Karlsson, Clay Jenkins, Dan Higgins, Lou Fischer, James Riggs, and Steve Houghton (at drums)

A NEW DVD

A force of over 200 students and faculty performed for the first ever university-produced live performance DVD-Video with Dolby Digital surround sound to be made in the United States.

On April 24, 2002, the College of Music produced Mahler's *Symphony No. 2 in C minor*, a work of massive proportions. Performing were the UNT Symphony Orchestra (Anshel Brusilow, conductor) and Grand Chorus (Jerry McCoy, conductor), as well as soloists Camille King, soprano, and Linda Di Fiore, contralto.



The video production, directed by UNT Radio/TV/Film alumnus Brian McDonald, required several months of planning and coordination. McDonald and his assistant, Andreas Berg, a jazz guitar student from Norway, worked with the score and previous recordings to plan in advance the shots and angles of the five digital camcorders. McDonald was also the surround sound re-mix engineer.

The DVD may be purchased for \$24. Call Jean Probst at the UNT Bookstore, 940-565-3185, to order your copy.

UNT BAROQUE ENSEMBLE

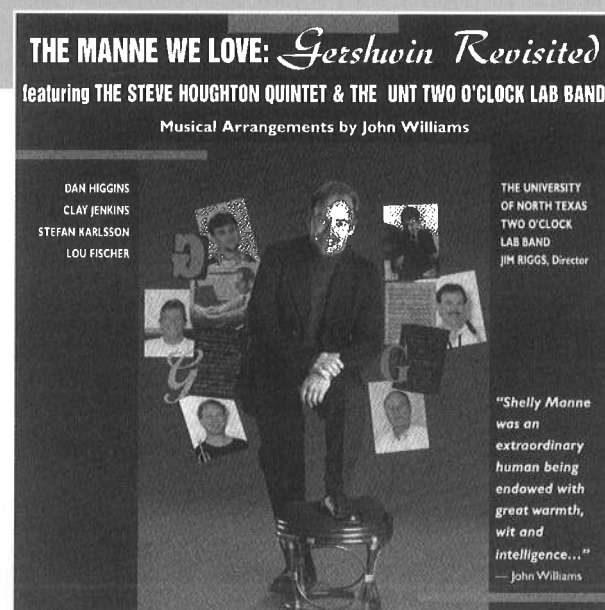
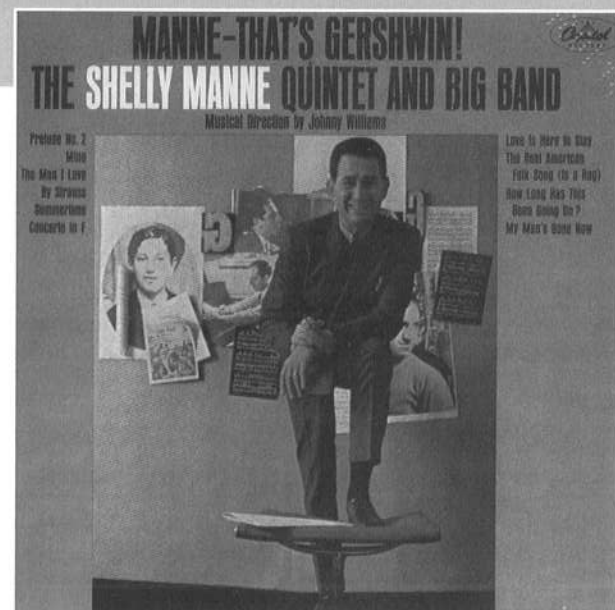
receives ACCOLADES
for its performance at the
prestigious Berkeley Early
Music Festival.



Front row: Lyle Nordstom, Lenora McCroskey, Kathryn James, Emi Tanabe, Tamara Rotz Back row: Kim Childs, Daniel Golleher, Earnest Lamb, Clint Capshaw

"Among the highlights in a week of outstanding events [was] a program of 17th-century German music by the University of North Texas Baroque Ensemble..."

Early Music America



Sociology of Music Education Symposium III to be held at UNT April 10-12, 2003

UNT will be the setting for the third Sociology of Music Education Symposium; a deeper look into the social dimensions of music, music teaching, and learning.

Keynote speakers to include Dr. Thomas Regelski, professor emeritus at SUNY Fredonia and Dr. Brian Roberts, professor of music at the University of Newfoundland.

Papers are now being accepted. Symposium details and updates provided online at www.music.unt.edu/musiced or call 940-383-9680.

College of Music alumni well represented in the National Association of Music Executives of State Universities

Dean **James Scott** attended the annual conference of the National Association of Music Executives of State Universities held this year in Boothbay Harbor, Maine. The organization, which allows only one member institution (represented by its music dean, director, or chair) per state, now has UNT alumni as 4 of its 50 members.

Alumni include:
Julie Combs, University of Wyoming
Larry Engstrom, University of Nevada-Reno
Roger Stephens, University of Tennessee
Robert Walzel, University of Utah

Much more than just a familiar face on campus, Anshel Brusilow, a musician since the age of five, has conducted the UNT Symphony Orchestra for the past thirteen years.



when in my teens, but my dream was always to conduct, and I began seriously studying with Pierre Monteux when I was sixteen.

Counterpoint: Why did you choose to come to UNT?

Brusilow: Because the Dean at the time was Ken Cuthbert, a longtime friend, and he offered me a visiting professorship for one year.

Counterpoint: If you only intended to stay one year, why did you stay longer?

Brusilow: I loved the young musicians, the faculty, the university environment, and the life style which was so completely different from what I had been doing for so many years. I was enjoying myself, and I still am.

Counterpoint: In your opinion, what is the most challenging piece to conduct?

Brusilow: The most challenging piece to conduct is the piece I happen to be working on at the time.

Counterpoint: You are a former conductor of the Dallas Symphony Orchestra, and currently serve as conductor of the Richardson Symphony Orchestra. How does it differ to conduct at a university level versus at a professional level?

MEET Anshel Brusilow

Counterpoint: Who was your mentor as an aspiring violinist?

Brusilow: My mentor was Dr. Jani Szanto, who came to this country in 1939 from Munich, Germany where he had been professor of violin. He came to Philadelphia where he founded the Philadelphia Musical Academy. I studied there with him for seven years.

Counterpoint: As a violinist, you served as concertmaster for many orchestras. When and why did you decide to pursue conducting?

Brusilow: I always wanted to conduct. I had concertized extensively as a violinist

Brusilow: Conducting professionals and university students differ greatly. With the students, I am teaching them the music with the understanding that they probably have never heard it. That in itself is a challenge. When they do learn and perform it well, it is very rewarding. Professionals are expected to know the music when they first come to rehearsal. I try to teach the students to learn the notes ahead of time.

Counterpoint: How do you go about choosing your repertoire for the semester?

Brusilow: I choose repertoire that I believe will be important to those students who will go on to pursue a musical career. It should give them the basics that they will need to know.

Counterpoint: How competitive is it for students to be accepted into the Symphony Orchestra?

Brusilow: It is highly competitive, especially with the woodwinds and brass. The strings, although they are very good players, are still lacking in numbers, but we are getting there.

Counterpoint: Has the current economic recession hurt scholarship funding for these students?

Brusilow: Yes, the current economy has affected our scholarship funding tremendously. I hope sincerely that the economy will turn around quickly. We are desperately in need of financial support. This is one of the finest music schools in the country and very deserving of help.

Counterpoint: Last April, the Symphony Orchestra and Grand Chorus collaborated for a performance of Gustav Mahler's *Symphony No. 2 in C minor*. Few other colleges are able to mount such a large scale symphonic work. What enabled the College of Music to do it, and how did the collaboration affect your regular rehearsal process?

Brusilow: Unlike most schools, we had the forces to perform this gigantic work—chorus, soloists, orchestra, and all the extra players. The main difficulty was getting them all together for rehearsals. Some could only rehearse at a special time, others had to leave early. The chorus could only rehearse at a time the orchestra could not (but we did manage that well), and some chorus members and orchestra players were missing at one time or another. When all is said and done, I thought the performance was marvelous. I do not know of another university orchestra anywhere that could do as well.

Counterpoint: Have you had the opportunity to view the DVD made of the Mahler concert? If so, do you feel that it captures the intensity of the live performance?

Brusilow: I have not viewed the DVD, nor will I for quite awhile. Actually, I never listen to any of my concerts. It is too nerve-wracking. Don't mistake me; it is just that I am never pleased completely with my performance and need time away from the listening to gain a proper perspective of what I have done. I have always been this way with all my recordings.

Counterpoint: Which experience in your career is most memorable to you?

Brusilow: The most memorable experience would be having to perform the Brahms *Violin Concerto* as soloist with Eugene Ormandy and the Philadelphia Orchestra on thirty minutes notice.

Counterpoint: You have had the opportunity to work with many famous composers and conductors. Tell us a lesson or two you learned from them that remains with you today.

Brusilow: From George Szell, "Music is not a mathematical equation. Don't be picky." From Igor Stravinsky, "Please conduct my music the way I wrote it." From Sir Thomas Beecham "Play it my good man," and from Eugene Ormandy "If you play in my orchestra, you are the best," and "Let the orchestra play."

See page 11 for more information about the Mahler DVD.

DID YOU KNOW
that the College of Music has among its most distinguished graduates...

- the Associate Concertmaster of the National Symphony
- the Principal Cellist of the Dallas Symphony
- the Principal Oboist of the Cleveland Orchestra
- the Principal Clarinetist of the San Francisco Symphony
- the Principal Timpanists in the Ft. Worth and Detroit Symphonies
- the Conductor of the Chicago Symphony Chorus
- more than 68 members of premier military service bands
- a winner of the Walter Naumburg, the Los Angeles Liszt, the Bartók/Kabalevsky, and the Belarussian piano competitions among many others
- the first winner of the Dallas International Organ Competition
- a winner of the Einstein Award from the American Musicological Society
- six solo singers on the roster of the Metropolitan Opera
- more than 1600 music educators teaching throughout the United States
- award winning film score composers

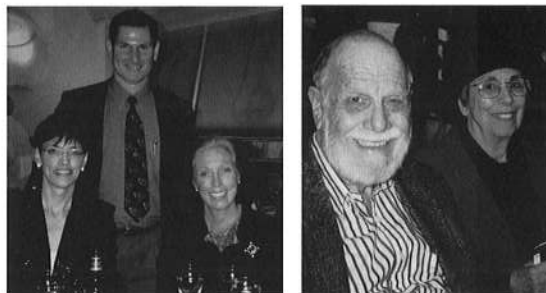
DID YOU KNOW
that the College of Music...

- Wind Symphony has released over 25 recordings and toured Japan and Scandinavia
- Symphony Orchestra and University Choir have performed in New York City's Lincoln Center
- is the home of the first jazz studies program in the nation
- One O' Clock Lab Band has received four Grammy nominated CDs and has traveled by invitation to the major jazz festivals in Europe, Japan, Hong Kong, and Australia, and throughout the USA, Canada, and Mexico
- was given Stan Kenton's complete library
- produces nearly 1000 events in a single concert season
- is housed in seven buildings
- has 300 practice rooms
- houses two recital halls, the Winspear Hall for large ensembles, an opera theater, Stan Kenton Hall (for jazz) and the Merrill Ellis Intermedia Theater (for experimental music and multimedia)
- has a full-time faculty of nearly 100, and a part-time faculty of nearly 50, including winners of Chopin and Cliburn Competitions, prize winning composers, performers, and scholars
- has a nationally recognized program in Early Music
- owns the only 18th-century French prototype organ in the United States
- hosts more than 50 guest artists annually
- is the home of the Center for Experimental Music and Intermedia, one of the premier centers for electroacoustic composition and intermedia in the country
- has exchange programs in the Czech Republic, Ghana, Taiwan, Italy, and several others

A time to celebrate

CINDY MCTEE PREMIERES HER LONG-AWAITED WORK

In late October, UNT Regents Professor Cindy McTee debuted her new work, *Symphony No. 1: Ballet for Orchestra*, with the National Symphony at two landmark venues, Washington's Kennedy Center and New York's legendary Carnegie Hall, to rave reviews. The evening of the Carnegie Hall performance, McTee was joined at a pre-concert reception by a group of New York-based UNT alumni and a group of College of Music friends and North Texas Exes who travelled all the way from Denton for the special occasion.



TOP PHOTO: From left, Paquito D'Rivera, Cindy McTee, and James Scott

MIDDLE LEFT: Cindy McTee, Philip Young, and Sue Bancroft

MIDDLE RIGHT: Ray ('41) & Georgia ('46) Gough

BOTTOM: Mr. & Mrs. Will Risinger ('88) and Bala Subramanian ('73)

According to the critics...

"Brilliantly orchestrated...the work is notable for its energy, its sense of movement and the skill with which it brings disparate elements into harmony. Although it uses some modern techniques, the effect is...extremely audience friendly. Audiences are likely, in return, to become McTee-friendly."

Joe McLellan
Classical music critic emeritus of *The Washington Post*
redludvig.com

"The result was a well-crafted, attractive and athletic synthesis that provided ample opportunity for the orchestra to shine, including an audacious extended contrabassoon solo in the first movement, a throaty elegy for the strings in the second and a boisterous, Bernsteinian jazz blowout in the finale, which the audience rewarded enthusiastically."

Steve Smith
The Washington Post

"The program's centerpiece was Ms. McTee's work, a four-movement tour of dance forms through which philosophically broader materials are woven.... Ms. McTee's sense of organization kept the work from becoming a pastiche: as diverse as its ideas were, they seemed to unfold naturally within an orchestral fabric that used the ensemble's full coloristic range."

Allan Kozinn
The New York Times

Add your voice to the chorus

REPORT ON GIVING

*Building on
a tradition
of excellence*



Our College has a rich history with so many stories. Over the past years I have had the opportunity to meet many of you and learn your story. I have been delighted and amazed by how you became involved with the College of Music, whether you were a student, a faculty member or just a lover of great music.

Each academic year we begin a new chapter in our history—we continue to build on the tradition of excellence that has been the pride of the university, the Denton community, the North Texas region, and the nation. Our goal is to continue to attract and retain the best music students and faculty in the world.

But we need your help to accomplish this. Our need for your support is terribly urgent. Endowed funds have taken a serious hit in the market downturn and must be supplemented by immediate use scholarships. Please consider a gift to the scholarship fund. We need your support to move forward.

There are many creative ways you can help, including monthly pledges, gifts-in-kind, or planned giving. Help us to continue to write the rich stories that make our College of Music so great.

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1950s

Robert O. Cody (BM '51, MM '52) earned his Ph.D. from Texas A&M Commerce in 1968. He now runs his own business, Cody Music, teaches private lessons, and performs regularly at church.

Former student of John Haynie, **R. Dale Olson** (BM '56, MM '57) authored the book *Sensory Evaluation of Brass Musical Instruments*, available online at www.abebooks.com. He has often guest lectured at the UNT College of Music in the past several years.

1960s



Fahed (Fred) Hanna (BM '61, MME '71) has toured the Czech Republic and Austria, and performed with the Czech National Symphony, the Brno Chorus, the Bee Count and College Choir in Prague's Smetana Hall in the Verdi *Requiem*. "Thanks to Virginia Botkin, there are performances at age 65."

Sandra Brown Williams (BME '67, MME '71) was chosen as a Disney American Teacher on televised awards in Washington, D.C. She also serves as president of the Oregon A.C.D.A. and is the director of the Eugene Symphony Youth Chorus.

1970s



Ken Johansen (DMA '95) has been appointed professor of keyboard studies at the Peabody Conservatory in Baltimore. He gave a highly successful solo recital at the Schola Cantorum in Paris, where he was teaching in a summer program. He also performed in Plano, Texas, last June, and Olin Chism of the *Dallas Morning News* wrote that his "program as a whole was a refreshing alternative to predictable recital programming," and that he was "a subtle artist with a strong lyrical streak."



Darrell Bledsoe (BM '70) is the executive music producer of the *Share the Music* series K-8 curriculum for the school music program Basil Series (McGraw/Hill Publishing). He held the same position for 10 years with Silver Burdett-Ginn. He has also produced over 8000 songs on the CBS label. From 1970 to 1984, Bledsoe taught kindergarten through university level vocal music. From 1984 to the present, he has had opportunities to produce a wide variety of music for movies (*Willow*), television, commercials (Birds Eye Foods), and many commercial albums for various artists in all genres including educational recordings for Silver Burdett-Ginn and McGraw Hill.

Elaine Gardner-Morales (BA '76) received a Dallas County Community College District Excellence in Teaching Award for 2001-2002 and was nominated by the Brookhaven College faculty for the Minnie Stevens Piper Professor Award. In addition to teaching and serving as the music chairman and director of theory studies at

Brookhaven College, Morales is active as a composer, music clinician, judge and music director.



Marvin Lamb (MM '72), former student of William Latham and John Haynie, is professor of music composition and dean of fine arts at the University of Oklahoma, Norman. Recent chamber and orchestral works have been performed at Merkin Hall, the Cabrillo Music Festival, and with the St. Louis, Colorado and Illinois (Springfield) symphonies. His principal publisher is Carl Fischer, Inc.

Dan Peak (BM '75, MM '77) is associate professor of computer information systems at the University of North Texas College of Business. He returned to Denton in 2001 after serving as an associate professor at the University of Nebraska at Omaha. In addition to his music degrees, Peak also attained an MBA and Ph.D. from UNT's College of Business.

Jacquelynn Wagner-Steele (BA '70) was named Teacher of the Year for the secondary schools of Galveston I.S.D. in 2000-2001.

Jeffrey P. Williams (BM '65, DMA '74) has taught trombone at the University of Oregon and served as bass trombonist in the Oregon Bach Festival since 1980. He also serves as principal trombonist with the Eugene Symphony Orchestra.

Robert A. Zwick (MME '75, Ph.D. '87) is music director and conductor of the Conroe Symphony Orchestra.

1980s

Alex F. Hill (BM '88) conducted performances by the Pennsylvania Chamber Chorale and the Central Pennsylvania Youth Orchestra, which just completed its tenth season. He has published several liturgical compositions with CanticaNOVA publications. Alex and his wife Andrea have five children and reside in State College, Pennsylvania.

In June 2001, **Karen Janes** (BM '80) accompanied a young singer during a performance with the Seattle Symphony which was conducted by Marvin Hamlisch in Benaroya Hall. Janes continues to perform as principal double bassist for the Bellevue Philharmonic and accompanies bass players at the annual Hammond Ashley Memorial Double Bass Workshop, led by UNT College of Music faculty member **Jeff Bradetich**, each July.

This summer, **Lynn Job** (MM '88, DMA '98) was invited to upload composition data for the beta test of the American Music Center's new composer web site at www.newmusicjokebox.org. This new public search engine and web service for composer members opened to the public in October and includes 50 of her works in sound and score along with bio and links. Her full site is still offered at buckthornstudios.com. Her publishing company Buckthorn Music Press became an ASCAP World Member in August. This year has seen an explosion of activity with several west coast and central U.S. conferences, The ASCAP Standard Award in Composition, five commissions, her European debut, 18 public performances from Germany to New York to Indiana to Texas, recording sessions, studio upgrades, and more. In 2003, Job will premiere compositions in the Czech Republic and lecture at Trinity University in San Antonio. Her works also will be featured in a three-day festival in Edmond in February.

continued on page 18

Philip Kappaz (BM '81, DMA '94) is a manager at an IT consulting firm in Dallas. His new piano solo piece, *The Cassandra Effect*, was premiered at the Moscow Conservatory by Dmitri Ratser as part of an American/Russian cultural arts festival.

Zachary Smith (BM '86) has led and performed on cornet and accordion with his own group, the Dixie Power Trio, for the past ten years. The Washington, D.C.-based band has recently released its fifth recording *The Virgil Sessions* which is available at www.dixiepowertrio.com.

1990s

Kristian Anderson (BM '96) served as an adjunct professor of guitar at the University of North Texas for three years (1998-2001). In March, he placed second at the First Annual Texas Guitar Competition and placed first at the Portland Guitar Competition (Oregon). In April, he placed first at the Appalachian Guitar Competition. He recently was accepted into a DMA program at Florida State University.

Principal Timpanist of the Detroit Symphony Orchestra, **Brian Jones** (BM '90), performed the timpani concerto *Harmonic Rhythm*, by Russell Peck with the Detroit Symphony Orchestra's summer home in Meadow Brook, Michigan. Jones also teaches part-time at the University of Michigan.

In February 2002, **Bill Linney** (BM '96, MM '98) became a member of the Army Blues Jazz Ensemble, which also includes other UNT alumni Joseph Henson (BM '97) and Antonio Orta (BM '97).

Matthew Mailman (DMA '95) is in his eighth year as director of bands and associate professor of conducting at the Margaret E. Petree School of Music and Performing Arts at Oklahoma City University. Under his direction, OCU Wind Philharmonic received its first invitation to perform at the College Band Directors National Association Southwest Division conference in Houston, February 2002.

Sean McDaniel (BM '99) resides in New York City where he plays drums on Broadway for such shows as *Aida* and *Les Miserables*. He recently had a reading of his original musical *Owl Creek*.

Beverly Simms (DMA '90) continues her active teaching and performing career. She is associate professor of music at Indiana State University, and won that institution's Distinguished Teaching Award for 2002. Recent performances include solo recitals in San Francisco and St. Louis, plus a performance of George Crumb's *Makrokosmos for Two Pianos and Two Percussionists* at the Music Teachers National Association convention in Cincinnati. Her chamber group, Cramped Spaces, has just finished a CD recording of music for piano and percussion, to be released in early 2003. She will also perform a lecture-recital on the piano music of Robert Muczynski at the 2003 MTNA national convention in Salt Lake City, Utah.

continued on page 21

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Alumni *Spotlight*

UNT College of Music alumni represent leading arts professionals. Robert Lawrence and Michael Templeton offer their expertise and experience to the people of Dallas.

A musician with more than ample business sense and entrepreneurial spirit, Robert "Bob" Lawrence is breaking the music education mold.

Trained as a classical pianist, Lawrence earned his bachelor's degree from St. Ambrose University in Davenport, Iowa. However, the College of Music jazz program lured him to UNT where he earned a master's degree in music education in 1988 and a Ph.D. in 2001.

Although Lawrence was an active performing jazz musician, it was his passion for music education that would soon become his calling and his livelihood. His research into community music education, a project which stemmed from a class with Dr. Hildegard Froehlich, revealed to him a void of "professionally organized music education outside the traditional academic environments." Lawrence said that he "felt that music education could be structured as a for-profit profession and experience the same professional, personal, and economic rewards of other disciplines."

And so the seed was planted; he immediately began to prepare a business plan. In 1992, just a year after earning his Ph.D., Lawrence opened the doors to The Dallas School of Music, Inc. The DSM business philosophy places the specific needs of each student above everything else, even the music. Verbatim, the philosophy states that "the primary objective of education regardless of student age or subject is to instill in an individual an unending belief in one's self. Belief in one's self is essential in accomplishing whatever goals an individual desires."

This applies not only to the stu-

dents, but also to the educators, who are encouraged to engage themselves in a variety of academic and entrepreneurial practices. It is this belief in individual accomplishment and both personal and professional growth, which has driven the continued success of the program.

Now in its 10th year, The Dallas School of Music serves over 600 clientele, including special needs students, and that success is spreading. Lawrence has recently launched an online music education company, named MusickEd.com, which will make the DSM brand of music education and services available globally.

Very proud of his education at UNT, Lawrence believes that the process of earning his graduate degrees at the College of Music "sharpened [his] musical skills and shaped [his] mind in ways that are directly responsible for [his] success." He seems to be more proud of just one thing in his life, the recent birth of his first child, Gardner Robert Lawrence with his wife, Tamalyn, another graduate of the College of Music.

Lawrence and fellow alum Robert Henry were honored by UNT as Outstanding Alumni for Excellence in their Profession on Alumni Appreciation Day in 2002.

Mike Templeton graduated from the UNT College of Music in 1976 with a bachelor's degree in music education. He then went on to spend five years teaching in his hometown of Mesquite, where he served as band director, theory instructor and jazz director at Mesquite High School. When he decided to leave the teaching profession he remained an active volunteer in the arts. It was during his volunteer work in 1990 that he learned that the Arts Council was preparing to create a full-time director position. In 1992 the Arts Council

hired Templeton, and in 1993 the council was taken over by the City of Mesquite with plans of opening a new Arts Center and expanding the program. In 1995 the new Arts Center opened.

Today

Templeton heads the rapidly growing Arts Council. His goals are to continue the kind of growth and awareness that he has experienced over the last decade. The

Arts Council currently boasts 16 different arts groups and a grants program to aid groups in gaining funding for arts programs. Templeton says the Mesquite Arts Council has a strong emphasis on arts advocacy, arts education and general awareness programs.

Templeton still makes it to Denton three times a year for concerts and to visit old friends and faculty who are still teaching at UNT. He credits his success in building the Mesquite Arts Council programs to his incredible experience at UNT, both in the College of Music classrooms and through the experience he gained with low budget preparation during his involvement in Phi Mu Alpha.



Mike Templeton



Dorothy Virginia Botkin, longtime professor of music at the University of North Texas, died Thursday, September 5, 2002 in Middlesboro, Kentucky. She was preceded in death by parents Daniel Robert and Dooley Welch Botkin, and by beloved brother Lt. Cmdr. John W. Fish, MD. She is survived by her sister, Georgia Belle Davis of Middlesboro, Kentucky; nieces Joanne Davis Corum, MD of Stoney Fork, KY, Marjorie Lynn Davis of Sykesville, Maryland and their families.

Born in Lexington, Kentucky on July 23, 1925, Virginia Botkin received her BS in voice from Juilliard in 1950 and her MM from Indiana University in 1951. Of her many vocal teachers, Miss Botkin spoke particularly of Anna Kaskas, with whom she did post-graduate work at Eastman; and Allan Lindquest, a former student of Jean de Reszke, Gilles Bratt and Inge Borg Isene, who taught Miss Botkin the pedagogical techniques she valued most highly.

She began her teaching career at Mary Hardin Baylor in Belton, Texas, then moved to Del Mar College in Corpus Christi. In 1958, she arrived at North Texas State University for what would be a lengthy career. Miss Botkin continued her own concertizing during this time, specializing in sacred music. She made several tours in the Far East during the Vietnam War, singing sacred music concerts for American troops.

In 1989, UNT named Miss Botkin a regents professor. She retired in 1995, then began teaching again as a visiting professor of music at Indiana University until 1999. During her career, Virginia Botkin trained undergraduate and graduate students in a variety of music degrees and coached countless performers in upcoming opera and oratorio roles. Many of her students have gone on to become professional performers, teachers, and music administrators in their own right. Their successes were Miss Botkin's greatest joys.

Miss Botkin will be remembered for her energy in teaching, her devotion to her students, and her advocacy of sound vocal pedagogy. The memory of her open hospitality and her steadfast faith, which she demonstrated to everyone around her, will never be forgotten by all who knew and loved her.



Leon Brown, 84, of Denton, professor emeritus of music, died October 8 at Denton Rehabilitation and Nursing Center. He was a member of the North Texas faculty from 1946 until his retirement in 1983.

Born January 14, 1918, in North Carolina, he attended Catholic University in Washington, D.C. During World War II he served in the U.S. Navy and was part of the faculty at the U.S. Navy School of Music

from 1942 to 1946. In 1971 he married Juanita Money in Denton. He was North Texas' first trombone professor.

During his 37 years at the university, he built one of the largest and most productive trombone programs in the United States. He inaugurated the North Texas Brass Choir and the North Texas Trombone Choir. He published approximately 75 compositions for chorus and brass. He was a member of the Texas Music Educators Association, National Association of College Wind and Percussion Instructors and the Texas Association of College Teachers.

Survivors include his wife of Denton; one daughter, Marilyn Ruga of Fullerton, California; two stepdaughters, Penny Helsley of Granbury and Carol Ford of Lewisville; one son, Kenny Brown of Dallas; one sister, Betty Neal of Bartlesville, Oklahoma; and six grandchildren. He was preceded in death by a son, Terry Brown, in 1996.

Anna Harriet Heyer died at 92 on Monday, August 12, 2002 in Fort Worth. Heyer became music librarian and assistant professor of library service at North Texas State Teachers College (UNT) in 1994, where she had a life membership in the Friends of the University of North Texas Libraries and a lifetime honorary membership in the Music Library Association.

Born in Little Rock, Arkansas, in 1909, she spent much of her youth in Kansas City, Missouri, before she first moved to Texas (Fort Worth) with her parents in 1924. After graduating from Central High School in 1926, she earned two degrees from Texas Christian University, a bachelor of arts in mathematics and a bachelor of music in piano. She later earned bachelor's and master's degrees in library science, as well as a master of music degree in musicology from the University of Michigan.

She was honored with an emeritus librarian status from the University of North Texas in 1976. The University of North Texas published her book *A Bibliography of Contemporary Music in the Music Library*, North Texas State College in 1995.



Isabel Scionti Hicks, a renowned pianist who taught North Texas students at her Denton piano conservatory in partnership with her late husband, Silvio Scionti, died June 26, 2002, at the age of 90. The Sciontis moved to Denton in 1942 when Silvio joined the music faculty as chairman of the piano department. At that time university policy forbade married couples from serving on its faculty, so Isabel taught lessons privately. Many of the university's best students went to her for extra help, and many went on to have noted careers in music. Some came back to teach on our faculty.

The Sciontis were among the world's preeminent duo piano performers. They made their Carnegie Hall debut in 1938 and traveled the world as concert pianists until World War II ended their international career. They came to teach in Denton upon their return to America. In 1949, 11 winners in the National Guild of Piano Teachers competition were students of the Sciontis, one was named as one of the five finalists in the national young artists division. The students who went on to achieve sustained prominence include Ivan Davis, Monte Hill Davis, Jeannene Dowis, Mary Nan Hudgins Mailman, Johnny Woods and Jack Roberts.

Silvio died in 1973 in Italy, but Isabel remained in Denton as a pillar of the teaching community and an avid supporter of the College of Music. Isabel led the efforts to name the Green Room in the UNT Murchison Performing Arts Center after Silvio, and scholarship in both of their names has been established at the College of Music.

Katherine Isely McGuire, 81, of Denton, died September 28, 2002, at her home.

McGuire was born June 17, 1921, in Dodge City, to Almeda Elizabeth (Cook) and Charles Christian Isley. In 1943, she earned a bachelor's degree in liberal arts from Southwestern College and taught music in Wisconsin. She married David Charles McGuire in 1917.

McGuire was an active member of the First United Methodist Church of Denton. A member of United Methodist Women, she was one of the founders of the United Methodist Women's Annual Taste-in. McGuire was also a founding member of the Women's Interracial Fellowship which pressed the City of Denton to pave roads in southeast Denton in the 1970s. She was also a volunteer driver for several years for the Denton Christian Preschool.

Survivors include her husband, David McGuire, two sons, a daughter, a brother, and seven grandchildren. Memorial contributions can be made to the David C. and Katherine Isely McGuire Graduate Music Education Scholarship Fund, Music Development Office, Attn: Elida Tamez, P.O. Box 311367, Denton, TX 76203.

Alumni News continued



Dave Tough (BA '98) has been appointed head of the music business department at Cal State University, Pomona. He was previously with Warner Chappell Music in Los Angeles.

Pavel Wlosok (BM '98, MM '00) accepted a full-time tenure track position as assistant professor of music at Western Carolina University at Cullowhee, North Carolina.

2000s

Greg Duncan (MM '01), former Two O'Clock band member, plays trumpet with the Glenn Miller Orchestra, which recently played a concert at the Hollywood Bowl and will be touring Japan during the fall.

Mark Tonelli (MM '00) is owner of Mtonal Music, a music services and publishing company. He is the author of *The Mtonal Guitar Method*, part of the guitar class curriculum at North Lake College, where he is adjunct professor of music. Mark has played with jazz artists such as Jon Faddis, Byron Stripling, Marchel Ivery, and the Les Elgart Orchestra. He also has performed with pop and Broadway legends Rita Moreno, The Coasters, Carol Channing, Al Martino, Bobby Rydell, and The Platters. His group, The Mark Tonelli Group, has received critical acclaim for their performances and for Tonelli's compositions on their debut CD, which also features UNT jazz studies professor emeritus **Dan Haerle** on keyboard. He also writes a monthly guitar column for the DFW music magazine *Origin*. Visit his website at www.marktonelli.net.

College of Music Staff

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On tour with the A Cappella Choir Fall, 1946



On the square in downtown Santa Fe, New Mexico.

(L-R) Choir members Lewis Jordan, Jane Collins, and Katherin McNeil.

Preparing to board the bus in Alamogordo, New Mexico, where the choir performed the night before.



Far left: Martha Pender Beginning in the center and left to right: Bob Joby, Joe Truncala, Jane Collins, Gene Lassiter (behind Jane), Bobbie Johnson, Lewis Jordan, and Helen Havens.

Thanks to former choir member Ira Schantz for the photos and memories.

You are important to us! You are among those who have made North Texas synonymous with excellence in music to thousands around the world. We would like to know about you, as would your classmates and other friends of the College of Music. We are providing this form to make it easy for you to tell of your personal and public recognitions, triumphs and milestones. If necessary, include an attached sheet of paper.

Please mail to:

University of North Texas, College of Music, Attn: Newsletter,
P.O. Box 311367, Denton, TX 76203-1367

or email:

alumninews@music.unt.edu

Alumni information deadline for the Spring 2003 issue of *Counterpoint* is **March 1, 2003**

Name _____

Address _____

City/State/Zip _____

Telephone _____

Place of Employment _____

Title/Position _____

Degree & Year Graduated/Attended _____

Please put me on your mailing list for:

Upcoming reunions

The College of Music Calendar of Events

Summer programs at Crested Butte, Colorado

News about you: (Photos are welcome! Must be original photograph or high-quality scan.)

I would like to contribute!

Nothing reflects the character and drive of a people more than its readiness to support future generations.

Your contribution today creates opportunities for students tomorrow.

Please accept my tax-deductible gift of:

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For further information, please contact Elida Tamez, College of Music Development Officer, at 940-565-2243

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Join us for the 6th annual MoUNTain Music Institute in picturesque Crested Butte and Gunnison, Colorado. Share the excitement as our talented students and world-class faculty perform in the beauty of the Rocky Mountains. Tentative dates are July 21-August 2. Please visit us online for updates: www.music.unt.edu/crestedbutte

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