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# COUNTERPOINT

UNIVERSITY OF NORTH TEXAS  
COLLEGE OF MUSIC

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2018






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**Serving our  
diverse  
musical  
culture with  
excellence,  
integrity and  
imagination.**

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Our College of Music has embraced a mission to serve our diverse musical culture with excellence, integrity and imagination. These four lenses of diversity, excellence, integrity and imagination are providing us with great clarity in our strategic planning, our recruiting and our messaging the future. It is a thrilling time to be a part of this storied place as we write the next chapter of our journey together. Let me take a few minutes here to bring you up-to-date.

**Diverse Musical Culture:** Our faculty recruiting last year yielded a team of new music colleagues whose diverse music specialties are already making rich contributions to our mission. All are extraordinarily qualified, deeply committed, wonderfully enthusiastic and delightfully collegial. The more traditional experts in orchestral performance, jazz performance and music education are now complemented with new experts in songwriting, recording techniques, composition for film and new media, violin with specialties in jazz/pop/alternative styles, the theory of popular music, etc. Because we've recruited 13 new faculty colleagues and 5 of these are brand new lines, we truly are expanding our vision of what it means to serve our diverse musical culture.

**Excellence:** The excellence of our College is vivid anywhere you look but nowhere is this truer than among our students. Consider that of the 34 National Merit Scholars (NMS) to matriculate at UNT this fall, 10 are majoring in music. That's 29.4% of the entire UNT NMS cohort, while our College represents only 3% of UNT's overall enrollment. The UNT College of Music likewise is providing a trajectory of success as our students graduate, including recent appointments as music professors, featured artists in Grammy-winning recording projects, auditioned placements in many of the nation's most coveted professional ensembles, industry-leading appointments to the nation's premier music-instrument-manufacturing conglomerates and publications in some of our profession's most coveted scholarly journals and books. Student success likewise is evident in recent partnerships with less traditional corporate partners like our recent submissions of music motifs for Asia's leading videogame developer. We are breaking new ground in music innovation.



**Integrity:** Speaking of breaking ground, I am pleased to announce that UNT and several of our philanthropic partners are supporting our efforts towards facilities improvements and renovations. We recently completed and named the dean's suite of offices in the Music Building as the Commander Nicholas and Anna Ricco Music Dean's Suite at ceremonies here last June. Plans for major renovations of the Music Building courtyard, the choir room, the Recital Hall and the Merrill Ellis Intermedia Theater will represent nearly \$7 million in additional facilities improvements over the next 24 months. The nation's largest public-university music program cannot ignore the ever-more pressing need for new and renovated facilities if we are to serve our diverse musical culture with integrity. Our faculty, staff and students require instructional and creative spaces commensurate with their abilities, potential and ambitions. It is wonderful to begin this

long-overdue journey of music-facilities improvements here at UNT.

**Imagination:** *Billboard Magazine* has recognized our College as among the 15 best music business schools in American higher education. New curricula in music entrepreneurship and career development are currently in the planning stages with every expectation of announcing new paths both at the undergraduate and master's levels for students focusing on these courses of study. Amazing as this is, our students do not settle for only studying music entrepreneurship—they are practitioners

who today are creating new businesses, launching new service organizations and forging new professional pathways to success, thereby serving our diverse music culture in their own unique ways. It's so thrilling to see our students taking leadership in the profession so well and so soon.

All of this is possible because our university, our alumni and our philanthropic partners are joining hands to make our College of Music ever more responsive, relevant, accomplished and engaged. It is humbling to be a part of it all.

We look forward to the days ahead, knowing that our best history awaits us. Thank you for making all of this possible.

***John W. Richmond, Ph.D.***  
***Professor & Dean***



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Pictured on page 3: Chris Van Leeuwen



## Continuing A Legacy of Innovation | By Ken Keuffel

The University of North Texas College of Music hired 13 new faculty for the current academic year. That's an unusually large number, and for Dr. John W. Richmond, the college's dean, it represents a rare opportunity to break new ground in several areas and/or fill some gaps in others.

"We have to innovate," he said in an interview this past summer. "Our legacy is one of innovation and imagination."

The College of Music typically hires far fewer faculty on an annual basis; last year, for example, just five new hires came on board. The large increase in 2018 resulted from the addition of five *new* faculty positions along with nine positions left vacant because of retirements or departures.

In addition to innovating, the hires will "allow us to do some things that we've not aspired to do in the past," Richmond said. "These new things that we're endeavoring to do align pristinely with the strategic planning conversations we've had in the college." The new things in question include instruction in popular and commercial music (Dr. Jonathan "Capital" Patterson); jazz violin

(Scott Tixier); and composition and media arts (Andrew "Drew" Schnurr).

Also, for the first time, students of music education are learning to craft world-inclusive practices in their teaching, thanks to Dr. William J. Coppola, a new hire who recently co-authored a book on that subject. This reflects the college's growing recognition of a music culture in United States schools that is becoming more diverse than orchestras, choirs, wind bands, marching bands and jazz ensembles. And it means that, among other things, students are gaining a greater understanding of how such genres as a Middle Eastern maqam or an Indian raga are learned, namely by ear.

"In an (American) instrumental classroom using the World Music Pedagogy framework, you would see students listening to musical examples until they become internalized, with students placing musical elements on their instruments by ear," Coppola said. "As they listen more, their re-creation of the music becomes more and more nuanced, and they begin to embody the musical practice as well as the cultural context in which the music exists."



As for students of instruments, the new hires are helping expose them to the broadest possible understanding of how a discipline plays out today. For example, the six trumpet professors across jazz and classical now include instructors with backgrounds in chamber music (Caleb Hudson, the newest member of Canadian Brass) and in a range of performing and pedagogical pursuits (Raquel Rodriquez).

In some instances, the new hires have the kind of multifaceted expertise that will enable them to advance the college on multiple fronts. Patterson, for example, is teaching songwriting because he has expertise in that genre. He's also adept at increasingly popular and cost-effective DIY processes that can result in Grammy-eligible recordings made not in a costly studio but with minimal equipment (e.g., a couple of good microphones, a laptop and software). So, he is helping our students "acquire this expertise," Richmond said. "That's a really critical new component to our teaching/learning paradigm that will have a benefit across every single division, program and major."

Career Development and Entrepreneurship in Music, which the college started in 2016, also stands to benefit from the multifaceted expertise of new hires.

This program equips students to monetize their art. It has become what Richmond called "an incubator environment for new musical enterprise." This program works collaboratively with the College of Business and has launched a number of enterprises since its inception.

New hires Drew Schnurr and Nick Finzer, who teaches jazz trombone, have begun playing significant roles in helping Career Development and Entrepreneurship build on this success. In addition to playing at the highest level, Finzer has hands-on experience in the business side of music. He founded and runs Outside in Music, a media company and record label that released 15 albums in 2017 and expects to release even more this year.

As for Schnurr, he specializes in writing music for film, media, games and other digital spaces. His know-how includes sound design, music production and audio technology.

As Richmond stressed, many of the new hires uphold a College of Music ideal, namely honoring the past by forging the future.

In 1946, for example, the College of Music became the first school in the world to start a program in jazz studies. In the future, it can plug the fact that in 2018, it hired Tixier, whose background includes classical training at the Paris Conservatory. Tixier will also teach pop and alternative styles in addition to jazz, having performed with such luminaries as Ariana Grande and Christina Aguilera. His pioneering work in jazz prompted *DownBeat Magazine* to call him "the future of jazz violin."

Both jazz studies professors and their classical counterparts who teach violin and other string instruments joined forces in the search committee that found Tixier. They

call him a welcome, enrollment-boosting response to a growing number of prospective students of violin who want to pursue a degree in jazz studies or augment classical majors with the kind of jazz training that may provide more performance options.

Julia Bushkova, a professor of violin, was particularly enthusiastic when Richmond suggested hiring someone like Tixier in discussions with her and her colleagues.

"We have so many students who know that they need to play classical music really well and they have to know how to do this if they're going to make a living," Richmond said, recalling what Bushkova told him. "But they also know that there's this emerging opportunity in these other kinds of musical traditions for violinists who know how to do both."

Completing the new class of faculty members joining the College of Music are David Childs, professor of euphonium; Crystal Lynn Gerrard, assistant professor of instrumental music education; David Heetderks, assistant professor of music theory; Dave Meder, assistant professor of jazz piano; Stacie Mickens, associate professor of horn; and Phillip O. Paglialonga, associate professor of clarinet.

In some instances, the new hires have the kind of multifaceted expertise that will enable them to advance the college on multiple fronts.



## David Childs (Euphonium)

Professor

David Childs has appeared as soloist with the BBC National Orchestra of Wales, Royal Philharmonic, BBC Concert Orchestra; made solo appearances at the Singapore International Festival, Melbourne International Festival, BBC Proms and New York Festival; performed solo recitals at the Wigmore Hall, Purcell Room and Bridgewater Hall; given concerto performances at the Concertgebouw, Carnegie Hall, New York's Lincoln Center and London's Royal Albert Hall; and regularly records as a solo artist for radio, television and commercial disc. David tours extensively performing in Australia, New Zealand, the Middle East, Japan, Hong Kong, Europe and the United States. He has premiered ten concerti for euphonium including a Royal Albert Hall BBC Proms broadcast of Alun Hoddinott's, 'Sunne Rising - The King Will Ride', a Carnegie Hall US premiere of Karl Jenkins' "Concerto for Euphonium & Orchestra," a televised premiere of Philip Wilby's "Concerto for Euphonium & Orchestra," and a UK premiere of Christian Lindberg's "Concerto for Euphonium & Orchestra" directed by the composer.



## William J. Coppola (Music Education)

Assistant Professor

William J. Coppola joins the UNT College of Music as Assistant Professor of Music Education. Dr. Coppola's research examines the role of humility and egoism as they pertain to the cultivation of prosocial musical engagements in music education. He is co-author of the recently published book *World Music Pedagogy, Volume IV: Instrumental Music Education*, published by Routledge and edited by Patricia Shehan Campbell. He completed his Ph.D. at the University of Washington, where he taught undergraduate and graduate courses in music teacher education (including elementary teaching methods and jazz pedagogy) and served as the Student Teaching Supervisor for the music education program. He has presented his research nationally and internationally in Tanzania, Nepal, and Scotland. Before entering the field of higher education, Dr. Coppola was an elementary music director for New York City Public Schools. He also served as the Vice President of the Kodály Organization of New York (KONY).





## Nick Finzer (Jazz Trombone)

Assistant Professor

Nick Finzer is one of the most dynamic musicians of the millennial generation. An award-winning composer, arranger, producer, and trombonist, Finzer is bringing the power of jazz to traditional fans and the most modern 21st century audience. He's on a mission to be a passionate voice defining the sound of jazz in this age while bringing street cred to the trombone with a bold and colorful sound. Famed trombonist/mentor Wycliffe Gordon called Finzer "a new voice [in] the pantheon of upcoming trombone greats in the making."

Finzer has performed at top jazz clubs, festivals and concert halls with Wynton Marsalis' Jazz at Lincoln Center Orchestra, the Newport and Monterey Jazz Festivals with Anat Cohen, Lucas Pino's Nonet, Ryan Truesdell's Gil Evans Project, Bob Stewart's Double Quartet, Lewis Nash, the Tommy Dorsey Orchestra and many more. Nick's media company Outside in Music produces audio and video content for some of jazz's rising stars from around the globe.



## Crystal Lynn Gerrard (Music Education)

Assistant Professor

Crystal Lynn Gerrard joins the faculty of the UNT College of Music as an Assistant Professor of music education. Dr. Gerrard earned her Ph.D. in Music Education from The Ohio State University in 2018. Her research interests include urban music education, music teacher education, culturally responsive pedagogy, culturally sustaining pedagogy, and social justice in music education. Her dissertation is entitled, "'It's More Than Playing Music:' Perceptions of Band Participation in a Predominantly Latino School Community."

A native of Texas, Dr. Gerrard previously held public school band teaching positions in Grand Prairie and Lewisville. She holds bachelor's and master's degrees from the University of Texas at Arlington and Southern Methodist University respectively.



## David Heetderks (Music Theory)

Assistant Professor

David Heetderks researches form and expression in pop/rock music. He is currently studying how text and timbre relate to formal expectations in popular song. His previous research investigated chromatic voice leading in post-2000 art rock, quotation and distortion of past styles by the band Sonic Youth, and textual and phrase rhythms in indie rock. In addition to his popular-music research, Dr. Heetderks has written on the transformation of elements of tonal harmony by 20th-century composers such as Copland, Prokofiev, and Poulenc. His articles have appeared in *Music Theory Online*, *Music Analysis*, *Popular Music*, and other journals.

Dr. Heetderks received his Ph.D. from the University of Michigan in 2011, and from 2011–2018 he taught at Oberlin Conservatory, where he received tenure. Before teaching music theory, Dr. Heetderks worked as a violist and composer, and his compositions have been performed around the United States.



## Caleb Hudson (Trumpet)

Assistant Professor

Caleb Hudson is the newest member of the Canadian Brass, having graduated from the Juilliard School with both Bachelor and master of music degrees. Acclaimed by the *New York Times* as “brilliantly stylish,” Caleb has performed as a soloist around the world with groups including Orpheus Chamber Orchestra, Orchestra of St. Luke's, Israel Philharmonic Soloists, Santa Fe Chamber Music Festival, and Chamber Music Society of Lincoln Center.

Other recent solo engagements include Symphony in C, Jupiter Symphony Chamber Players, Air Force Academy Band, and a solo recital at the University of Georgia that was broadcast nationally on NPR's "Performance Today."

An avid baroque musician, Caleb has performed with notable early music ensembles including Philharmonia Baroque, American Bach Soloists, American Classical Orchestra, Concert Royal and Trinity Baroque Orchestra.





## **Dave Meder (Jazz Piano)**

**Assistant Professor**

Pianist, composer, and educator Dave Meder is the winner of the 2013 Jacksonville Jazz Piano Competition and a finalist for the 2019 Cole Porter Fellowship of the American Pianists Association. He has performed at the Tokyo Jazz Festival, Kennedy Center, and Jazz at Lincoln Center, among other venues. He is a recipient of the FirstMusic commission from the New York Youth Symphony and an honoree in the ASCAP Young Jazz Composers Awards. Dave holds the Artist Diploma from The Juilliard School, where he studied with Kenny Barron and Julian Martin, and he currently serves as Assistant Professor of Jazz Piano at the University of North Texas.



## **Stacie Mickens (Horn)**

**Associate Professor**

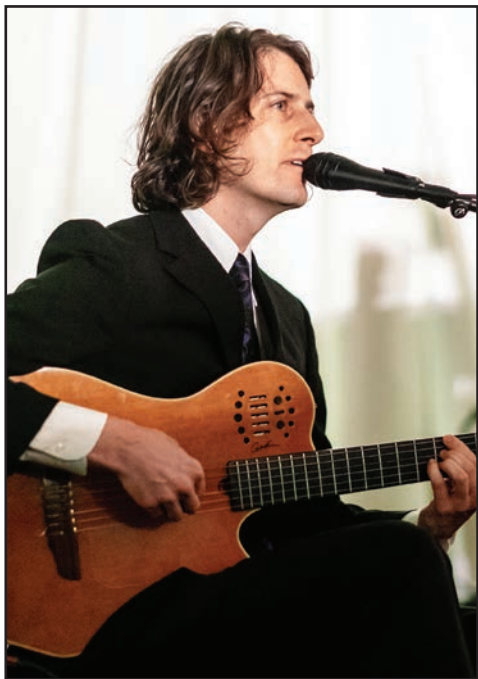
Stacie Mickens is Associate Professor of Horn at the University of North Texas. She was previously Associate Professor of Horn at the Dana School of Music, Youngstown State University. Mickens received a D.M.A. from the University of Michigan, a M.M. from the University of Wisconsin-Madison, and a B.A. in music and English from Luther College (Decorah, IA). Her teachers include Adam Unsworth, Bryan Kennedy, Douglas Hill, and Patricia Brown. Previously, she was a faculty member at Luther College and Winona State University and has held tenured positions in orchestras in Wheeling, Youngstown, Akron, Lansing, Dearborn, Southwest Michigan, Dubuque, La Crosse, and Waterloo-Cedar Falls. Additionally, she has performed with Pittsburgh Opera, Blossom Festival Orchestra, Pittsburgh Opera, Detroit Symphony, and Detroit Chamber Winds. She performed in recital and presented a lecture entitled “Positive Practice Strategies” at the 50th International Horn Symposium in 2018 and at the International Women’s Brass Conference in 2017.



## Phillip O. Paglialonga (Clarinet)

Associate Professor

Phillip O. Paglialonga was recently appointed Associate Professor of Clarinet. He is a founding member of the PEN trio, which is a woodwind trio that tours extensively in the United States and abroad. His book *Squeak Big: Practical Fundamentals for the Successful Clarinetist* has garnered significant praise from leading clarinetists including prominent members of the orchestras in Chicago, Detroit, Philadelphia, San Francisco and Seattle, as well as stellar reviews in several major publications. Dr. Paglialonga is an artist for both Buffet Crampon and Gonzalez Reeds. *The Clarinet* describes him as “a phenomenal musician... our next prodigious clarinet performer and pedagogue.”



## Jonathan "Capital" Patterson (Popular Music)

Assistant Professor

Dr. Patterson is active as a recording and performing artist with more than 25 CD releases and a large number of TV, radio and commercial credits. A fluent speaker of Japanese, he tours regularly in Japan as "Dr. Capital" and appears on TV as an educator and performer. His recent Japanese release “Furusato No Iro” has been selected as the new and ongoing theme song for NHK Shikoku and debuted via a nationally televised concert and behind-the-scenes documentary airing in October 2018. Formerly assistant professor at the USC Thornton School of Music, Dr. Patterson has also served on the faculties of Whit-tier College, Musicians Institute, College of the Desert, Los Angeles City College and East Los Angeles College.





## Raquel Rodriguez (Trumpet)

Assistant Professor

Raquel Rodriguez is the Assistant Professor of Trumpet at the University of North Texas. Prior to that, she was the Assistant Professor of Trumpet at Tennessee Tech University. Dr. Rodriguez maintains a versatile career as a performing artist, clinician, educator, and scholar. Raquel is a member of Seraph Brass, a brass quintet comprised of top female brass players in North America.

An active clinician, Raquel has given recitals and master classes at numerous institutions worldwide and has performed or presented clinics at conferences of the College Music Society, Midwest Clinic, Historic Brass Society Symposium, TMEA (TX), OMEA (OH), KMEA (KY), KMEA (KS), GMEA, and the International Trumpet Guild (ITG). Active in the ITG organization, Raquel is the editor of the Trumpet Technology Column in the *ITG Journal* and serves on the Board of Directors. Dr. Rodriguez is a clinician for the Conn-Selmer and Denis Wick Products.



## Drew Schnurr (Composition & Media Arts)

Assistant Professor

Andrew (aka Drew) Schnurr is a composer and sound artist from Los Angeles, CA. As a media composer, he has produced music and sonic branding for numerous world brands and media conglomerates. He is also an active concert composer and sound artist with a diverse range of international commissions and exhibits.

Schnurr has served on faculty at UCLA in the Department of Design Media Arts and in the Herb Alpert School of Music. In 2018 Schnurr was appointed as an Assistant Professor of Composition and Media at University of North Texas—a dual appointment in the College of Music and Department of Media Arts.

Drew Schnurr has commercial releases of both film and concert music with German record label Coviello Classics (Hamburg) with distribution through NAXOS, and with Ludwig Records on iTunes. Planning is underway with production to begin in 2018 on Schnurr's next international release with Coviello.



### **Scott Tixier (Jazz Violin)**

Assistant Professor

One of his generation's extraordinary talents, Scott Tixier has made a name for himself as a violinist-composer of wide-ranging ambition, individuality and drive — “the future of jazz violin” in the words of *Downbeat Magazine*.

French born, he has performed with jazz and music legends from Stevie Wonder to jazz master Kenny Barron. Tixier's acclaimed Sunnyside album *Cosmic Adventure* saw the violinist performing with an all-star band “taking the jazz world by storm” as the *All About Jazz Journal* put it. The *New York Times* declared “Mr. Tixier is a violinist whose sonic palette, like his range of interests, runs open and wide.”

Tixier studied classical violin at the conservatory in Paris. Following that, he studied improvisation as a self-educated jazz musician. He has performed and recorded with a wide range of artists, including Stevie Wonder, Elton John, Kenny Barron, John Legend, Ed Sheeran, Cassandra Wilson, Chris Potter, Christina Aguilera, Anthony Braxton, Gladys Knight, Natalie Cole, Ariana Grande, Wayne Brady, Gerald Cleaver, Tigran Hamasyan and others.

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## Brian Bowman (Euphonium)

Professor

Dr. Brian L. Bowman, Regents Professor Emeritus, enjoys a distinguished career as a soloist, clinician, recording artist, educator and administrator. Dr. Bowman has held the principal euphonium position, in addition to being a featured soloist, with each of the bands with which he has been associated.

Besides UNT, Dr. Bowman has also served on the music faculty of eight other universities. His students occupy prominent positions in professional organizations worldwide. In 1989 he was awarded the *British Magazine's* Euphonium Player of the Year, and in 1995 was given the Lifetime Achievement Award from the Tubists Universal Brotherhood Association. He is the only living euphoniumist to be included in the book *Twentieth-Century Brass Soloists* by Michael Meckna. In 2010 he received The Clifford Bevin Award for Meritorious Work in Low Brass Scholarship. In 2016 The American Bandmaster Association bestowed upon him the Edwin Franko Goldman Memorial.



## Darhyl Ramsey (Music Education)

Professor

Dr. Darhyl S. Ramsey served as Professor of Music in the Division of Music Education. He taught instrumental methods and numerous graduate courses including history of music education, African American music, principles of music learning, contemporary trends in music education, and psychology of music. He holds a bachelor of music degree from Carson-Newman College and master's and doctoral degrees from the University of Iowa. His teaching experience includes Virginia public schools, Pennsylvania State University, where he was the assistant director of the Penn State Blue Band, and the University of Texas at San Antonio.

He has written numerous articles and performed throughout the country and at several international conferences. He has also adjudicated bands in Texas and throughout the country. He is a member of MENC, TMEA, Kappa Kappa Psi and has served as the National President of Phi Mu Alpha Sinfonia Fraternity.



## William Scharnberg (Horn)

Professor

William Scharnberg joined the UNT faculty in 1983 and became a Regents Professor in 2002. He has served as principal horn of the Dallas Opera Orchestra and Wichita Falls Symphony and regularly performs chamber music in a variety of venues. He has been a member of the faculty at the University of Oklahoma, Pacific Lutheran University, Royal Music Academy of Stockholm and Central Missouri State University. He has performed as principal horn of the Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, Dallas Symphony, Dallas Ballet, Dallas Bach Society, Royal Opera of Stockholm, Classical Music Seminar (Austria), Atlanta Baroque Orchestra and Flathead Festival Orchestra. He presented solo recitals at four International Horn Symposia and the first Hungarian Horn Workshop, and has performed concertos with several regional orchestras. His recorded performances can be heard on Klavier, Eco-Classic, Crystal, Centaur, and Chandos labels. He serves the International Horn Society as editor of *The Horn Call*, past president, and former music review Editor. His publications include many journal articles and four editions of eighteenth and nineteenth-century works for horn.



## James C. Scott (Flute)

Professor

After earning degrees in both flute and piano from the Oberlin Conservatory and the Peabody Conservatory, Scott served for many years as a faculty member and head of the music program at Rutgers University. During these years he gave recitals throughout the metropolitan New York area, in Canada, in the Far East, and throughout the United States, especially of new music and neglected works from the past. He also performed with the Woodwind Repertory Group of New York, Schola Cantorum Orchestra, Princeton Pro Musica, Princeton Ballet Orchestra, Opera Theater of New Jersey, Metro Lyric Opera Orchestra, and Camerata Chamber Orchestra. Scott later became associate dean for instruction and professor of flute at Indiana University, performing as principal flutist of the Indiana University Festival Orchestra with which he appeared as soloist in Lukas Foss' *Renaissance Concerto* under the direction of the composer. He also served as director of the School of Music at the University of Illinois before beginning his work in 2001 as dean of the College of Music at the University of North Texas. He continues to give concerts and masterclasses in this country and abroad, having performed in recent years in Russia, China, Korea, Taiwan, Croatia, and the Czech Republic.





## John C. Scott (Clarinet)

Professor

John Scott, Professor of Clarinet, has performed with orchestras and bands, and appeared as recitalist and clinician throughout the United States and beyond including Denver, Victoria BC, Mexico City, San Juan, Stockholm, London, Madrid, Paris, and throughout Taiwan, Japan and Vietnam. He performs regularly with Chamber Music International. He joined the College of Music faculty in 1981. Beyond his teaching responsibilities, he was Chair of the Division of Instrumental Studies (10 years), and Associate Dean for Admissions (15 years), returning to full-time teaching in 2015. He earned the MM and DMus degree in applied woodwinds and music literature from Indiana University (Bloomington). Students hold positions as teachers and performers throughout the United States, as well as in premier military bands in Washington, D.C. many semifinalists and winners in the International Clarinet Association competitions. He was music review editor and advertising manager for *The Clarinet*, and is an artist-clinician for Buffet-Crampon and D'Addario.

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**Stephen F. Austin's** book *Provenance: Historic Voice Pedagogy Viewed through a Contemporary Lens* was published in the spring by Inside View Press.

**Ellen Bakulina's** article entitled "Canons as hypermetrical transitions in Mozart" was published in the journal *Music Theory Online*. She also participated in the panel "Music Theory Now and Then: 40 Years of History and Discourses," organized by Frank Heidlberger, at the Texas Society for Music Theory annual conference. Her topic was "Changing attitudes towards junior music theorists." As well, she presented a paper on Leo Mazel at the Society for Music Theory annual meeting.

**Alan Baylock** was guest clinician at the Jazz Education Network Conference in New Orleans, guest conductor of the New Mexico All-State Jazz Ensemble, guest conductor at the University of Calgary, artist-in-residence for one week at Shenandoah Conservatory, and on the faculty of the National Jazz Workshop. He was named as one of 10 notable men and women you should know on your next trip to Dallas/Fort Worth.

**Eugene Corporon** and **Mark Ford** announce the GIA Music release of new recordings of percussion concertos with the North Texas Wind Symphony titled *Contact!* This CD celebrates Corporon's and Ford's collaborations over the years into a compilation of new and pre-released concertos.



Alan Baylock

**Richard Croft**, tenor, performed the role of Titus in Mozart's last opera *La clemenza di Tito*. Glyndebourne's excellent performance (with the Orchestra of the Age of Enlightenment, the Glyndebourne Chorus, and Robin Ticciati conducting) was also given at Proms 59 at Royal Albert Hall.

**Rich DeRosa** spent a week at the St. Louis School in Rome, Italy, as guest conductor, composer, arranger and lecturer on improvisation and composition which culminated in a concert with the school's summer big band. He also appeared at The Jazz Loft in Stony Brook, NY, where he conducted a concert of big band arrangements he created for featured artist and cornetist Warren Vaché.

**Rosana Eckert** taught with alumni Drew Zarembo, Mike Pope, Jim White, and Stefan Karlsson at the Golden Jazz Summer Camp in Zhuhai, China. They taught and then performed at the Zhuhai Opera House.

**Dennis Fisher** conducted the Волга Бенд in Saratov, Russia, where he has been principal guest conductor since 2005. He also taught conducting masterclasses at the Sobinov Music Conservatory in Saratov.

**Rebecca Geoffroy-Schwinden** has two recent publications. Her article "A Lady-in-Waiting's Account of Marie Antoinette's Musical Politics: Women, Music, and the French Revolution," was published in *Women & Music: A Journal of Gender and Culture*. Her book chapter, "The revolution of Jommelli's *objets d'art*: Bernard Sarrette's requests for the Bibliothèque du Conservatoire," was published by Oxford Studies in the Enlightenment in *Moving Scenes: The Circulation of Music and Theatre in Europe, 1700–1815*, a collection edited by Pierre-Yves Beaure-



Dennis Fisher

paire, Philippe Bourdin, and Charlotta Wolff. In November, she gave a paper entitled “Music as Feminine Capital in Napoleonic France,” at the annual meeting of the American Musicological Society in Rochester, NY.

**Benjamin Graf** was commissioned to write a special piece of music (*A Mighty Fortress*) commemorating the 500th Anniversary of the Lutheran Reformation by St. John’s Lutheran Church in Baltimore, Maryland.

**Jaymee Haefner’s** book entitled *One Stone to the Building: Henriette Renié’s Life Through her Works for Harp* has been released. The book is about her harp teacher’s teacher. Jaymee published an arrangement of *Ave Maria* for solo harp and duet and *Maple Leaf Rag* for four harps with Professional Harpist Editing.

**Steven Harlos** played three concerts in Vail with the Dallas Symphony, one concert in Commerce with faculty member **Frank Heidlberger**, organized the panel “Music Theory Now and Then: 40 Years of History and Discourses,” at the Texas Society for Music Theory annual conference.

**Anna Jalkéus** went on a 10-day tour in Sweden, performing as soloist in the Swedish trumpet player Peter Asplund’s big band show “The Christmas Feeling”. Besides singing with the band she also performed a few songs with her harp.

**Heejung Kang’s** second commercial CD for the “Lost Composers” Project (Music of Anton Eberl) has been released on Toccata Classics. Her husband **Timothy Jackson** wrote the program booklet.



Anna Jalkéus

Faculty composer **Joseph Klein** presented an academic paper titled “Practical Applications of D’Arcy Wentworth Thompson’s *On Growth and Form* on Musical Materials and Structures” at the On Growth and Form Centenary Conference at the University of Dundee (Scotland). The paper includes an analysis of three original compositions that are related to Thompson’s research: *the road in its unfoldings*, *Occam’s Razor*, and *Interstices*. Klein also lectured on his work at the Royal Conservatoire of Scotland in *Glasgow*.

Faculty composer **Panayiotis Kokoras** served as a Jury member at the ASCAP/SEAMUS & Allen Strange Awards 2017 and the International Electroacoustic Composition Competition IANNIS XENAKIS 2017. He was also a music and paper reviewer at the International Computer Music Conference ICMC 2017, and the 13th International Symposium on Computer Music Multidisciplinary Research CMMR 2017.

**Jennifer Lane** sang Dido/Sorceress in the Hawaii Vocal Arts Ensemble’s production of *Dido*. She also taught voice pedagogy at the University der Künste in Berlin.

**Paul Leenhouts**, director of Early Music Studies, was honored with a United Nations Lifetime Achievement Award. A trophy was presented by Dr. Zho Zong Dang, vice-president of the United Nations/UNICEF in Taiwan, during a Gala Concert in the Auditorium of Hsin-Chu City in Taiwan. During the past seven years Prof. Leenhouts has brought UNT faculty and students to Brazil, Peru, Puerto Rico, Germany, Austria, Croatia, Vietnam, Taiwan and China.



Paul Leenhouts



Regents Professor **Donald Little** was re-appointed to serve on the Advisory Council of the International Tuba Euphonium Association through 2019.

**Kimberly Cole Luevano** traveled to China in May to perform and present masterclasses sponsored by Henri Selmer Paris and UNT. She taught masterclasses at the Anhui Normal University, Nanjing Arts Academy, Xinghai National Conservatory, Hunan First Normal University, and China Conservatory and gave recitals in Nanjing, Guangzhou, and Changsha.

**Stephen Lucas** and **David Stout** were artists-in-residence at the Institute of American Indian Arts in Santa Fe, NM where they collaborated with IAIA (Institute for the Advancement of the Arts) students to create a new work in the interactive immersive projection dome.

**Natalie Mannix's** solo CD was released by MSR Classics. *Breaking Ground: A Celebration of Women Composers* features music by American Women spanning the last half century. She was elected to the Board of Directors of the International Women's Brass Conference. In addition, her proposal to host a future conference was accepted. The University of North Texas will be the location of the International Women's Brass Conference in summer 2021.

**Andrew May** and **Elizabeth McNutt** celebrated 10 years as director and co-director of Sounds Modern, a group that performs at the Modern Museum of Art in Fort Worth and other locations, merging sounds you hear with artworks you see. Arts and Culture TX published an article about Arts Modern and flutist McNutt and violinist May.



Natalie Mannix

**Elizabeth McNutt** was a guest artist with the Texas Flute Symposium. She performed a recital of recent works, and led two masterclasses. She was on the faculty of the Nirmita Composers Workshop in Bangkok, Thailand, working with composers from 6 Southeast Asian countries. McNutt premiered a work by UNT faculty composers **Kirsten Soriano Broberg** and **Jon Christopher Nelson** at the National Flute Association Convention in Minneapolis.

**Davy Mooney's** Hope of Home band performed at Smalls Jazz Club in New York City. The band, together for a rare New York appearance, consists of some of the biggest names in jazz – Brian Blade, drummer; Jon Cowherd, pianist and composer; John Ellis, saxophonist and composer and Matt Clohesy, bassist.

**Felix Olschofka** concluded his concert tour in Germany; his final chamber music performance on May 7 in Luftraum Hall was a collaboration with members of the Deutsche Symphonie Orchester Berlin.

**Pamela Mia Paul** performed the Dvořák *Piano Quintet* with the Penderecki String Quartet at the Music Mountain Chamber Music Festival. She was also interviewed for *Clavier Companion Online*. She also served as a prescreening juror for the Concert Artists Guild Competition in New York City.

**Helen D. Reikofski** is an elected delegate at The Dallas Opera for AGMA (American Guild of Musical Artists) - the union representing singers, dancers, stage management, and directors of opera.

**Paul Rennick** and **Mark Ford** presented a clinic at the annual Midwest Band and Orchestra Directors Convention in



Davy Mooney

Chicago. They premiered their new duo composition, *Renfro*, for marimba and snare drum, at the conference and also discussed percussion tone production and technique from the concert hall to the marching band.

Dean **John W. Richmond** represented the UNT College of Music at the annual meeting of the Texas Association of Music Schools. He served as an accreditation visitor (evaluator) for the National Association of Schools of Music to the College of Music at The Florida State University in Tallahassee. He also served as a review panelist for the Texas Commission on the Arts.

**Hendrik Schulze** presented a paper entitled “Editing *Poppea*: Source Provenance, Performance Practice, and Authorship” at the International Conference “Le opere veneziane di Monteverdi: nuove proposte di lettura e messa in scena,” organized by the Fondazione Cini, Venice. The new edition of Claudio Monteverdi’s opera *L’incoronazione di Poppea* has appeared in print with the publisher Bärenreiter. Eighteen UNT graduate students contributed to the editorial process and to writing the preface.

**Lynn Seaton** served on the Advisory Board of the International Society of Bassists and was featured in three different groups at the Jazz Education Network conference. He collaborated with Michael Waldrop on his recent CD *Origin Suite* and is included in a video release collaborating with several notable bassists demonstrating right-hand pizzicato techniques. As well, he taught at the Austin Bass Workshop, Jamey Aebersold Workshop, UNT Combo Camp and was director of his own bass camp at UNT. He toured and recorded with New York drummer Grisha Alexiev.



Hendrik Schulze

**David Stout** was awarded the UNT IAA Faculty Fellow (Institute for the Advancement of the Arts). This will give him a semester to pursue artistic research into sound/music activated virtual reality. NoiseFold (Cory Metcalf and Stout) received the Museum of Glass Artist in Residence Award. Museum of Glass is located in Tacoma, WA, where they will make a new body of work utilizing generative virtual reality design techniques combined with classical glass blowing. Stout performed his solo visual music work titled *The Janus Switch* at the University of California San Diego (UCSD) Sonic Fluidities Conference and as part of The Chapel Music Performance Series at The Chapel in Seattle, WA.

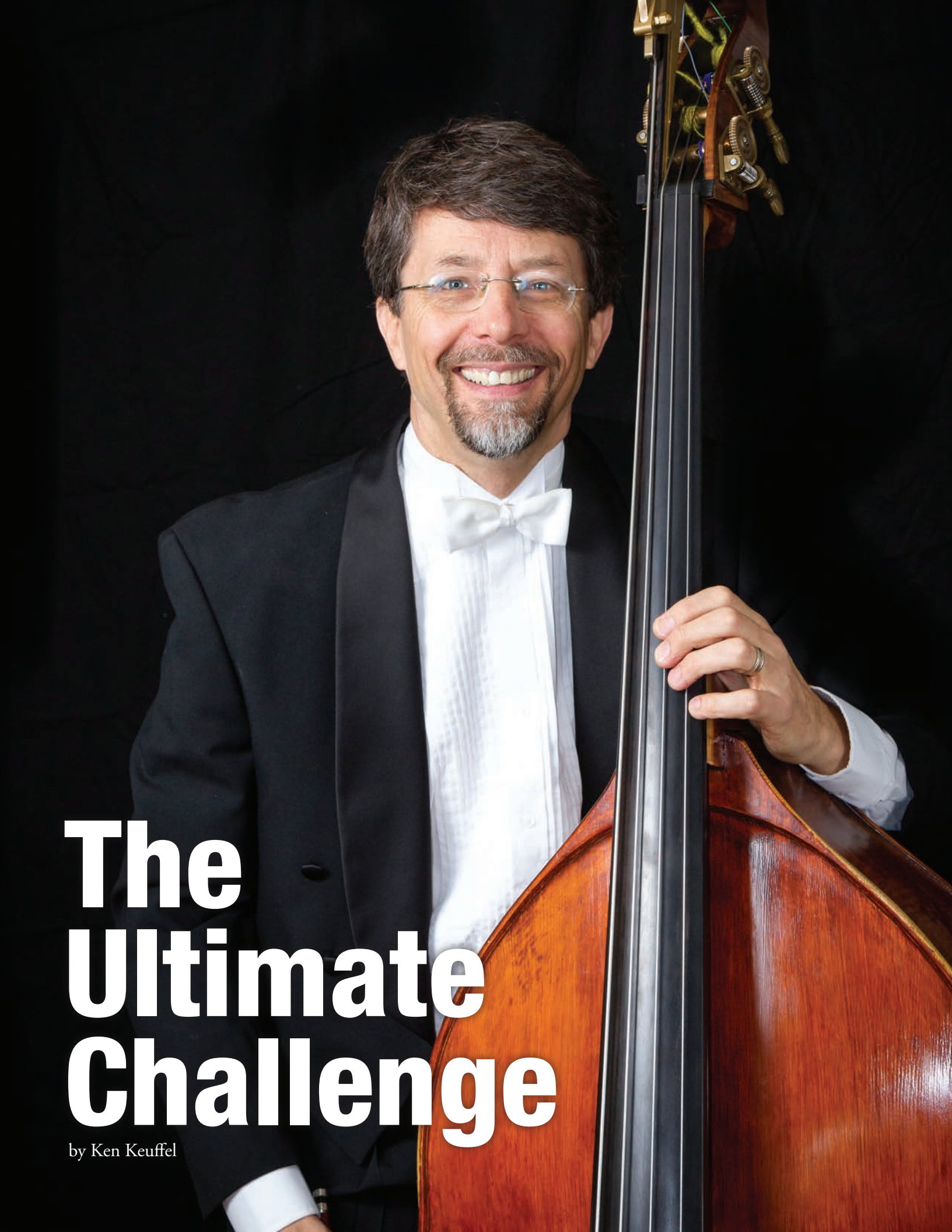
**Vivek Virani** presented research at the 3<sup>rd</sup> Annual International Conference on Sufi Cultural Heritage in Karachi, Pakistan. The conference included paper presentations by international scholars and musical performance by hereditary Sufi performers from different styles throughout the Sindh region.

**Adam Wodnicki** had two volumes of piano music published recently under his editorship: Ignacy Krzyzanowski (1826-1905) - *Collected works, vol. 3, Polonaises*, opp. 14, 20, 27, 30, 34, 37, Eufonium Publishing, Gdynia, Poland, 2017 (68 pages) and Florian Miladowski (1819-1889) - *Selected works for piano (4 Mazurkas, Polonaise, op. 15; Impromptu; 2 Mazurs; Mazur; Noutka (Romance sans paroles))*. Eufonium Publishing, Gdynia, Poland, 2017 (43 pages).



Vivek Virani





# The Ultimate Challenge

by Ken Keuffel



Back in 1976, just after he completed his freshman year at Northwestern University, Jeff Bradetich achieved a most unusual coup for a 19-year-old musician: He joined the double bass section of Lyric Opera of Chicago Orchestra. The position, which he held for four seasons, would help him defray the costs of his bachelor's-level education and enable him to perform with – and emulate the natural singing styles of – such stars as Plácido Domingo, the late Luciano Pavarotti and Mirella Freni. It also became the site of what Bradetich now calls a defining “incident” that clarified his path to a distinguished career as a soloist; as a professor at the University of North Texas College of Music, where he's taught since 1994; and as an advocate for the double bass and its players.

Bradetich, originally from Eugene, Oregon, now credits said incident with his “being young” at the time. But it also says something about his incredible work ethic. During his stint at Lyric Opera, Bradetich had no car to transport his gigantic instrument to and from the opera house. So, he practiced there before and after rehearsals and during rehearsal breaks, much to the chagrin of his fellow pit musicians, who felt it violated their workplace's decorum.

“One day, the principal bass turned around to me and said: ‘What are you practicing for? You've got your job; you're set for life,’” Bradetich recalled recently. “I was 19 and, no, I wasn't set for life. I particularly wanted to pursue both solo performing and major college teaching and that is what I have done ever since.”

In the 1970s, such ambitions were highly unusual for a double bass player of classical music. You studied at a leading conservatory with the goal of securing a position in an orchestra and, maybe, teaching on the side. The idea of doing more by, say, playing a concerto, presenting a solo recital, making recordings or performing chamber music beyond Baroque fare or Schubert's famed “Trout” Quintet – well, such opportunities were too rare to sustain a career.

Bradetich has not only done more, again and again, setting an example that has inspired scores of former, now-gainfully employed students of UNT's double bass program, which he directs. He has also made it much easier for talented bass players at UNT and elsewhere to follow in his footsteps.

### **His advocacy for the double bass has taken many forms, including:**

- A book - Having studied his instrument's technical challenges and the best ways to overcome them over a 20-year period, Bradetich authored *Double Bass: The Ultimate Challenge* (2009, Music for All to Hear, Inc.). This method book has received rave reviews. “This is one of the most important books of the last fifty years,” wrote Orin O'Brien, a member of the New York Philharmonic since 1966. “It should be in every university and conservatory library, every teacher of the double bass should read it, and double bassists of every level will find confirmation of their strengths and lots of answers for their questions.”
- Summer Master Classes at UNT - These have been held each summer for 31 years and they've afforded scores of double bass players useful information and inspiration. On average, between 60 and 65 players attend master classes each summer.
- Biennial conventions and competitions of the International Society of Bassists, where since 1984, Bradetich has been among the star teachers and performers. “I have always looked for needs within the profession that I could address that could have a large impact,” Bradetich said. “I founded the first conventions for the double bass in the 1980s because the profession needed the opportunity to come together to learn from each other and to hear the top performers live – an age long before self-made CDs and the internet.”
- The Bradetich Foundation—This organization, which Bradetich founded in 2008, has pursued two important goals: 1) to identify and further the careers of the best soloists through a competition modeled after the Van Cliburn International Piano Competition (winners get a cash prize, a CD recording, a New York debut, several concert dates, and publishing opportunities) and 2) to foster many educational workshops and master classes to give young players more learning opportunities. Bradetich said his next foundation goal is to establish an endowment. This would help fund and organize concerts in schools throughout the country to expose children to the double bass at a young age, and it would provide loans that bassists could take out to buy higher-quality instruments.

All this and more prompts Brian Perry to call Bradetich “truly an ambassador for our instrument.”

“I’m honored to have worked with him,” said Perry, a Dallas Symphony member who studied with Bradetich at UNT before graduating in 2002 with a bachelor of music in performance.

It didn’t take long for the solo-performer side of Bradetich’s ambassadorship to take off. In 1982, nine years before he would earn a master’s degree from Northwestern, he made his New York debut at Carnegie Recital Hall (now Weill Recital Hall), joining several other musicians in a program of largely contemporary chamber music. Critic Tim Page, who reviewed the performance for *The New York Times*, was most impressed with Bradetich’s playing.

Bradetich “has clearly mastered the towering contrabass and makes no concession to the instrument’s gigantism,” he wrote. “His playing had force and elegance, and he produced a remarkably clean, clear sound.”

Bradetich has sustained the momentum of his New York triumph in just about every conceivable way. His London debut, at Wigmore Hall, followed four years later. He has performed more than 600 concerts on five continents. He has won many major solo competitions, recorded six solo albums of music for double bass and piano and has reached audiences in the Americas and Europe via such radio and television networks as CBS, CNN, BBC and NPR.

Quick to embrace each technological advance that comes along, Bradetich released a DVD recording of Bach’s First Cello Suite in the late 1990s and recorded Bach’s Fourth

Cello Suite in 2016. Now on YouTube, these presentations, respectively, are the most-watched Bach-on-bass performances on YouTube.

Bradetich is a prolific transcriber, having transformed more than 100 works that were originally written for other instruments into pieces for the solo double bass. He has inspired numerous composers to write music for his instrument: This past August in Vietnam, for example, he soloed in *Temperamental* (2017), which Argentine composer and bassist Andrés Martín wrote in celebration of Bradetich’s 60th birthday. The performance happened during the Vietnam Connection Music Festival, at which UNT alum Chuong Vu arranged performances by numerous UNT professors and alums.

For Bradetich, the chance to share his art with many different cultures is one of the great benefits of being a musician – even if, as he pointed out, the airlines never seem to know if his instrument is too big, too heavy, too frightening or just not possible.

“A reassuring smile and a wink telling them that it is my mother-in-law inside usually smooths the way,” he joked. As for the teaching side of Bradetich’s ambassadorship, its impact becomes clear when you consider not only what he has accomplished at UNT and beyond but also how and why. Craig Butterfield, who studied with Bradetich at UNT between 1995 and 2005, and where he earned three music degrees, including a doctorate, he is now a professor of double bass and jazz studies at the University of South Carolina, and his crossover career has featured everything from appearances with the late Maynard Ferguson to classical recordings with guitarist Matthew Slotkin.





Butterfield called Bradetich “hugely influential in my career.” “I had great ambition on the instrument but lacked the technical skills to execute,” Butterfield said. “Jeff was very patient in going back to square one with me, reworking everything about my approach to the bass. It was the first time I felt like I understood how the instrument worked, and there was a clear path forward to improving technically and musically.”

Brandon McLean, appointed the associate principal bass of the Pittsburgh Symphony Orchestra in 2016, earned a bachelor of music degree from UNT in 2005. He thinks that Bradetich belongs “on the Mt. Rushmore of double bass pedagogues” not because he prepares his students for any specific career path but because he makes sure they become holistic musicians.

“Jeff always felt that his ultimate goal was to teach students not only phrasing, bow distribution, fingering concepts, etc., but how to teach themselves,” McLean said. “By doing so, people could progress for long after their college degrees were completed, and could flourish in whatever path they ultimately travelled down. The incredibly wide variety of career tracks in which his students have had success is testament to that thinking.”

Indeed, the variety of career tracks ranges from Adam Goodwin, who’s performing avant-garde fare in Berlin, to Perry, who also teaches at Southern Methodist University. Perry’s interests in chamber music include appearances with members of the Boston Symphony at Tanglewood

and membership in an all-double bass quartet called Funkytown Allstars. He credits his transcription of a William Bolcom rag, which he performed in 2010, to Bradetich requiring him and his fellow UNT students to perform transcriptions they’d made at student recitals. Goodwin’s love of new music began during his student days at UNT when a composition student was looking for someone to play one of his pieces and Bradetich recommended him. He said Bradetich always encouraged him to try different ways of doing things.

Bradetich, of course, has made his mark by trying many different ways to advance his career and each has been quite successful. Asked if there is anything left for him to do, he became philosophical.

“That is a good question,” he said. “I will certainly continue to reach as many people as I can with a positive energy that may be the nudge of confidence needed to help them pursue their dreams. We double bass players are musicians with as much to say musically and emotionally as any violinist, pianist or singer. Our medium happens to be different, but isn’t that cool?”



**Robert Michael Anderson** was awarded a 9-month Ernst Mach Grant Worldwide by the Austrian Federal Ministry of Science, Research and Economy to conduct research in Vienna on his dissertation “‘Ideale Hausmusik’: The Aesthetics of Sociability in Brahms’s Vocal Quartets.”

**Kelly Bartek** attended Brevard Music Festival and performed with the Brevard Music Center Orchestra, Brevard Sinfonia, and Brevard Music Center Opera Orchestra.

**Cheryl Bates** (PhD, Music Theory) was hired on a tenure track position for Elementary Music Education at Henderson State University in Arkadelphia, Arkansas. Her MM and DMA are from the University of Houston.

Six UNT percussion students participated in the Drum Fest Marimba competitions. In the Group II Solo Marimba category **Chad Beebe** performed an outstanding first round performance; **Austin Cernosek** was a semi-finalist; and **Chris Livernois** won first place honors. In the Group II Duo Category Austin Cernosek and **David Cavazos** won first place and **Ashley Ridenour** and **Tyler Primeaux** took second place.

**Benjamin Blasko** has accepted a position at the University of Dubuque conducting the Wind Ensemble and Chamber Winds.

**Alexandra Burkot**, **Robert Cardwell** and **Hannah Ceniseiros** were scholarship recipients to the AIMS summer program in Graz, Austria.

**Sarah Canzonetta** was accepted to the British Isles Music Festival at the Charterhouse School in Surrey, where she performed chamber music and studied with professors from London’s Royal College of Music, Royal Academy of Music and Trinity College.



Benjamin Blasko

Collaborative students **Hyyiyoung Choi** and **Esme Wong** were hired as staff accompanists at Texas Woman’s University.

**Catherine Conlin**, **TzuTing Wang** and **Bryce Newcomer** were finalists at the International Clarinet Association Orchestral Auditions Competition.

**Zoltán Csikós** received 2nd place in the College Students/Professionals Category of the American Protégé International Competition in New York City.

**Vanessa Davis** was invited to perform Edward Yadzinski’s solo for unaccompanied clarinet, *Sirène*, at the National Association of College Wind and Percussion Instructors National Conference at the University of Montevallo. She was also chosen as a participant in a masterclass at the International Clarinet Association’s Conference in Orlando. In addition, Vanessa was appointed the content editor of the College Music Society’s journal, *Symposium*.

**Kelly Desjardins** and **Jacqueline Townsend** were selected to present poster sessions on their dissertation topics at the College Band Directors National Association Conference (Southwest Division) in Houston.

**Luke Ellard** was invited to record for Carl Fischer Music with The Trade Winds Recording Ensemble and was accepted to the Cortona Sessions for New Music in Cortona, Italy.

**Julianna Emanski** and her team successfully raised \$25,000 to launch their new non-profit baroque ensemble Lumedia Musicworks.



Julianna Emanski

Music Education Research posters presented at the Music Teacher Education National Conference held in Minneapolis included: *Exploring Access, Intersectionality, and Privilege in Music Teacher Education* by **Samuel Escalante**; *Assessing Identity in Traditionally and Alternatively Certified Music Teachers: Self-Efficacy and Commitment* by **Marta Frey-Clark**; and **Justin West**; *Experience, Meaning, and Value in a Collegiate Mariachi Ensemble* by Dr. Sean R. Powell and Samuel Escalante

**Julio Espinosa**, **Laura Kidder** and **Anissa Macias** were offered positions with the Music in the Mountains Summer Conservatory in Durango, CO.

**Kate Flum** performed as principal flute with Chicago Philharmonic's Concerts in the Park and with Artosphere Musical Festival in Fayetteville, AR.

**Marta Frey-Clark's** article "Pitch Systems and Curwen Hand Signs: A Review of Literature" was published in *Update: Applications of Research in Music Education*.

**Yiyi Gao** presented a paper entitled "Exploring Tincloris's Expression *Suavitudinem Redolent*" at the Fifth Annual Symposium in Medieval and Renaissance Studies held at Saint Louis University.

**Bryce Gardner** was the first place snare drum winner in the DCI Individual Solo Competition in Indianapolis.

**Ismael Garza** earned Honorable Mention in the Percussive Arts Society Composition Contest for his work *Like Lead into the Sea*.

**Samuel Gaskin** won 1<sup>st</sup> prize while **Rachel Um** won 2nd at the San Antonio Organ Competition. **Destin Wernicke** won 2nd prize in the undergraduate division.



Bryce Gardner

**Thomas Schwan** and **Liudmilla Georgievskaya** played two 2-piano recitals in Italy at the William Walton Foundation in Ischia. They were awarded the Odyssee artistic residency, funded by the French Ministry of Culture and Education, consisting of a two-week stay at the Abbaye de Saint-Riquier, the commission of a new chamber work to Thomas, plus solo and duo performances. They also presented a 2-piano recital in Roana, Italy, for Associazione Artemusica.

**Martin Godoy** won first prize in the Texas Flute Society's 32nd annual Myrna Brown Artist Competition, won 2<sup>nd</sup> prize of the 2018 Flute Society of Washington Young Artist Competition at the Mid-Atlantic Flute Convention, and was a finalist in the 2018 Mid-South Young Artist Competition.

**Ka-Yip (Kaz) Chan** and **Heather Gregory** graduated from Red Wing Technical College instrument repair program. Kaz will be working at Jackson Music in Buford, GA and Heather will be working at Brook Mays Music in Dallas.

**Emily Hagen** presented a paper entitled "The Early Baroque Singer as Actor: Portraying Emotion on the Venetian Opera Stage" at the Southwest Chapter meeting of the American Musicological Society in San Marcos, TX.

**Christopher Hathaway** accepted and is now Interim Director of Choral Studies at The University of Wisconsin-La Crosse.

**Haley Hodson** presented for the World Harp Traditions International Conference in Ireland.

**Megan Hutchison** was named a finalist of the Florida Flute Association College Artist Competition.



Martin Godoy

**Monika Idasiak** was invited to participate in Music Master Classes Japan in Yokohama.

**Spyros Karavias** performed for a Gala Benefit Concert organized by Open Windows and Alpha Chi Honor Society in Antigua and Guatemala. The concert raised funds to build schools.

**Ah Young Kim** accepted a position as Assistant Music Director at Shreveport Opera.

**Juhyun Kim** was awarded the first prize (professional category) from the American Protégé Competition.

**Byung Sook Kong** won first prize at the American Protégé international music talent competition.

**Lana Kuščer** competed in Japan for the Kobe International Flute Competition. She was chosen to present a local outreach event for the competition.

**Vince Kenney** is the new Assistant Director of Bands and low brass professor at Drake University in Des Moines, IA.

**Paul Lees** taught and performed in Ukraine.

**Hannah Leffler** placed 3<sup>rd</sup> in the National Flute Association's Young Artist Competition.

**Li Liu** published an article entitled "Ella 100" on Ella Fitzgerald in *WIJAZZ magazine*.

**Jorge Luís Zapata Marín** toured with the Youth Philharmonic of Colombia in Germany and Austria.

**Eldred Marshall** performed the inaugural concert for the new organ at the Trinity Institute in Tehuacana, TX.

**Christopher McGinty** has been hired as band director at North Central Texas College in Gainesville, TX.

**Hao Miao** became the first violinist in Texas to perform all 24 Caprices by Paganini in a solo recital.

**Ken Moses** won a position with the U.S. Navy Band in Washington, D.C.

**Hando Nahkur** gave a solo recital in Boston, MA.

**Gregory Newman** recently won a position in the U.S. Air Force. He also was awarded a contract performing on Carnival Celebrity Cruises.

**Maggie Ng**, oboist, was the Presser Scholar for 2017.

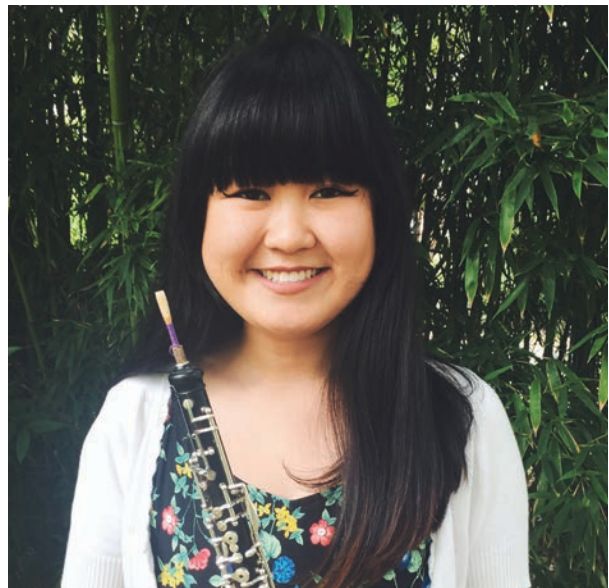
**Jacob Nydegger** released a CD of the piano music of Hendrik Andriessen on the Toccata Classics label. Nydegger was awarded the First Prize for his performance of Ravel's *Jeux d'eau* in The Art of Piano Competition.

**Aaron Olguin** won 1st prize at the International Society of Bassists Solo Competition at their biennial convention at Ithaca College in New York.

**Éva Polgár's** recital tour included performances at the Hungarian Embassy in Washington, D.C., University of Redlands in CA and at the United Hungarian House in Los Angeles. She performed the world premiere of Hungarian composer Balázs Horváth's piece, *Character*.



Vince Kenney



Maggie Ng



**Lindsay Pope**, DMA choral conducting student of Allen Hightower, was a conducting fellow at the Oregon Bach Festival.

**Aileen Razey** was the winner of the 2017 Selmer Clarinet Academy Young Artist Competition.

**Xing Rong** released a CD of the piano music of An-lun Huang on Toccata Classics. Xing Rong recorded her disc in the Murchison Performing Arts Center.

**Tomás de la Rosa** attended the Harpa International Music Academy in Reikjavik, Iceland.

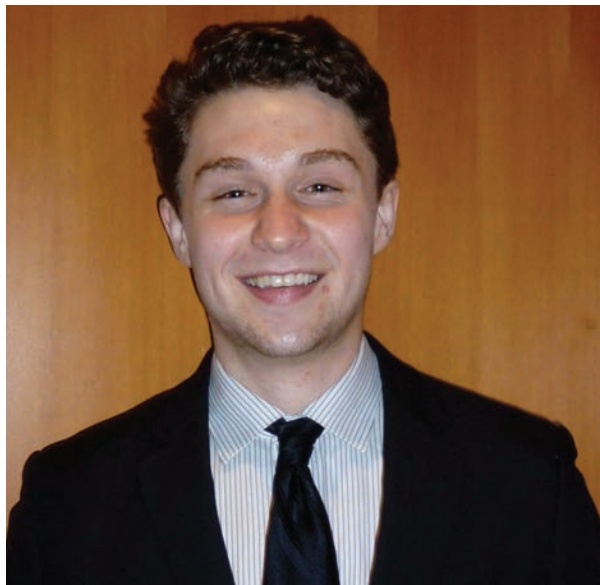
**Justin Sales** won first place in the IX Concurso Panamericano de Saxofón Clásico held in Mexico City at La Universidad Nacional Autónoma de México.

**Thomas Schwan** was commissioned to write a chamber piece for piano 6-hands by the Abbaye Royale de Saint-Riquier, which received its world premiere performance with Thomas Schwan, **Liudmila Georgievskaya**, and Olga Georgievskaya.

**Karina Sim** and **Michael Cervantes** were Fellows in the Ad Astra Music Festival.

**Heather Small** joined the faculty at Troy University (Alabama) as Professor of Flute.

**Jessica Stearns** presented her paper “Confounding the Roles and Expectations of Performer and Audience: Andrew May’s *Unset*” as part of “Sounding Out the Space: An International Conference on the Spatiality of Sound” at the Dublin School of Creative Arts.



Justin Sales

**Ruusamarie Teppo** performed Mozart’s *Piano Concerto No. 14 in E-flat Major* with the Portland Chamber Orchestra.

**Jonathan Thompson** made his international debut in Mexico City at the Facultad de Música UNAM. He gave a solo recital with three world premieres and one Mexican premiere. The recital and his research in Mexico City were made possible by the Presser Graduate Award.

**Dzmitry Ulasiuk** gave a solo performance in McAllen, TX and had a three-day residency in El Paso, where he gave two solo recitals and a lecture-recital on the music of Scriabin to the El Paso Music Teachers Association.

**Justin West** is Assistant Professor of Music Education (Choral) at Louisiana State University.

**Lucas Willsie** and **Vanessa Davis** were both selected to give solo recitals at the Texas Clarinet Colloquium at Texas A&M Commerce (TX).

**Ieng Wai (Wesley) Wong** has been awarded a full-time position as flute professor at the University of Talca (Chile).

**Samantha Wood** was guest performer and lecturer at Indiana University of Pennsylvania.

**Baolong Zhang** performed the three Brahms Sonatas for violin and piano with Felix Olschofka in a series of recitals in China.



Jonathan Thompson





# Cutting Tracks

**Joseph Banowetz Creates a Path for Professional Student Recordings**



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“One of the greatest joys in the life of a musician is their first professional recording!” Joseph Banowetz proclaimed this recently as he discussed the significance of professional recordings to the life and career of a pianist.

And he would know.

Aside from performing around the world, being an author, editor, lecturer and adjudicator, he also has managed to garner two GRAMMY Award nominations and lists 35 commercial recordings to his credit.

The global piano community has taken note.

Students come from across the world to study piano with Joseph Banowetz. Aside from his expertise in performing and teaching, there is also a not insignificant side perk. That is - the openness of the College of Music to support student recordings on campus. The UNT Murchison Performing Arts Center’s Winspear Hall stage has been the setting for a number of student recordings.

Through a three decades long relationship with Martin Anderson and the subsequent creation of London-based Toccata Classics in 2005, whose international arm is Naxos Records, students of Banowetz have released more than one dozen CDs. The company describes itself as a ‘label dedicated to producing recordings of the huge amount of top-notch classical music that the concert halls and major record companies are ignoring.’

Most recently, a doctoral student, Jingshu Zhao, recorded her CD during a taxing three-day period. That CD is now in the final production stages prior to release. When asked about the significance of recording at UNT, she said, “Obviously, to have a recording is a milestone for my future professional music career.”

Also recorded by Toccata Classics on the UNT Winspear stage is the Jacob Nydegger album of works by Hendrik Andriessen. Nydegger is a current master of music student of Banowetz and the recording has been met with positive critical reviews. Fanfare Magazine recently said, “Nydegger is a young Texan who has won many competitions.....Nydegger’s smooth, elegant power brings memories of that great pianist (Van Cliburn).”

Students come to UNT from a variety of career stages. Being afforded the opportunity to leave the College of Music with a CD from a professional label with international reach matches well with the College of Music’s vision of providing leadership, artistry and expertise to every facet of the music profession.





**Anatoly ALEXANDROV**

**Piano Music Volume One**

Piano Sonata No. 8, Op. 50  
Echoes of the Theatre, Op. 60  
Romantic Episodes, Op. 88  
Four Narratives, Op. 48  
Ballade, Op. 49

Kyung-Ah Noh, piano

INCLUDES FIRST RECORDINGS

**Anatoly ALEXANDROV**

**Piano Music Volume Two**

Piano Sonata No. 1, Op. 4  
Piano Sonata No. 2, Op. 12  
Piano Sonata No. 4, Op. 19  
Piano Sonata No. 6, Op. 26  
Little Suite No. 1, Op. 33  
Two Passages, Op. 16a  
Two Pieces, Op. 3

Kyung-Ah Noh, piano

INCLUDES FIRST RECORDINGS

**Hendrik ANDRIESEN**

**PIANO MUSIC**

PIANO SONATAS NOS. 1 AND 2  
THE GUNNER (LOOKING-GLASS)  
TWO FLUTES  
PASSÉPÉ  
SERENADE  
BALLADE  
MINUET  
FAYANE

Jacob Nydegger

**Leo ORNSTEIN**

**Piano Music Volume One**

Piano Sonata No. 4  
Cossack Impressions  
Four Impromptus  
In the Country

Arsenty Kharitonov, piano

INCLUDES FIRST RECORDINGS

**Leo ORNSTEIN**

**Piano Music Volume Two**

Complete Waltzes  
A Morning in the Woods  
Suite Russe

Arsenty Kharitonov, piano

INCLUDES FIRST RECORDINGS

**Dmitry SHOSTAKOVICH**

**COMPLETE MUSIC FOR PIANO DUO AND DUET, VOLUME TWO**

PIANO CONCERTO NO. 2 IN F MAJOR, OP. 102  
SYMPHONY NO. 15 IN A MAJOR, OP. 141

Min Kyung Kim  
Hyung Jin Moon

FIRST RECORDINGS

**Alexandre TANSMAN**

**PIANO MUSIC, VOLUME ONE**

CLAUDE DEBussy, MIMAZURKA  
MAZURKAS, BOOK I  
SONATA RUSTICA  
ÉTUDE, SCHERZO  
5 IMPROMPTUS  
SONATINA NO. 1  
7 PRELUDES

Danny Zeligor

INCLUDES FIRST RECORDINGS

Pyotr Ilyich Tchaikovsky

Les Saisons, Op. 37b  
Six Morceaux, Op. 10

*Nikita Fitenko*

**WAGNER**

transcribed for solo piano  
by August Stradal

**Volume One**

Die Walküre  
Siegfried  
Götterdämmerung  
Wesendonck Lieder

Juan Guillermo Viccarra, piano

FIRST RECORDINGS

**WAGNER**

transcribed for solo piano  
by August Stradal

**Volume Two**

Tristan und Isolde  
Das Rheingold  
Lohengrin  
Siegfried  
Parsifal

Juan Guillermo Viccarra, piano

FIRST RECORDINGS

**TRANSFIGURED BACH:**

The Bach Transcriptions of  
Bartók  
Lipatti  
and Friedman

*Petronel Malan, Piano*

**Tchaikovsky**

Lieder Transcriptions  
by Isaac Mikhovsky and Samuel Feinberg

*Petronel Malan*

**BALAKIREV**

**and Russian Folksong**

Grand Fantasia  
on Russian Folksongs  
for piano and orchestra, Op. 4  
30 Songs of the  
Russian People

Joseph Banowitz, piano  
Russian Pianism  
of Moscow  
Sergey Stepanovich Korovin, conductor  
Joseph Banowitz  
Alexis Chang-Ming Chen  
piano duo team  
Olga Kholodko, soprano  
Svetlana Mikhalchenko, mezzo  
Pavel Kolobnev, tenor

INCLUDES FIRST RECORDINGS

**GIAN FRANCESCO MALIPIERO**

**Piano Works (1909-1921)**

Poemetti lunari • Preludi autunnali  
Cavalcate • Tre danze antiche • Risonanze

Rira Lim

*Nikita Fitenko*

Bach, Beethoven, Schubert, Chopin,  
Schubert, Liszt, Brahms, Debussy, Bartók, Scriabin,  
Szymanowski, Messiaen, Prokofiev, Rostropovich



### **Students of Banowetz Partial Recording List**

*Jacob Nydegger – works of Hendrik Andriessen*

*Alton Chung Ming Chan/Joseph Banowetz –  
works of Mili Alekseyevich Balakirev*

*Xing Rong – works of An-lun Huang*

*Juan Guillermo Vizcarra – works by Wagner – two recordings*

*Min Kyung Kim/Hyung Jin Moon - works by Dmitry Shostakovich*

*Arsentiy Kharitonov – works by Leo Ornstein – two recordings*

*Kyung-Ah Noh – works by Anatoly Alexandrov – two recordings*

*Rira Lim – works by Gian Francesco Malipiero*

*Petronel Malan – Transfigured Tchaikovsky*

*Petronel Malan – Transfigured Bach*

*Danny Zelibor – works of Alexandre Tansman*

*Nikita Fitenko – works by Pyotr Ilyich Tchaikovsky*

*Nikita Fitenko – works by Bach, Beethoven, Chopin,  
Mussorgsky, Rachmaninov, Schubert*

Pictured: Jingshu Zhao





# Repairing What Breaks

Services Benefitting Students and Faculty  
A Look Behind the Scenes





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Through apprenticeships and formalized training—or both, and with more than 135 years of combined experience, the staff of the College of Music instrument repair department is uniquely qualified.

- *With Ann MacMillan*

**Q. How unique in scope is the UNT instrument repair vs. other educational institutions?**

A. It's unique in size when you consider we have two full-time woodwind and brass technicians, two full-time piano repair technicians and a full-time string repair technician. Lots of universities have piano techs and a few have either string or woodwind and brass techs. But to have five full-time techs is pretty remarkable and UNT is very likely to be the only university in the country where that is the case.

**Q. How significant is the interaction between the technicians and the students in providing a need and for job satisfaction?**

A. Extremely significant. It is what is most important. We have all worked in retail stores where you often don't ever meet the person who's horn you are working on because a parent or a store road person has dropped the instrument off, so we are not with the person to play test the instrument. At UNT, with the level of musicians we have, I don't even try and play test most of the time. I let the student come and play the horn and then we can make any tweaks the instrument will need together. And especially since most of what I do is woodwind repair, and I play just enough woodwinds to be dangerous (I am a trumpet player) it is imperative that the student plays the instrument when I am done. What is fun is the fine tuning of instruments we can do with the students because they are so talented and know their instruments so well.

**Q. Do the technicians have histories in music?**

A. All in the shop are trained musicians. "Their playing experience teaches what does and doesn't work on a gig. Assessing and addressing the needs of UNT students and faculty, as well as Dallas and Fort Worth professional musicians, requires knowledge of the highest level of performance," notes Joel MacMillan.



**Q. Many services for CoM students are greatly reduced vs. commercial repair. Obviously, this is a student benefit – are some services free?**

A. Yes. Actually almost everything is free except custom work that requires new parts, complete cleanings in our ultrasonic machine and larger jobs like complete re-pads of woodwind instruments. But for the most part we charge very little for daily upkeep of instruments. But even when we do charge, most things are greatly reduced for the students.

**Q. What percentage of the work is from external requests? How does this stream of revenue enhance the CoM abilities to assist UNT students (scholarship, machinery repair, reed making services)?**

A. Probably about 10% percent of what we do is outside work and the rest is students, faculty and staff. And the money we generate from that work and the small amounts we charge students for certain repairs and rentals is used for rentals of instruments we do not own (like bass oboes and Wagner tubas), scholarships, guest artists, support of student organization trips for festivals, upkeep of tools for the oboe and bassoon reed making room, new cases, paying for our student workers, in addition to covering all of our own expenses for tools and supplies, conferences, and additional training opportunities.

**Q. Is there a figure used for the number of services you provide during an academic year.**

A. We are not sure how to calculate this but we started a new system a little over a year ago and between repairs and rentals we have about 12,000 transactions. That is for students who leave instruments to be repaired and for the roughly 150 instruments we rent a semester. That does not include the string or piano repair departments and does not include students who walk in and are helped by one of us while they are waiting.

**Q. A music program as large as the one at UNT must have a significant number of keyboards in place. Can you please share more information about the work of the two keyboard technicians?**



Pictured: Justin Cooper

A. According to Cyrillus Aerts and Alejandro Miranda, the College of Music houses 294 keyboards that include manufacturers from across the world. The College of Music owns 14 concert grand pianos distributed over 8 performance spaces and rehearsal areas. At the opening and closing of each semester, every piano is fully-tuned (570 tunings). The concert pianos are tuned on at least a weekly rotating basis with several keyboards being tuned daily on a rotating schedule.

**Q. How is UNT represented to the National Association of Professional Band Instrument Repair Technicians?**

A. Justin and Ann are individual members and represent UNT at conferences.

**Staff:**

Cyrillus Aerts: director of piano services

Tony Barrette: repair technician and instructor of woodwind repair class

Justin Cooper: instrument technician for brass and instructor of brass repair class

Ann MacMillan: coordinator - instrument technician for woodwinds and brass

Joel MacMillan: instrument technician for strings

Alejandro Miranda: piano technician





Pictured: Ann MacMillan





# Euline Brock

Honoring UNT College of Music  
Community Leader and Benefactor



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Euline Williams Brock (Ph.D. '74) died peacefully at her home in Denton, Texas July 1, 2018. She was 86 years old. True to her generous spirit and example, her remains were donated to the University of Texas Southwestern Medical Center.

She and her husband, Horace, have been philanthropic examples across the community. The College of Music at UNT was included as part of their generosity in establishing the Brock Endowment for Strings and the Euline and Horace Brock Music Merit Scholarships at UNT. Their contributions are acknowledged by the Horace and Euline Brock Grand Lobby at the Murchison Performing Arts Center.

Euline engaged in the struggle for racial equality. She was a charter member of Trinity Presbyterian Church, and, with other women in the church, reached out to members of Denton's African-American community to jointly found the Denton Christian Women's Interracial Fellowship. Engaging with each other as equals in a time of deep social mistrust, the women of the Fellowship formed life-long bonds and came to know one another as individuals, rather than as "others." The meetings alternated between black and white homes, where the women discussed family, faith, education and politics. These meetings led to voter registration drives and efforts to pressure the city to pave Southeast Denton streets and to encourage businesses to cease discriminatory practices. Euline was particularly proud of this Fellowship and the role it played in integrating Denton. As well, she was instrumental in establishing the Denton African American Scholarship Foundation.

She was a mother, educator, civil-rights activist, civic leader, and 6-year Mayor of the City of Denton.

The memorial service was held September 15 in the Murchison Performing Arts Center.

*- Published in Denton Record-Chronicle on July 4, 2018. The obituary appears here with edits and additional information.*







## Summers Only Master of Music Education | By Kris Muller

The University of North Texas Division of Music Education recently celebrated the first graduates of its master of music education summer program as the graduates prepared and exhibited their research in a poster presentation at the College of Music. The program was started in 2016 to accommodate teachers who wanted to continue their music teaching jobs while attending graduate school. The graduate program is an exciting step in professional development and the master of music education summer program at UNT offers classes with the same faculty who teach during the regular academic year. The outstanding College of Music faculty are internationally recognized performers, composers, scholars and researchers.

“We have a large music-education faculty of highly accomplished, broadly published, deeply devoted teachers and researchers who are working across many of the most urgent, complex and important issues in the profession,” said John Richmond, dean of the College of Music. The UNT summer program combines practical skill devel-

opment with an in-depth education that includes an expansion of critical thinking and a nuanced understanding of large issues affecting education. Students benefit from a classroom setting that facilitates a collaborative exploration of teaching skills, school administrative and leadership skills, and current trends in the field.

“The UNT College of Music faculty is unsurpassed in experience and expertise,” said Sean Powell, chair of the division of music education. “Our program is 100 percent face-to-face and we take great pride in creating a close-knit community of learners.”

One of the program’s first graduates, Allison Murray, a music teacher in Carrollton, TX, received her bachelor’s degree from UNT and was excited to be able to pursue a graduate degree in the summer program.

“I decided to pursue my master’s because I wanted to continue being a life-long learner and be a better teacher for my students,” she said. “I believe every student should

The Purpose of this project was to use specific teaching strategies to bridge a gap in students' metacognitive thinking abilities in the music classroom. The teaching strategies were rolled out during the 2017-2018 academic school year. Participants included 6-8 grade students in the Carpenter Middle School Orchestra program. The teaching Strategies used were: Think-Alouds, Self-Assessments, and Reflections.

Think-Alouds:

- The instructor would model the desired behavior for the students (in detail) before asking them to participate in the activity.

Self-Assessments:

- Students would evaluate their performance through self-reflection and peer marking activities.

Reflections:

- Students would keep journals that were handed in at the end of their practice sessions to reflect on what they practiced, and how they felt about it.

Findings: At the end of the program, each student completed a survey. The results indicated that students who were directly related to the program used the strategies used throughout the school year. Knowledge, if any, was gained from the program. Ideas for future research were discussed.

2. Character...  
When a...  
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indicate...  
They we...  
sessions...  
them ea...

3. Build...  
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Students and families celebrate the first graduating class of UNT's Summers-Only Master of Music Education program.

have the opportunity to experience something bigger than themselves, to come together with a group of people and learn how to express themselves through music.”

Stephanie Jones, the head orchestra director at Carpenter Middle School in Plano, TX, became a music teacher to share a love of music with future generations and to use music as a vehicle to instill life skills, such as discipline, problem solving, teamwork, organization, and independent thinking.

“I chose to pursue a master's in music education because I believe that teachers should always be thirsty for learning and impart that to their students,” she said. “I chose UNT because they have a program tailored for teachers. I was able to take classes during the summer and use everything I learned in the classroom when the school year started. The program is extremely convenient and practical and faculty are brilliant. I have never been stretched academically like I was these past three summers and that is something I will always be grateful for.”

Kelsey Nussbaum, a music teacher from Austin, TX, found refuge in public school music education programs when she was growing up. She became a music teacher to provide a similar experience for students in public school orchestra programs.

“I have always planned on pursuing further education, but was not yet ready to leave my teaching position in Austin,” she said. “When I heard about the new summer master's program at UNT, it seemed like the perfect fit. I knew about the school's excellent reputation and the recent expansion within the music education department, so there was a lot of positive energy surrounding the program.” For more information concerning the MMED Summers Only program, contact Sean Powell, chair of the division of music education at [Sean.Powell@unt.edu](mailto:Sean.Powell@unt.edu).



A photograph of a marching band member, Patrick Tierney, smiling while playing a drum. He is wearing a green t-shirt and black overalls with "UNT" printed on them. In the background, other band members in green shirts and black overalls are visible, some playing brass instruments like trumpets. The scene is outdoors, likely at a game or event.

## Green Brigade Marching Band

UNT Green Brigade Marching Band embodies the spirit and pride of UNT.

Pictured: Patrick Tierney, freshman













## North Texas Wind Symphony

The North Texas Wind Symphony  
will be featured at the Texas Music  
Educators Association state convention  
February 2019.



## A Cappella Choir

The UNT A Cappella Choir performs to a full house at the Murchison Performing Arts Center.















## UNT Symphony Orchestra

Symphony Orchestra and soloists take their bows during the College of Music annual gala. The 2019 gala will take place October 6.



**1960's**

**Dan Haerle** (BM '66) and **Mike Myers** (MM '85) released a CD entitled *Dan Haerle Plays The Music of Dan Haerle with Mike Myers*. It is a career spanning retrospective of Dan's electronic/fusion compositions which were given a new treatment for this CD. Dan and Mike performed all of the instrumental parts.

**1970's**

**Ken Herring** (BM '78) was named to the Board of Trustees of the Texas State Aquarium in Corpus Christi, TX. Ken retired as principal trumpet of the Corpus Christi Symphony Orchestra after 23 years. He also served as president of the Board of the Corpus Christi Symphony and has performed in Dallas and Corpus Christi, playing lead trumpet for Natalie Cole, the Ice Capades, and others.

**1990's**

**Madeline Adkins** (BM '98) concertmaster of the Utah Symphony, along with musicians of the Utah Symphony returned to Haiti teaching at the National Orchestra Institute of Haiti - a program created entirely by MOTUS with the help of BLUME Haiti.

**Jeff Coffin** (BM '90) released *Next Time Yellow* on his label Ear Up Records and is his 12th album. The album features mostly Nashville musicians and displays the multi-genre music and high level improvisation scene that is being cultivated in Nashville. The album also features three other UNT alumni, **Keith Carlock**, drummer; guitarist **Lindsey Miller** (BM '06) and bassist **Matt Wigton** (BM '03).

**Edward Russell** (BME '99) is assistant director of fine arts for the Denton, TX ISD, after 17 years of teaching at Ryan High School and 13 years as the director of bands.

**Michael Schneider** (BM '99) was the featured soloist with the San Angelo (TX) Symphony.

**2000's**

**Diane Helfers Petrella** (DMA '02) was appointed as dean of the University of Missouri-Kansas City Conservatory of Music and Dance.

**Jacob Lassetter** (MM '03) accepted a full-time faculty position at Webster University in St. Louis, MO.

**Walter Simonsen** (BM '04) is credited as an orchestrator for the movie *Going In Style* starring Morgan Freeman, Alan Arkin and Michael Caine. Walter wrote several big band and small group charts for the movie.

**Kevin Salfen** (PhD '05) is a tenured associate professor at University of the Incarnate Word in San Antonio and presented "Britten's Classroom: Music Rhetoric as Pedagogy in Postwar Britain."

*Nothing in the Nothingness*, an opera by **Daniel Zajicek** (MM '06) and John Grimmets was performed by the Nautilus Music-Theater in Minneapolis/Saint Paul, MN. This one-act operatic monologue chronicles the thought process of a young man trapped in a coma, and explores what it means to be alive and functioning in a vegetative state when consciousness is not possible.

**Nereida Garcia** (BM '07) accepted a full-time faculty position at UT Rio Grande Valley in Edinburg, TX.

**Jonathan Camacho** (BA '08) composed the complete soundtrack to the film *What Carter Lost*, which premiered on ESPN as a part of their Emmy Award Winning *30 for 30*. The film focuses on the 1988 Dallas Carter High School football team that was featured in the movie *Friday Night Lights*.



Jeff Coffin



Diane Helfers Petrella

**Brian Zator** (DMA '08) is now president of the Percussive Arts Society.

**Maria José Romero** (GAC '11; BM '09) has been appointed adjunct assistant professor of violin in the Vanderbilt University Blair School of Music. Romero is also on the faculty of the Precollege String Academy at Indiana University and development director for the MusAid nonprofit organization, bringing teacher training and instrument repair workshops to music schools in underserved communities around the world.

**Sam Ross**, clarinet, (MM '09) won a position in the United States Marine Band, "The President's Own."

#### 2010's

**Robert Carney** (DMA '10) has been appointed chair of the Music Department at Missouri Baptist University.

**Daniel Rojas** (BM '10) worked on the music for the current movies *Downsizing* and *Crash Pad*.

**Scott Mulvahill** (BM '10) toured with Ricky Skaggs and released a new CD.

**Ilya Rostovtsev** (MM '10) completed his PhD in music composition at UC Berkeley and accepted a position as Applied Scientist at Microsoft (Seattle, WA) where he works on new music authoring tools.

**Kiryang Kim** (MM '11) has been appointed adjunct instructor of piano at Kookmin University in Seoul, South Korea.

**Jeff Baker** (DMA '12; MM '05) was awarded grants from the Dallas Opera and Buffet USA for his CD and Sheet Music Project entitled "Mahler for Tuba." Mahler's *Lieder und Gesänge aus der Jugendzeit* is a collection of 14 songs for voice and piano.



Maria Jose Romero

**Ben Johansen** (PhD '12) was appointed lecturer in composition/music technology at Baylor University (Waco, TX).

**Matt Penland**, percussion, (BM '12) won a position in the United States Air Force Band in Washington, D.C.

**Damin Spritzer** (DMA '12) released her third CD on the Raven Pipe Organ CDs and Choral CDs label. *Organ Music of René Louis Becker, Vol. 3* was performed on the 113 rank 1938 Kimball pipe organ at St. John's Cathedral, Denver, CO. Damin teaches at the University of Oklahoma.

**Kaylie Hardeman** (BM '13), **Benji Baker** (BM '15) and **Adrian Valderrama** (BFA '08) performed a 3-month tour of Japan with the Off-Broadway show *Blast!*

*RHU*, the project of **Jordan Coffing** (BM '14), has released their debut EP *Transitioning*. Fellow alumni **Ben McDonald** (BM '16), **Ethan Stalbaum** (BM '16), **Aaron Holthus** (BM '16), **Connor Kent** (BM '16), and **Spenser Liszt** (BM '11) contributed to the EP.

**Addison Frei** (BM '14) won the Parmigiani Montreux Jazz Piano Solo Competition.

**Michael Gause** (BM '14) was selected as a Detroit Symphony Orchestra African American Fellow celebrating the contributions of African-American composers, nurturing the talents of young African-American classical musicians, and increasing access and opportunity for younger African-Americans within classical music.

**Alex Hahn** (BM '14) released his new album *Emerging*.

**Daniel Porter** ('14) released a new track from his trio project, Q&A, with fellow alumni **Mike Lucecky** (BM '12) and **Jonny Harmon** (BM '12).



Michael Gause



**Daniel Sabzghabaei** (BM '14) received a commission from the New York Festival of Song (NYFOS) for a new work for soprano, baritone, and piano. The work was premiered at the City University of New York (CUNY) Graduate Center inside the Elebash Recital Hall as part of the Bernstein Marathon, celebrating his 100th anniversary.

**Alfredo Arjona** (DMA '15) performed the Grieg *Concerto* with the Merida Symphony Orchestra in Merida, Mexico.

**Martin Clark** (BM '15) is a young artist with Lyric Opera of Kansas City.

**Yang Ding** (DMA '15) gave a solo recital in Hangzhou, China and was selected as a jury member for the Wiesbaden International Piano Competition.

**Kimary Fick** (PhD '15) is an instructor at Oregon State University and had a paper accepted at the Annual Meeting of the American Society for Eighteenth-Century Studies in Orlando, FL. Her paper is entitled "Music for Social Pleasure: The Aesthetics of Hausmusik in the North German Enlightenment."

**Jacob Garcia** (BA '15) is an adjunct professor at The University of Texas at Arlington.

**Nipat Kanchanahud** (DMA '15) was appointed as Honorary Member of the Friends of the WMC Kerkrade (World Music Competition held in Kerkrade, The Netherlands). Nipat is conductor and drill designer at Kasetsart University in Bangkok, Thailand.

**Ellen Pavliska** (BM '15) is serving as a sabbatical replacement on the piano faculty at Trinity University, San Antonio, TX.

**Clare Carrasco** (PhD '16) is assistant professor of musicology at Butler University. She had an article accepted by the *Journal of the American Musicological Society*. The article is entitled "Zemlinsky's 'Expressionist' Moment: Critical Reception of the Second String Quartet, 1918–1924."

**Megan Varvir Coe** (PhD '16), a lecturer at UT Arlington, spoke on "French Nationalism in the Reception of Two Salome Operas in Pre-War Paris."

**Aaron Holthus** (BM '16) and **Henry Beal** (BM '17) were accepted into the Berklee Global Music Institute.

**John Garst** (DMA '16) accepted a full-time faculty position at McNeese State University in St. Charles, LA.

**Danielle Cordray Kuntz** (BM '16) has been hired full-time at Lyon & Healy Harps in Salt Lake City, UT.

**Caitlin McCarville Mohr** (DMA '16) accepted a full-time faculty position at Rollins College in Winter Park, FL.

**Chris Oglesby** (MM '16) is an apprentice with Utah Opera where he performed the famous 'Libiamo' duet with American soprano Renée Fleming. The event was part of the evening's musical presentation for their annual fund-raising gala.

**Sergio Pamies** (DMA '16) released his second CD on Bebyne Records entitled *What Brought You Here?*

*Landscape Series: 1* by **Chaz Underriner** (PhD '16) is one of five works selected (out of 288 submissions from composers in 36 countries) as a finalist for the Gaudeamus Award in Composition. His work received a performance at the Gaudeamus Muziekweek.



Yang Ding



Chris Oglesby

**Garrett Wingfield** (MM '16) and **Drew Zaremba** (BM '13) are among the recipients of the 2018 ASCAP Young Foundation Herb Alpert Young Jazz Composer Awards.

**Yibing Zhang** (GAC '16) won 2nd prize in the Concerto Competition of the International Piano Odysiad Festival and Competition.

**Justin Binek** (DMA '17) has been appointed as an assistant professor of music at Kansas City, Kansas Community College. He also presented two clinics at the 2018 Jazz Education Network Conference in Dallas: "The Ella-Ments of Scat Articulation: Developing Syllabic Vocabulary Through Analysis and Application of Ella Fitzgerald's Improvisational Concepts," and "How To Perform and Communicate as a Duo Using Guitar Approaches to Vocal Accompaniment" with Berklee College of Music Professor of Guitar John Baboian.

**Cole Dapprich** (BM '17) is a software engineer at Raytheon. He double-majored in music and computer science.

**Qiang 'Kevin' Fu** (GAC '17) won the 2018 Concerto Competition at the School of Music, University of Oklahoma, where Qiang currently pursues a master of music in violin performance.

**Youna Jang Hartgraves** (DMA '17) accepted a full-time faculty position at Texas State University in San Marcos, TX.

**Levi Hernandez** (MM '17) sang in Dvorak's *Dmitri* at the Bard Festival, *Grapes of Wrath* at St. Louis Opera, and Inspector Kildare in the premiere of *Elizabeth Cree* at the Chicago Opera Theatre.

**Brian Horton** (DMA '17) joined the faculty of the University of Northern Colorado's School of Music as a senior instructor of jazz studies. His teaching responsibilities will include jazz history, arranging, and improvisation.

**Brock Johnson** (DMA '17) accepted a full-time faculty position at Texas A&M University-Commerce (TX).

**Ah Young Kim** (DMA '17) has been appointed assistant music director for the Shreveport Opera Company.

**Brent McCollough** (MM '17) is currently on tour with Trace Adkins.

**Grace Nelson** (MM '17) accepted a conducting position at Corsicana, TX ISD and joined the Orpheus Chamber Singers.

**Eric Tapper**, drumset, (BM '17) won a position in the Army Blues Band.

**Annie Lehman Ray** (BM '17) has been hired full-time at the Fairfax, VA school district.

**Tingting Wang** (MM '17) won 1<sup>st</sup> place in the 2017 American Protégé International Music Talent Competition. She performed in an awards concert at Carnegie Hall.

**Corey Robinson** (DMA '18) is an adjunct professor at The University of Texas at Tyler and Texas Woman's University, Denton.

Former One O'Clock Lab Band members **Daniel Matthews** (MM '15), **Joakim Toftgård** (MM '15) and **Mark Hartsuch** (BM '15) traveled to Mumbai, India to collaborate with drummer Ranjit Barot, Louiz Banks, Gino Banks and a group of Indian musicians. They played a special concert in Goa for the Serendipity Arts Festival called "A Night In Harlem," which was a presentation of jazz sub-genres throughout the music's history.

The following Music Education graduates received recognition by The Foundation for Music Education, 2017 Mark of Excellence Award:

National Winner, Class A: **Chris Meredith** (BM '07)  
National Winner, Class AA: **Nathaniel Neugent** (BM '97)  
National Winner, Class AA: **Katie Lewis**  
National Winner, Class AAAA: **Brian Casey** (MM '13)  
National Winner, High School String Orchestra:  
**Michelle Brians Hanlon** (BM '03)  
National Winner, High School String Orchestra:  
**Clinton Capshaw** (BM '03)  
Commended Winner, Class A: **Travis Harris** ('97)  
Commended Winner, High School Full Orchestra: **David DeVoto** (BM '94) and **Joel May** (MA '05)  
Commended Winner, High School Jazz Ensemble:  
**Jesse Woolery** (BM '04)

**Mason Jarboe** (BM '16) was named an Apprentice Artist with Sarasota Opera. He performed two roles with Dell'Arte Opera Ensemble in New York City.

**Jim Snidero** ('81) was part of the Cannonball Adderley birthday celebration at Smoke Jazz Club in New York City. He was recognized in the 2017 DownBeat Critics Poll. His CD, *MD66*, channels the 1966 Miles Davis quintet in a contemporary spirit. It's his 20th CD as a leader.

**Matt Corrigan**, trombone (BM '15) earned positions in the United States "Pershing's Own" Army Blues and The Jazz Ambassadors, respectively.

**Lane Garner** (MM '12) has been hired as an adjunct instructor to teach jazz guitar lessons and ear training at Texas A&M University - Commerce.

**Michael Solomon Williams** ('04) who spent a year at UNT as an exchange student, organized the Human Kind project. The video single features guitarist **Brad Allen Williams** ('03), saxophonist **Brian Donohoe** ('00, MM '07) and members of jazz band Snarky Puppy, including Solomon Williams' former bandmate and roommate **Michael League** ('06) and alums **Jay Jennings** ('86), **Mike Maher** ('04), **Chris Bullock** ('09), **Justin Stanton** (MM '10) and **Bob Lanzetti** ('04).



## Alumni

**Elizabeth Jameson Walsh** (MM '42, BM '41)  
died on Tuesday, July 10, 2018 at the age of 104.

**Sarah Hoffius** (BM '44)  
died on Sunday, June 10, 2018 at the age of 93.

**Dorothy Treybig-Rotzler** (BM '48)  
died on Saturday, January 20, 2018 at the age of 92.

**Bob Dorough** (BM '49)  
died on Monday, April 23, 2018 at the age of 94.

**Peggy (Jane) Boston Duggan** (BM '50)  
died on Friday, December 22, 2017 at the age of 87.

**Barbara Lee Koesjan** (BM '50)  
died on Monday, June 11, 2018 at the age of 94.

**Charles Nelson** (MM '51, BM '50)  
died on Friday, June 1, 2018 at the age of 92.

**Ivan Davis, Jr.** (BM '52)  
died on Monday, March 12, 2018 at the age of 86.

**Jenny Friedel** (MM '54)  
died on Thursday, April 19, 2018 at the age of 94.

**Manuel De La Rosa** (MM '55, BM '53)  
died on Sunday, May 27, 2018 at the age of 89.

**Perry Stephens** (MA '55, BM '49)  
died on Sunday, August 20, 2017 at the age of 91.

**Richard Cranford** (BM '55)  
died on Tuesday, August 29, 2017 at the age of 89.

**Jack Guerry** (MM '55, BM '52)  
died on Sunday, September 2, 2018 at the age of 86.

**Johne Thornberry McTavish** (BM '56)  
died on Monday, March 12, 2018 at the age of 85.

**Thelma Mae Hunter Sparks** (BM '57)  
died on Friday, May 18, 2018 at the age of 87.

**Monte Hill Davis Alexander** (MM '57, BM '52)  
died on Saturday, June 2, 2018 at the age of 86.

**Ernestine Etheredge Covington** (BM '57)  
died on Monday, September 11, 2017 at the age of 82.

**Linda Sue Safford Hafer** (BM '59)  
died on Sunday, April 8, 2018 at the age of 79.

**Anita Davis Poley** (BM '60)  
died on Monday, May 21, 2018 at the age of 80.

**John Reinke, Jr.** (MM '60, BM '59)  
died on Wednesday, July 19, 2017 at the age of 80.

**James Jackson** (BM '60)  
died on Saturday, September 16, 2017 at the age of 84.

**Karen Duran Dean** (BM '62)  
died on Tuesday, July 31, 2018 at the age of 77.

**Mary Arnette Laughter Jackson** (BM '63)  
died on Saturday, November 25, 2017 at the age of 75.

**Kiah O'Brien, III** (BM '64)  
died on Sunday, April 1, 2018 at the age of 76.

**Otto Wusnack** (BM '65)  
died on Thursday, May 31, 2018 at the age of 74.

**Dan Hearn** (MME '66, BM '58)  
died on Sunday, July 1, 2018 at the age of 83.

**Timothy Bell** (MME '68, BM '67)  
died on Wednesday, October 18, 2017 at the age of 75.

**Jeanine Temple Hayes** (BM '70)  
died on Friday, June 8, 2018 at the age of 70.

**John (Ken) McCoy** (MM '73, BM '73)  
died on Thursday, January 11, 2018 at the age of 71.

**David Mathew, III** (DMA '73)  
died on Monday, January 15, 2018 at the age of 72.

**Leslie (Les) Grayson** (BM '73)  
died on Saturday, October 21, 2017 at the age of 72.

**Neil Argo, Jr.** (BM '76)  
died on Thursday, August 2, 2018 at the age of 71.

**Martha Nell Wood Huddleston** (BM '79)  
died on Saturday, April 28, 2018 at the age of 72.

**Dixon (Dick) Reidenbach** (BM '79)  
died on Saturday, June 23, 2018 at the age of 66.

**Majel Ann Cooper** (MM '83, BM '76)  
died on Friday, December 8, 2017 at the age of 63.

**Leonard Neidhold** (BM '84)  
died on Monday, March 26, 2018 at the age of 58.

**Gracia Marie Carlson** (MM '85)  
died on Wednesday, March 14, 2018 at the age of 62.

**George Allgaier** (BM '85, BM '85)  
died on Friday, September 29, 2017 at the age of 57.

**Jimmy Pickard, Jr.** (BM '00)  
died on Thursday, September 7, 2017 at the age of 46.

**James (J.R.) Byrd** (BM '03)  
died on Friday, October 20, 2017 at the age of 36.

**Duane Hargis** (BA '07)  
died on Saturday, February 24, 2018 at the age of 38.



## Mignon Wendover

Mignon Wendover, who retired in 2004 from the UNT College of Music, where she had served as the Executive Assistant to several of the deans and interim deans for the College of Music, died on Monday, June 11 just shy of her 85<sup>th</sup> birthday.

Mignon was born in Brooklyn, New York, the only child of Ivan and Joyce Sodero. For 44 years she lived in the same house where she was born, before moving to Lake Kiowa, Texas, where she resided until her death.

A lifelong learner, Mignon attended Notre Dame College in Staten Island, The New York Institute of Business, and Real Estate College. She also pursued a degree in geology at Grayson County Community College. The family describes her as an avid reader, writer, music lover, cook, stray cat adopter, and social butterfly.

Mignon had three sons: John Capolino (deceased), Peter Franco (deceased), and Richard Franco who is married to Meg Persichetti. She is also survived by grandchildren John Francis Capolino, Maya Rose Franco, and Jude Peter Franco.

*- Published June 13, 2018 by the Gainesville (TX) Daily Register and appears here with edits.*



## Enid Frazee Arledge

Enid Frazee Arledge, 68 of Denton, Texas, died February 4, 2018 at Medical City Denton. She was born to Billy Frank and Enid (Bush) Davenport in 1949 in Pecos, Texas.

Frazee graduated from Kermit High School in Kermit, Texas in 1967. She was a longtime resident of Denton where she was employed by the University of North Texas for more than thirty years, retiring from the College of Music in 2012. At the time of her retirement, she was serving as assistant to the Associate Dean for Academic Affairs.

She is survived by her daughter, Vanessa (Arledge) Deaton and husband Doug of McKinney, Texas; sisters Lynn Hughes of Houston, Donna Pepper of San Antonio, Julie Canon of Pecos, Melanie Lee and husband Cecil Lee of Pecos; two grandchildren; Allison and Jack Deaton of McKinney, and numerous nieces, nephews, and cousins.

*- Services were held February 10 at First Presbyterian Church, Pecos (TX).*





## Carmen Cusack Honorary Degree

During the UNT Wingspan Gala, alumna Carmen Cusack received an honorary bachelor's degree from UNT President Neal Smatresk along with Vice President for Advancement, David Wolf, and College of music dean, John Richmond.

Tony-Award-nominated Broadway performer Carmen Cusack returned to the University of North Texas Saturday night for the annual Wingspan Gala, where President Neal Smatresk presented the lauded singer with an honorary bachelor's degree.

Cusack recently announced her first motion picture—a project with Tom Hanks to be released in 2019.

She attended UNT in the early 1990s as an opera student in the College of Music and later formed an appreciation for jazz, which she said “you could hear from every corner of the campus.” She has performed in some of theatre’s most impressive roles, including Christine in *Phantom of the Opera*, Fantine in

*Les Miserables*, Elphaba in *Wicked*, Nellie Forbush in *South Pacific* and Dot/Marie in *Sunday in the Park with George*.

She amassed an array of award nominations for her role as Alice Murphy in Steve Martin and Edie Brickell’s *Bright Star*, from the Outer Critics Circle Awards, Drama Desk Awards, Drama League Awards and Theatre World Awards in addition to the Tony Award.

Honorary degree -- The university awards the honorary degree to individuals who, by their extraordinary achievements, add substantial knowledge to the community or better society as a whole.

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## UNT Opera

The cast of *The Cunning Little Vixen* performs in the Lyric Theatre at the Murchison Performing Arts Center.



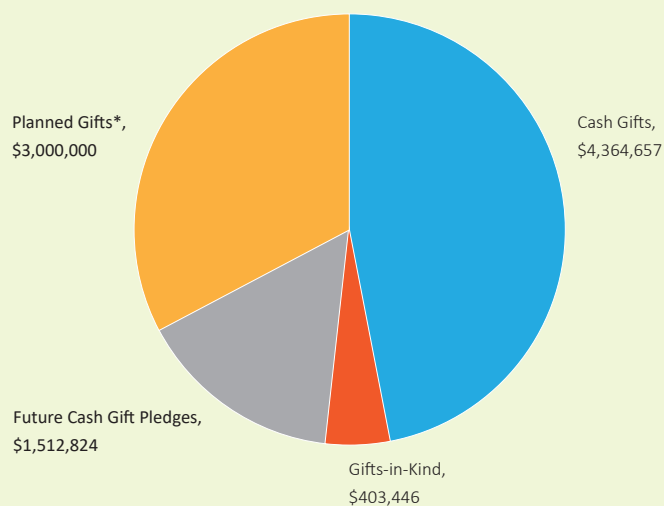


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### College of Music - Development Fundraising in FY18



### Total College of Music Endowments

Funds raised in fiscal year 2018:  
\$6,280,927

Scholarships Awarded for 2017-18:  
\$1,008,824  
670 Awards to 498 students

The total endowments value:  
\$25,427,567  
A 19.2% increase during fiscal year 2018

\* Revocable planned gifts from donors of all ages, including under age 65.

**Your gifts to the College of Music assist our students in their pursuit of excellence. Please consider giving.**

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**Joel D. Wiley**  
Director, Admissions

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**Joseph Klein**  
Composition Studies



**Richard Sparks**  
Conducting & Ensembles



**John Holt**  
Instrumental Studies



**John Murphy**  
Jazz Studies



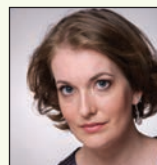
**Steven Harlos**  
Keyboard Studies



**Sean Powell**  
Music Education



**Benjamin Brand**  
Interim Chair, Music History,  
Theory & Ethnomusicology



**Molly Fillmore**  
Vocal Studies

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---



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Senior Director, Development



**Cherése Bassett-Sowell**  
Director, Development

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 Anne Oncken, Assistant to the Dean of the College of Music  
 Sebastian Zaberca, Assistant to the Senior Associate Dean for Academic Affairs

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 Alan Klaas, Senior Director of Development

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 Scott Krejci, Computer Lab Manager

\*Denotes new staff members who have joined us since the last edition of Counterpoint

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 Raymond Rowell

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Brad Bennight, *harpsichord*

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Benjamin Brand, *musicology*

Kirsten Soriano Broberg, *composition*

Bruce Broughton, *composition*

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Mary Karen Clardy, *flute*

Fabiana Claire, *entrepreneurship*

Daryl Coad, *clarinet*

William J. Coppola, *music education*

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Clay Couturiaux, *orchestral conducting*

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Jaymee Haefner, *harp*

Steven Harlos, *piano/collaborative piano*

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Frank Heidelberger, *theory*

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Alan Hightower, *choral conducting*

John Holt, *trumpet*

Caleb Hudson, *trumpet*

Bernardo Illari, *musicology*

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Heejung Kang, *piano pedagogy*

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Joseph Klein, *composition*

Panayiotis Kokoras, *composition*

Jennifer Lane, *voice*

Justin Lavacek, *theory*

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Paul Leenhouts, *baroque orchestral conducting*

Philip Lewis, *violin*

Donald Little, *tuba*

Kimberly Cole Luevano, *clarinet*

Natalie Mannix, *trombone*

Andrew May, *composition*

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David Meder, *jazz piano*

Steven Menard, *trombone*

Stacie Mickens, *horn*

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 Dawn De Rycke, *musicology*  
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 Joshua Habermann, *choral literature*

Emily Hagen, *opera/literature/musicology*  
 Stockton Helbing, *drumset*  
 Sungji Hong, *composition*  
 Anna Jalkéus, *jazz voice*  
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 Kathy Johnson, *brass and woodwind methods*  
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 Noel Johnston, *electric guitar*  
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 Mark McKnight, *music history*  
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 Éva Polgár, *class piano*  
 Gregory Raden, *clarinet*  
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 Jonny Ramsey, *student teachers*  
 Helen Reikofski, *English diction*  
 Roy Renzenbrink, *student teachers*  
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 David Rowland, *music education*  
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 Allen Whear, *baroque cello/viola da gamba*  
 Natalie Young, *horn*





**Cmdr. Nicholas and Anna Ricco seated with their family on the occasion of the ribbon cutting of the newly renovated Dean's Music Suite.**





# Join Us At TMEA

## UNT College of Music Alumni Reception

With Special Guests

Neal Smatresk, UNT President

John W. Richmond, College of Music Dean

February 15, 2019

9:30-11:30 p.m.

Hilton Palacio del Rio – La Vista Room

200 S. Alamo Street - San Antonio, TX

## North Texas Wind Symphony

February 14, 2019

8:00 p.m.

Lila Cockrell Theater

Henry B. Gonzales Convention Center





# UNT

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NTSU Faculty Marjorie Fulton, Russell Miller, Alan Richardson, George Morey.  
If you know the date or location of this photograph please email [matt.hardman@unt.edu](mailto:matt.hardman@unt.edu)

