Counterpoint: Music from North Texas

Premier issue
Fall 2001

Professor Wins Guggenheim
Alumni Achievements
Jeff Rathbun & Kris Carter

UNT Opera Theatre
Sets the Stage for Success
2001-2002 College of Music Faculty

Administration
James C. Scott, Dean
Thomas S. Clark, Associate Dean
Academic Affairs
Jan Christopher Nelson, Associate Dean, Operations
John C. Scott, Associate Dean, External Affairs
Jodi Groom-Thornton, Director, Undergraduate Studies
Graham Phipps, Director, Graduate Studies

Strings
Igor Borodin, violin
Julie Bushkov, viola
Philip Lewis, viola
Susan Dubois, viola
Eugene Ogden, cello
Baritone Boren, double bass
William Clay, double bass
Paul Sharp, double bass
Thomas Johnson, classical guitar
Paul LeBlanc, classical guitar
Ellen Ritcher, harp

Woodwinds
Mary Karen Clardy, flute
Terri Sundberg, flute
Charles Vasey, oboe
Danny Coed, clarinet
Daniel Fabian, clarinet
James Gillespie, clarinet
John Scott, clarinet
Kathleen Reynolds, bassoon
Eric Nester, saxophone
James Riggs, saxophone

Brass
Leonard Candelaria, trumpet
J. Keith Johnson, trumpet
William Schramberg, horn
Tony Baker, trombone
Vern Kangarise, trombone
Brian Bowman, euphonium
Donald Little, tuba

Perussion
Gideon Roll-Aiwowo, African Ensemble
José Apono, Afro-Cuban & Brazilian
Harrell Beegar, drumset
Christopher Deane, timpani
Mark Ford, marimba
Henry Oskel, drumset
Paul Renick, applied & ensemble
Dan Robins, drumset
Robert Schistruma, marimba
Edward Smith, vibraphone
Edward Soph, drumset
Poovalur Sriji, Indian Ensemble

Composition
Thomas Clark
Joseph Klein
Cindy McTee
Jon Christopher Nelson
Joseph Rowan
Phil Winsor

Strings
Eugene Migliaro Corporon, Wind Symphony
Donna Fisher, Symphonic Band
Fred Velez, Marching Band, Concert Band

Organ
Joseph Barnewitz
Bradley Beckman
James Giles
Steven Haras
Barthe Ophofseiff
Pamela Mia Paul
Gregory Ritchey
Jack Roberts
Vladimir Viardo
Adam Woznick

Jazz
Tony Baker
Rosana Calderon
Dan Hale
Frederic Hamilton
Noel Johnston
Joseph Lee
John Murphy
James Rigs
Paris Rutherford
Jay Saunders
Lynn Seaton
Neil Slater
Edward Soph
Michael Steinle

Music History
Leister Brothers
Deanna Buss
Michael Collins
J. Michael Cooper
Elizabeth Hinke-Turner
Bernardo Ilari
Mark Quinn
Lyle Nordstrom
Margaret Notley
Dale Peters

Theory
Gene Cho
Paul Dwyer
Frank Heidelberg
Joan Groom-Thornton
Timothy Jackson
R. Fred Kern
Rosemary Killian
Michael McCay
Graham Phipps
Stephen Slotow
Thomas Sovik

Ethnomusicology
Gene Cho
Steven Friedson
Thomas Sovik

Music Education
Alton Corley
Hildegard Froehlich
Rosemary Heffey
Warren Henry
Margaret Hudnall
Kerrel Johnson
Darryl Ramsey
Debbie Rohwer
Roger Warner

Sarah Lattimore, Baroque clarinet
Harold Jeffers
Lynn Eustis
Rose Marie Heffley
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Message from the Dean

I t is with both excitement and humilty that I write to greet the alumni and friends of the UNT College of Music as its new dean. The excitement grows with my constantly broadening awareness of the breadth and depth of strengths in the College. The humilty comes from my recognition of the immense responsibility for serving our outstanding faculty, staff, and students, maintaining the College’s traditions of excellence, and participating in the life of the University as a whole at a particularly dynamic moment in its history. The College has been served well by past leadership, most recently by Tom Clark, whose interim deanship advanced the school significantly. I am in fact indebted to many for the artistic, intellectual, and fiscal health of the school as I dedicate myself to its leadership.

Many opportunities and challenges lie ahead, and this overall health positions us well for meeting them. The combination of the current size of the College and its continuing growth gives it a unique position among leading schools of music. It is very impressive to me that the College mission statement in its first sentence addresses the responsibility to maintain an environment in which every student’s fullest musical potential may be achieved. This is a daunting challenge in such a large school. Despite our large number of full-time tenure track faculty, we are dependent for reaching this goal on the quality and dedication of our lecturers, adjuncts, and teaching fellows, and are likely to become more so. We are fortunate to have outstanding individuals contributing to our teaching mission from these positions, and we will constantly work to maximize the effectiveness of our complex ecosystem for student learning.

I know of no other music school comprised of such a rich diversity of personal, educational, and musical backgrounds or aspirations. This diversity creates outstanding opportunities for integration of approaches to learning, of musical styles, and of cultures, an important aspect of preparing our students for their lifelong experiences with music.

It is no secret that the field of music is changing dramatically as is the fabric of our society and the profile of our university. In the next decade we will have much to accomplish as leaders as we participate in change, holding fast to our core values as we work to shape a future enriched by a pervasive presence of meaningful music in the lives of our citizenry.

“I never like to forget that as a dean or director I am also a faculty member. Leadership calls for helping people come to an understanding of their own aspirations.”

The Denton Record-Chronicles
May 17, 2001

Counterpoint

COM 2000-2001 interim dean returns to his position as associate dean for academic affairs

Reflections

As counterpoint is a dialog of musical lines, it is hoped that this publication can serve to be a dialog connecting the lives of alumni with current life in the College of Music. You may notice many changes we’ve made to enhance its quality and increase its frequency.

Creating good counterpoint, weaving independent melodic lines into coherent musical fabric, is a refined skill requiring practiced technique, discipline, a broad historical perspective, a sense of style, a working knowledge of theoretical principles and, above all, imagination. In fact, contrapuntal writing demands the same skills as the art of making music.

Day to day in the College of Music, I’ve witnessed ensemble rehearsals, lessons, classes, and concerts weaving a fine counterpoint in the lives of our students and faculty. Our is a rich musical life, an impressive range and pace of activities taking place in six buildings populated by more than 90 full-time faculty, 150 part-time instructors, 30 full-time staff, and 1,600 music majors. Students move from lesson to class to perhaps a musical conversation over lunch at Bruce Hall; on to a rehearsal in the afternoon, back in the evening to Winspear Hall or one of our seven other performance spaces to hear or frequently to perform in an exhilarating concert. With the intricacy and driving force of a Bach fugue, the array of interconnected experiences comprising music study at North Texas compels our lives toward deeper understanding and more passionate love of our art.

This past year, there was little time in my life to compose. New and continuing projects compelled my energy and time, while serving as interim dean. Three projects are noteworthy successes critical to the future of the College of Music:

• We successfully completed our 10-year accreditation review by the National Association of Schools of Music. After an exhaustive self-study, visit by a team of evaluators, written response to their findings, and rigorous review by the NASM Commission on Accreditation, the College of Music has received full 10-year renewed accreditation of its degree programs. This reaffirms our national leadership as a model school offering exemplary programs.
• On July 23, UNT music students and faculty returned to Colorado as our MoUNTain Music Institute offered a week of free public concerts in Crested Butte, Mount Crested Butte, and Gunnison. In partnership with Western State College of Colorado, plans are well underway for a two-week institute with numerous UNT performing groups July 22 through August 3, 2002. A generous lead gift from honorary alumni Merle and Marian VoIding has established a fund to help underwrite future institutes as we transport the glory of music from North Texas to the grandeur of the Rocky Mountains.
• UNT has launched an ambitious and visionary “Campaign North Texas” to strengthen its endowment. One facet of Music’s campaign is an array of ensemble underwriting opportunities, led by Spec’s Charitable Foundation, now the principal underwriter of the One O’Clock Lab Band. Since August 1, 2000, the College of Music has received more than $1 million in gifts and more than $1 million in newly pledged gifts. As staggering as these totals sound, there is still much more to do to ensure a secure future of support for our students and programs.

It would be foolish to single out other highlights of last year; all of the countless events I attended were thrilling and memorable experiences. It all came together symbolically as the college participated in a May ceremony inaugurlng UNT’s new president, Norval Pahl. Our combined Wind Symphony and Symphonic Band, comprised of more than 100 students, lent elegance and grandeur to this historic event in the life of the university. At the ceremony’s conclusion, our Grand Chorus and Symphony Orchestra performed the majestic “Ode to Joy” from Beethoven’s Ninth Symphony No. 9. A grand counterpoint of voices and instruments, at times soaringly contemplative, then bursting with boundless energy and passion, this great masterpiece expresses the ultimate joy of music and of life. Having so many times experienced such joy in this place, this wonderful school, I wish it for you in the continuing counterpoint of your life.

—Thomas Clark, Associate Dean
(Interim Dean, 2000-01)
PROFESSORS

Stephen Farias Austin joins the faculty in fall 2001 as associate professor of voice in the Division of Vocal Studies. Austin received his bachelor’s degree in music from Howard Payne, his master’s degree in voice, and his Ph.D. from the University of Iowa in speech pathology and audiology. He has been teaching at LSU in the College of Music and Dramatic Arts since 1990. While there, he established a Laboratory for Research of the Singing Voice. His article “Nasal Resonance: Fact or Fiction?” appeared in Journal of Singing in 2000. He is a member of the Science Advisory Board of the Voice Foundation in Philadelphia and since 1997 has been NATS chairman of the Voice Science Advisory Committee. Austin is known as a voice builder and as a teacher who can rehabilitate ill-trained or damaged voices—a voice scientist. Austin replaces Cody Garner, who will be going on leave.

Jack Roberts, who is on modified service status, received his bachelor’s degree from Oberlin College, his master’s degree from Eastman School of Music in performance and literature, and doctorate from the Juilliard School in composition and the doctorate of musical arts from Manhattan School of Music. He has taught at SUNY-Binghamton Interlochen Arts Academy, Manhattan School of Music, Brooklyn College Center for the Performing Arts, and private in New York City. Giles won first prize in the Joanna Hodges International Piano Competition in 1997, first prize in the New Orleans International Piano Competition in 1994, and Semifinals in the National Power Wide Piano Competition in 1994. He has performed on three occasions at Alice Tully Hall in New York City and performed in Well Recital Hall at Carnegie Hall in 1991. Giles received a Fulbright to study at Accademia Fiesolana in Florence, Italy. He is the founder and director of the Plano Institute at the Las Vegas Music Festival. Robert Shannon, a professor at Oberlin, remarked in his program comment, “Many singers say they want to be keyboard masters, but no one else at Oberlin.”

Frank Michael Heidberger joins the Division of Music History, Theory, and Ethnomusicology as associate professor of historical music theory. He replaces Howard McVay, who retired last year. Heidberger did clarinet at the Musikgymnasium Deltmold, composition, and improvisation studies at Darmstadt Institute for Contemporary Music and Music Pedagogy, jazz saxophone studies at Musikhochschule Stuttgart, and music theory studies at Musikgymnasium Würzburg. He received the Magister Artium (master’s degree) in musicology, German literature, and philosophy from Würzburg University. His Ph.D. and Habilitation (post-doctoral studies) are also from Würzburg. Heidberger was the clarinetist for the national music group Részårkise Teileiffen Würzburg and was solo clarinetist for the orchestra at Würzburg from 1985-90. Heidberger was a research fellow for the complete edition of the Carl Maria von Weber, vice president of the International Carl Maria von Weber Society in Berlin and research fellow for the edition of the works of Giacomo Meyerbeer at the Giacomo Meyerbeer-Kuratorium, Institut für Musiktheorie in Bayreuth.

Bernardo Illari joins the Division of Music History, Theory, and Ethnomusicology as a lecturer in music history. He replaces Barbara Hagg-Hughes. Illari received the Doctorado from the Universidad Nacional de Cerdoba in composition, and the master’s degree and his doctorate from the University of Chicago is near completion. He has taught at the University of Hong Kong, University of Chicago, Conservatorio de Salamancas (Spain), Universidad de Valladolid, and Universidad de las Fias (Potosi, Bolivia). Illari received the first Howard Mayer Brown Award and received a Tave Fellowship. He has contributed to the Diccionario Historico Boliviano y Diccionario de la Musica Espanola y Hispanoamericana. Illari plays continuo and has directed early music ensembles and small orchestras.

Michael McVay has been appointed to a temporary lecturer position in the Division of Music History, Theory, and Ethnomusicology for fall 2001, filling in for Thomas Sovik who will be on development leave. McVay received his bachelor’s degree from University of Missouri-Kansas City in piano performance and his master’s degree from UNT in theory. He is currently is ABD on a theory degree at UNT. He has taught at Austin College, Southeastern Oklahoma State University, LaSalle College of the Arts in Singapore, and Royal College of Music in London. McVay is the MTNA Student Composition Contest National Winner, the only student ever to be declared national winner three times.

John Patrick Murphy joins the Division of Jazz Studies as an associate professor in fall 2001. Replacing David Joyner, Murphy teaches jazz history. Murphy received a A.B. degree from Johns Hopkins University in humanistic studies, his bachelor’s degree from UNT in jazz studies, his master’s from UNT in theory, and his Ph.D. from Columbia University in ethnomusicology. Murphy taught at Webster University in Illinois University from 1992-2000; for the 2000-2001 academic year he has been collaborating with students and faculty in a new one-year program in ethnomusicology at the Federal University of Pernambuco, Brazil. Murphy is the web editor for the Society for Ethnomusicology and is active in the International Council for Traditional Music and the College Music Society. His article “Self-Discovery in Brazilian Popular Music: Mestre Ambrusio” appeared in Brazilian Popular Music and Globalization, ed. Charles Perrone and Christopher Dunn (University Press of Florida) in 2001. While a student at UNT, Murphy was a member of the One O’Clock Lab Band. He received his bachelor’s degree in piano, with honors in composition and electric bass.

Frank Michael Heidberger

James Franklin Giles joins the faculty of the Division of Keyboard Studies in fall 2001 as assistant professor of piano, filling the position of Alfredo Vélez has been appointed to a lecturer position as assistant director of wind studies, replacing Bradley Genevro. Velez received his bachelor’s and master’s degrees from Angelo State University. He has 20 years of teaching experience, including ten as director of bands and interim director of bands at TCU in Fort Worth. His bands have performed on three televised bowl games. Velez is serving on the Gender-Ethnic Committee for CBDNA and is a consultant to the Fort Worth ISD.

Clay Couturiaux has been appointed to a lecturer position as assistant director of orchestra. Couturiaux received his bachelor’s, master’s, and doctorate of musical arts all from UNT, where he studied violin, cello, and conducting. He was the second doctoral student ever accepted by Anshel Brudofsky, director of orchestra. Couturiaux has taught at UNT and taught private cello in Plano and Lewisville ISD. Since 1998, Clay has been the assistant conductor of the Fort Worth Symphony Orchestra in Tyler and is a substitute cellist for the Fort Worth Symphony Orchestra. Couturiaux attended the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine. He is a member of the Conductors Guild, TMEA, and the American Symphony Orchestra League.

Clay Couturiaux

Alton Corley moved to full-time teaching in the Division of Music Education in fall 2001. Corley joined the College continues a national search for Hildegard Frenholz’s replacement. Frenholz has retired, but will remain in an adjunct position until her graduate students complete their dissertations.

LECTURERS

Bernardo Illari

Michael McVay

Alton Corley

Stephen Slottow

Clay Couturiaux

Michael McVay

Recent Appointments

Frank Heidberger

Recent Appointments

Frank Heidberger

Recent Appointments

Bernardo Illari

Michael McVay

David Joyner

Stephen Slottow

Bernardo Illari

Michael McVay

Bradley Genevro

Clay Couturiaux

Alton Corley

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Bradley Genevro

Clay Couturiaux

David Joyner
An Enlightened Entertainer
Composer Cindy McTee Asserts Herself with Honesty & Humility
Story by Edward Perez

UNT Regents Professor of Music Cindy McTee adds a 2001 Guggenheim Fellowship to her list of accolades that includes a 1990 Fulbright Senior Lecture Fellowship, a 1992 Goddard Lieberson Fellowship and 1994 National Endowment for the Arts Composers Fellowship.

Awarded by the John Simon Guggenheim Memorial Foundation, McTee's $36,000 Artistic Creation Fellowship will allow her to devote an entire year to compose her first symphony. The University of North Texas granted McTee a Faculty Development Leave this spring and a reduced teaching load this fall to complete her symphony, which was commissioned by Leonard Slatkin and the National Symphony Orchestra in Washington, DC.

"My symphony will be cast in four movements and subtitled 'Ballad for Orchestra to reveal the strength of three of the four movements," says McTee. "My recent interest in ballroom dancing has helped to shape the work."

McTee adds, "I've also thought about calling the piece Symphonic Dance to join Bernstein, Piazzolla, Hindemith, Grigg, et al. I feel a strong connection to Bernstein — jazz elements are prevalent in my piece — and the ballet music of Stravinsky remains a strong influence.

A native of Evanston, Washington, McTee grew up in a musical family. "My mother was a clarinetist and also played the tenor saxophone. My father played trumpet and together they formed a small band which also included a drummer, an alto saxophone player and a pianist," says McTee. "I was often taken to rehearsals in lieu of being left at home, and I have fond memories of hearing tunes like "Night and Day," "Misty," and "Autumn Leaves."

McTee says her mother taught her how to play the saxophone and how to transpose from sheet music. She began studying piano at age 5 with a teacher who encouraged improvisation.

"I remember quite vividly some experiments that got me into trouble, for example, playing inside my grandmother's grand piano and improvising pieces composed of notes of the school choir concert," says McTee. "I wasn't considered to be an ideal music student because I found it very difficult to play exactly what other composers wrote. Improvising, that is, composing spontaneously, was much more interesting to me."

According to McTee, the reconciliation of opposing elements has become an important aspect of her work. "The frequent use of circular patterns, or ostinatos, offer both the possibility of suspended time and the necessity of change," states McTee.

"Carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and, perhaps most importantly, humor takes place comfortably alongside the grave and earnest — I wish both to enlighten and to entertain."

McTee says that she is constantly becoming more aware of the mystery surrounding the creative process. "One of my favorite authors, Rollo May, has written that creative persons are those who express being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself and that creativity must be explored as the expression of people actualizing being itself."

"It's not a goal but happily, from time to time, a byproduct of the process," says McTee. "I then decide what I like and don't like." McTee adds, "Initially, the master teacher presides over the classroom. Come mid-semester, each student teacher takes charge of a class respectively, whereupon the master teacher begins to relinquish his duties, allowing his student teachers to organize and run the classes. By the end of the semester, the student teacher is teaching the class without the master teacher's assistance," Wright said.

Current enrollment in the program stands at 80 students, all second and third graders; the goal is to recruit new students, while retaining the ones currently enrolled. As the program progresses, the string project hopes to hold as many as 250 students ranging from second to twelfth graders.

They both agree that this experience is worth having on their resumes. By the time Roth and Wright become eligible for student teaching, they will have already acquired a good two years of student teaching experience. Roth and Wright are not getting college credit for their efforts. "This teaching experience is something extra we do," said Roth. "The experience is what will make us stand out. It allows us to practice what we learn, rather than learning it by trial and error in the classroom. We actually work with the kids, while learning various methods of teaching. I then decide what I like and don't like," said Roth.

"I was an ideal music student because I found it very difficult to play exactly what other composers wrote. Improvising, that is, composing spontaneously, was much more interesting to me."
publication as a monograph by the Edwin Mellen Press (New York).

Michael Cooper published "Mendelssohn's Works: Prolegomenon to a Comprehensive Inventory," in *The Mendelssohn Companion*, ed. Douglas Seaton (Westport, CT: Greenwood). It's by far the most comprehensive overview to date of his compositional output, and it renders all but obsolete the other catalogs of his works that have been accessible to the musical world.

Eugene Corporon published *Teaching Music Through Performance in Band*, Vol. 3 with GIA Publications. Three new CDs were released this year: *Convergence* (K-11109 UNT), *Rendezvous* (K-11109 UNT), and *GIA Volume 1 Grade IV* (CD490 GIA).

Christopher Deane spent a week performing on the Hungarian cimbalom with the Minnesota Orchestra on Barbirolli's Adagio Op. #1. The following week he was the featured clinician for the University of Arkansas Day of Percussion, where the concert featured some of his compositions.


Lynda Eustis made an appearance as the soprano soloist in Mozart's C minor Mass with the Dallas Symphony at the Meyerson. The performance also featured Jeffrey Snider as bass soloist, and the orchestra included UNT faculty members Charles Vanezy, Jeff Bradetic, Susan Dubois, and Julia Baskhova. She also performed as soprano soloist with the Dallas Symphony Orchestra in Greenville, along with Jeff Snider, baritone, and Steve Harlos, harpist and organ.

Mark Ford's composition *After-Stabia*, a marimba trio, was produced by Innovative Percussion Inc. in Nashville.

At the 30th annual Wichita Jazz Festival, Dan Haerle received the Homer Osborn Award. This award is given annually to a professional musician who has significantly contributed to jazz education. Previous recipients of this award include names like Stan Kenton, Clark Terry, Wynton Marsalis, and Jim Riggs of the UNT faculty.

Former faculty member, Barbara Hagg-Hugo's "Singers and Scribes in the Secular Churches of Brussels" (*Music and Musicians in Renaissance Cities and Towns*, ed. Fiona Kibby Cambridge: Cambridge University Press, 2001, pp 143-150) has a dedication that reads: "This paper is dedicated to the memory of Luciane Guedes, Simon Lim, Herbert Wentz, Janet Wheeler, four music students at the University of North Texas who died prematurely in January and February 2000."

Herald Heiberg gave a masterclass for the studio of vocal pedagogue Roberta Marion in Seattle, WA. Mr. Heiberg received the J.H. Sheldon Excellence in Teaching Award for 50 years of vocal coaching and teaching, 30 of which have been at UNT.

Elizabeth Hinkle-Turner has been elected secretary of the Society for Electroacoustic Music in the United States (SEAMUS). She led a panel, "Women Composers in the Digital Age," at the SEAMUS National Conference March 1-3 and presented a lecture/concert of women's multimedia works at the Indiana University of Pennsylvania's annual Women Composers Festival from March 21-24. Her realtime audio/video work "A Stitch in Time" was featured at the IUP festival. Hinkle-Turner has been awarded an ASCAP Composers Fellowship. Her book, *Crossing the Line: Women Composers and Music Technology in the United States*, has been accepted for publication by Ashgate Press, London, with a contract for two additional volumes in the series.

Jolyne Jeffers taught a master class at Brookhaven College in Dallas in February, as well as five master classes in the Czech Republic. She also performed on the UNT group recital in Korea on March 13. Jeffers served as a clinician in Fort Worth with the choirs of Roosevelt Middle School, directed by Elizabeth Johnson.

Fred Kern delivered a presentation entitled "Does Your Teaching Suffer from SSDS (Same Song-Different Day)?" Composition Improvisation from the Beginning to the Beyond" at the National Conference on Keyboard Pedagogy to be held in Oak Park, IL in July. He continues to coauthour books and write arrangements for the Hal Leonard Student Piano Library.

Jerry McCoy led performances of Mozart's Coronation Mass and Schubert's Mass in G Major in Carnegie Hall in April. In May, he was guest conductor for Schola Cantorum of Texas in concert at Bass Hall in Fort Worth. Jerry presided over an internet session on South American Choral Music at the national convention of ACDA. He gave performance clinics with choirs at South Garland, Pearsen Roadlett, and Richardson high schools.

Darya McCroskey and Channing Prothro were married on Saturday, March 24, at their home in Denton. A computer graphics designer, Channing also became involved with the College of Music by designing the Israel in Egypt poster for UNT's opera program.


Pamela Mia Paul (piano), Susan Dubois (viola), Robert Davidovici (violin), Kevin Hall (bassoon), and Carter Eneyart (cello) performed in the Great Hall of the Texas Boys Choir building on Oct. 29, 2000. Davidovici and Eneyart are former faculty members at UNT and Hall plays with the Fort Worth Symphony and is on the adjunct faculty at UNT. The program featured Debussy's Trio in G Major and Fauré's Complete String Quartet in C minor, Danzi's Quartet for Bassoon and String Trio, and Beethoven's String Trio in G, Opus 9, No. 1.

Daryl Ramsey wrote a chapter entitled "Goals and Objectives for the Beginning Band" in *Teaching Music Through Performance in Beginning Band* published by GIA Publications (Chicago). He was awarded the Sesquicentennial Alumni Teaching and Research Award from his undergraduate alma mater, Carson Newman College (B.M. '70), on October 11, 2001. It is a one-time award based on outstanding teaching, research and service. As a part of the ceremonies, Dr. Ramsey presented a speech on the role of Values Education in the 21st century. He is the National President of Phi Mu Alpha Sinfonia Fraternity and also is the President of Owsley School, Inc. in Denton.

Over the course of the past two semesters Butch Rowan's acoustic and electroacoustic works were performed in Germany, France, Monaco, and various parts of the United States. One piece—"Content Streams," for interactive computer music and dance—was seen by over 15,000 people during the course of a three-day arts and technology festival in Munich. Most recently he premiered his 40-minute dramatic work "Vas-avias" for soprano and interactive electronics, at a solo concert in Southern California, and was guest composer at the University of Illinois.

For her faculty member, J. Mark Searce's cantata Anima Minus for chorus, orchestra, and five vocal soloists was recently heard in performance at Duke University. Five commissioned works received performances during J. Mark Searce's first semester at UNT. His opera Kitte Hanke is in repertory with the National Opera Company and has received 14 new performances in the last two months. Searce has accepted the newly-created position of resident composer in the new School of Music at the University of Southern Maine. He and his wife Leda moved to Portland, Maine in mid-May. Searce wishes UNT the best of luck as it builds a new future with guidance of a new dean.

Jeffrey Snider appeared as soloist in Mozart's C minor Mass and Puccini's Messa di Gloria with the Dallas Symphony Chorus on March 11 at the Meyerson and again on March 14 and 15 in San Antonio for the National Convention of the American Choral Directors Association.

Tom Sovik left March 9 with 45 faculty and students for a 12-day tour to the Czech Republic. Jolyne Jeffers offered five masterclasses at various institutions in Brno, and a group of 9 UNT students performed recitals in Brno and Ivanice.

David Sundquist recently adjudicated for the Metropolitan Opera National Council District Auditions in Tulsa, OK.

Charles Vanezy has been selected by the Faculty Awards Committee as the recipient of the President's Council Teaching Award for 2000.

Adam Wodnicki released Complete Piano Works by J. Paderewski, vol. 2 on Alarius Records and recorded Piano Concertos by Kazimierz Serocki and Tadeusz Baird, with the National Polish Radio Symphony Orchestra. Wodnicki appeared in recital and as soloist with orchestras in the United States, Hong Kong, China, Korea, Israel, Poland, Czech Republic, Canada, and Germany. He is on the Texas Commission on the Arts Touring Roster and is a Steimay Artist.
Leon Breeden, Professor Emeritus of Music, was recently awarded an Honorary Doctor of Letters from Texas Christian University in May 2001. In June, Breedon was selected for the Down Beat Jazz Educator Hall of Fame in the 2001 issue of Down Beat Magazine. His memoirs, From the Cowbarn to the Concert Hall with Music!, has been published by Pender's Music Company.

In the picture at the right, Breeden performs for the Greater Denton Arts Council along with Bob Rogers on piano, May 20, 2001.

William P. Latham, 84, is enjoying retirement surrounded by his family. He is shown to the right celebrating his wife Joan's 80th birthday and their 55th wedding anniversary in April. Latham has recently had a number of works performed in Japan, Austria, Finland, and other European countries, as well as in the U.S. and Canada.

After retiring, Evelyn Messmore taught voice lessons and performed programs in nursing and retirement homes. She has shown pictures taken in many countries where she has lived and traveled, including Germany and France. As a member of a travel club, she has spent a week in both Japan and South America. She also has written a book about her life, which she shares with her friends and family.

David C. McGuire was inducted into the Educators Hall of Fame by Southwestern College in Winfield, KS, in April 2001.

Grant Williams (BS '55, MS '60) is shown at Looking Glass Falls in the National Pisgah Forest, NC. He spent three weeks hiking in the Great Smoky Mountains and the National Pisgah Forest as well as attending numerous events at the Brevard Music Center and the Appalachian Summer Festival. In August he will be heading to the Estes Park, Colorado area for more hiking in the Rocky Mountains and attending two performances at Central City Opera. Grant says, "This is a wonderful break from my retirement career in Dallas as the vocal coach for the Dallas Symphony Chorus and a full load of private teaching." In the year 2000 Mr. Williams was honored on three occasions: He was recognized by The Juilliard School for his artistry and extraordinary contributions to the performing arts in Dallas and around the world; the Grant Barthe Williams Scholarship for voice students at The Juilliard School was established by students, friends, and admirers as an expression of gratitude for his years of vocal coaching and choral conducting in Texas, especially with the Dallas Symphony Chorus; a gift of 100 scores of the Mass in C by Beethoven was given to the Dallas Symphony Chorus's Music Library by students and members of the Dallas Symphony Chorus. Grant appreciates the opportunity to keep in touch with his former students and faculty.

Swimming parties, badminton, volleyball
With our students spring, summer and fall.
Fifty years come and go,
Where they went—we don't know.
Fond memories could fill Winspear Hall.

Retired College of Music faculty member, John Haynie, pictured with his wife Marilyn on their honeymoon (left), and fifty years later (right). Haynie reflects that 40 of those 50 years were spent at UNT. The poem above was composed by his wife as a devotion to those years at UNT and to those who shaped our lives.
Program Highlights

MUSIC EDUCATION

The Division of Music Education has developed a Professional Development Partnership (PDP) program with several local schools in the Denton region. The primary purpose of the PDP is to contextualize the teacher education program by placing students in authentic teaching situations. The methods classes now meet at the PDP school where students teach, observe and receive coaching from both the university professor and the public school teacher.

It has also developed several music programs that provide community outreach. Dr. Henry’s Early Childhood Music Program provides music classes for children from birth to age 4. The program, now in its sixth year, serves nearly 70 children per semester. Dr. Darrell Ramsey developed the Owsley Project which provides instrumental music lessons and music classes for underprivileged children. Dr. Debbie Rohwer is the founder and conductor of the New Horizons Senior Band, a performing ensemble for adults from age 55 and older. Mr. Karrell Johnson received a grant from the American String Teachers Association to develop a string program starting with third grade students. This year he had nearly 80 students participate. For all of these community programs, music education students receive opportunities to observe, assist and gain valuable teaching experiences.

FIRST COLLABORATION

The UNT College of Music and the Van Cliburn Foundation presented a concert on March 1 featuring the UNT Percussion Ensemble directed by Mark Ford with guest composer Marcello Abbado and guest violinist Alessandra Farro. This was the first ever collaboration between UNT and the Van Cliburn Foundation. Five premieres were performed as well as music by Christopher Deane and Mark Ford.

WIND STUDIES

The Wind Studies Division in the College of Music hosted the College Band Directors National Association’s 31st National Conference. The Wind Symphony premiered Timepiece by Cindy McTee (wind version) and Cavatia by George Walker at concerts this season.

Early Music at the University of North Texas

Program Director Builds On Strong Foundation

The early music program has seen added life under the new direction of Dr. Lyle Nordstrom. Building on the years of wonderful developmental and ground-breaking work of Dr. Cecil Adams who retired in the Spring of 2000, Dr. Nordstrom has added new dimensions to the program.

A recipient of the 2000 Thomas Binkley Award for extraordinary work on the collegiate level, he already had a great number of years of experience in building the early music programs at Oakland University and Clayton College and State University. A number of his students from these programs, such as Ellen Hargis, David Douglass, Michael Lynn, Joel Frederiksen and Holly Chatham, are currently leaders in the field.

Besides his university credentials, Dr. Nordstrom also brought a great number of years of professional experience with him. As a professional lutenist and recorder player, he toured for 20 years as co-director with Paul O’Dette of the renowned Musicians of Swanne Alley, an ensemble specializing in Elizabethan consort lessons music. He is also founder and artistic director of the Atlanta Baroque Orchestra and has many years experience as an opera and choral director.

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A

added also to the adjunct faculty last year was Baroque violinist, Cynthia Roberts. Cynthia is one of the busiest Baroque violinists in the country. She is concertmaster of Apollo’s Fire in Cleveland and the Dallas Baroque Society as well as playing regularly with Philharmonia in San Francisco, The New York Collegium and Tafelmusik in Toronto. Her addition means that UNT has one of the most complete early music faculties in North America.

The Theory, History and Ethnomusicology Division is busy devising an early music performance emphasis within the Ph.D. and M.A. degrees. Several new students have already been accepted into this option for the coming year.

The early music program has had several milestones this past year. The Baroque Orchestra played a concert at the Fall Texas Tool in Palestine that was very well received. The orchestra students were also half of the orchestra for the performances of Handel’s “Ode for St. Cecilia’s Day” in October, Handel’s Royal Fireworks Music on October 29 and 16 and 17th-century Italian Music on November 20. Concerts in the Spring will be moving to Winspear Hall with a concert of Vivaldi concerti featuring some of the early music faculty. With this new emphasis, the early music program is looking for sponsors and help with the purchase of more instruments appropriate to its endeavors. If interested, please contact Dr. Nordstrom at 940-565-4655.

Collegium Singers, a 16-member vocal group specializing in Renaissance and Baroque music.

The Fall 2000 term featured the singers and Renaissance instrument groups in “Music of Renaissance Germany.” In the Spring term, music of 17th-century England was featured, including “Welcome to all the Pleasures,” Purcell’s “Ode for St. Cecilia’s day” and also “Ode for Queen Mary,” “Come, come ye sons of art away,” both performed with the Baroque Orchestra.

Concerts for the coming year include special performances for the symposium honoring Helen Hewitt in October, Handel’s Royal Fireworks Music on October 29 and 16 and 17th-century Italian Music on November 20. Concerts in the Spring will be moving to Winspear Hall with a concert of Vivaldi concerti featuring some of the early music faculty. With this new emphasis, the early music program is looking for sponsors and help with the purchase of more instruments appropriate to its endeavors. If interested, please contact Dr. Nordstrom at 940-565-4655.

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2000-2001 was a landmark year for UNT Opera Theatre. Its centerpiece was a stunning production of Puccini’s La bohème at the end of November, a major undertaking for any collegiate opera program, and one that represents a major step forward for opera at UNT. “Few schools have the resources to do a show as big as Bohème,” says Director of Opera Paula Homer. “We are fortunate to have such high-caliber singers to take on these demanding roles, an excellent orchestra, and wonderful facilities in which to rehearse and perform.”

Five of the six major roles were double-cast; the difficult tenor role of Rodolfo was triple-cast and the production prominently featured both graduate and undergraduate students. Among the standout were tenor Rick Novak, a post-graduate Artist Certificate student and recipient of the prestigious Shrader scholarship, who sang Rodolfo on opening night, and Dewey Rakoński, a freshman bass who performed the role of Colline.

UNT’s Bohème also featured the participation of the award-winning select choir from Woodrow Wilson Elementary School in Denton. Under the direction of Cecile Johnson, this group of talented fifth graders undertook the challenging children’s chorus parts with great zest and admirable discipline. The four sold-out performances attracted a great deal of publicity and provided an invaluable opportunity for the cast of aspiring opera singers.

February saw the establishment of a new feature of the UNT Opera program, the UNT Family Opera. For its inaugural production, Engelbert Humperdinck’s Hansel and Gretel was presented to 1,200 third graders from D.J.S.D., the Denton County Home School Association, and several private schools in Denton. These performances were followed by four performances open to the public. It was a smash hit for both kids and parents.

In April, UNT Opera Theatre collaborated with the UNT Department of Dance and Theatre Arts in a spectacular production of Robert Ward’s The Crucible. Based on the well-known play by Arthur Miller, the opera details the tragic events surrounding the Salem witch trials in 1692 and provides a fascinating and strongly compelling character study. The composer, who received the Pulitzer Prize in Music in 1962 for the opera, was present during production week and attended opening night.

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“He proved to be the perfect choice for our portrayal of John Proctor, a role which is widely regarded as one of the most difficult roles in the baritone repertoire, requiring a huge vocal range, great emotional maturity, and tremendous physical stamina. The set, designed by Department of Dance and Theatre Arts faculty member Michael Sullivan, featured moving and rotating set pieces that transformed the entire theatre into the actual courtroom of the witch trials. Another outstanding talent was student costume designer, Sean Tribble. Tribble and the stage director, Paula Homer, traveled to Salem, Mass. to do research for the production.

Expanding the UNT Opera season even further was the second summer opera workshop, a production of Mozart’s Così fan tutte. With simple production values, the focus was completely on the performers. In order to accommodate as many singers as possible, some roles were triple and quadruple cast.

Looking forward to this year’s season is the continuation of a season which will include major productions, plus the Family Opera and the summer opera workshop. But in addition to the regular season, a special collaboration is being undertaken with two conservatories in Italy to produce the first show of the season, Verdi’s La traviata.

A mixed cast of both Italian and American singers and conductors will present four performances in the Lyric Theatre of the Murchison Performing Arts Center and then travel to Italy to present another five performances in an authentic 18th-century opera house near Venice.

“The family opera is an enchanting story of fantastical proportions. The animals from a garden and furniture from a house come to life to teach a young child, and the audience, about emotion, responsibility, forgiveness and remembrance in Ravel’s L’enfant et les sortilèges.

Spring begins a season of Mozart masterpieces for UNT Opera. In April, Don Giovanni will be performed in a full production that presents the intriguing story of Don Juan, and the summer opera workshop will feature The Magic Flute.

Recent alumni are having successful careers: Donna Beth Miller (BM ’96) sang the lead role of Gorogetta in Puccini’s Madama Butterfly with Des Moines Metro Opera this past summer; Scott Scally (BM ’99) is singing with Houston Grand Opera; Bert Johnson (BM ’96) was recently accepted into the prestigious Chicago Lyric Opera Young Artists residency program; Mark McCrorey (BM ’90) also has been singing with Chicago Lyric’s program for the past four years; Elizabeth Krell (BM ’95) sang the soprano solo last spring in Mahler’s Symphony No. 2 with the Berlin Symphony Orchestra under the direction of Seiji Ozawa; Jesús García (BM ’99) and Latonia Moore have both won the National Metropolitan Opera Competition, Georg; a little further back there are such national and international stars as Frances Gifford, Patricia Ricette, and Emily Pfitz, all of whom are traveling from continent to continent in the pursuit of a fully blossoming career.
UNT Kicks Off CAPITAL CAMPAIGN

The University announced the public phase of its $150 million Capital Campaign at a spring gala. The College of Music has a goal of $25 million, with emphasis being placed on the endowment of scholarships. In addition, the Capital Campaign Committee hopes to raise funds for endowed professorships and chairs, a faculty enrichment endowment, and a concert organ for Winspear Hall.

Though generous gifts and large bequest pledges have made great progress toward reaching the College of Music’s goal, there is still a substantial need for support to ensure the strength and growth of our scholarship program in the next few years.

It is very gratifying to be a part of a world-class college of music where we have outstanding students, superior faculty and excellent facilities in which to share these talents with the community. Each time I sit in my office in Bain Hall I am reminded of the hard work and dedication that it takes to be a musician. You see, there are several practice rooms above me, and throughout the week I hear a jazz combo rehearsing “Green Dolphin Street,” a soprano perfecting an aria from La traviata, or a percussionist drilling the beat to “Salt Peanuts.” Each time I attend a concert I am humbled by the beautiful music created by our students. I am reminded daily about the importance of making a top-notch music education available to any student who is willing to strive for perfection.

Please help our students to achieve their dreams by giving to a scholarship. We appreciate your continued commitment and we thank you for your support.

Elida Tamez
Development Officer

New Endowed Scholarships
The Richard Dutillo Memorial Scholarship
The Marie-Madeleine Durufé Memorial Scholarship
The One O’Clock Lab Band/Spec’s Charitable Foundation Fund
The Fred and Patsy Patterson Music Scholarship
The Martin Malinar Composition Scholarship
The N. Patricia Yarbrough Music Scholarship
The Pinky Purinton Big Band Scholarship
The John Holt Memorial Scholarship
The Town of Addison Jazz Scholarship Fund

New Annual Scholarships
John and Marilyn Haynie Trumpet Scholarship
James Hogue Thompson Organ Scholarship Fund
Dean’s Camerata Scholarships (42 scholarships in 8 divisions)
The Malinar-Bruskow Orchestral Scholarship
The Yarbrough-Bragg Early Music Scholarship

Music Graduates Establish Endowment
John and Lindy Rydman, class of ’72, recently established a $900,000 endowment to provide funds for scholarships and annual operations of the One O’Clock Lab Band. “As music education majors at North Texas, Lindy and I were able to enjoy the Lab Band concerts throughout our time there,” says Rydman. “We’ve always admired the talent the Lab Band program draws and in our small way, we wanted to ensure the continuation of the talent and success of the program.”

The endowment, The One O’Clock Lab Band/Spec’s Charitable Foundation Fund, is named for Spec’s Charitable Foundation, created by the Rydman’s family business, Spec’s Wines, Spirits, and Finer Foods, based in Houston.
College Launches New Organization for Donors

The Dean’s Camerata, a new organization for friends and donors to the COM, was launched in January 2001. In music history, a Camerata was a society of musicals in Renaissance Italy with interests in poetry, philosophy and music. The Florentine Camerata played an important role in the rise of opera as a new genre and helped shape the future of Western art music.

The Dean’s Camerata is a society in the College of Music formed at the new millennium whose members include music lovers and philanthropists with a common goal—to further the rich musical tradition at UNT. “By joining the Dean’s Camerata, supporters are investing in the College of Music, its inception, 91 individuals and corporations have joined. Membership dues are being applied to areas in which funds are critically needed, most notably, student scholarships.

To join the Camerata, please contact the development office for the College of Music, Elida Tamez, at (940) 565-2243, or visit the Camerata web site at www.music.unt.edu/camerata to download a membership form.

Dean’s Camerata—New Members 2001

Virginia and Bill Utter
Ann and Edward Bekaysky
Marian and Merle Volding
Larry Walker
Ann and Roger Well
Katrina and P. K. Yoros
N. Patricia Yarborough
Philipp W. Young

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Donald R. Waples
Dana R. Waukes

Patsy and Fred Patterson

Mary Beverly and Mary V. Perry Trust
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Rose-Marie and Jack Rumbley

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Daley and Bob Rogers
Helen and Phil Schenck
James and Elizabeth Scott
 Judy and David Shrader
Mary and Gerald Smith
Zanita Sui-Fun Stanford

Contributions of $100+

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Joyce Hargis
William R. Harvey
John Havlas
Rob & Linda Holt
Linda & M. H. Houston
Robert E. Houston
M. H. Houston

By the end of 2001, the total amount contributed to the College of Music from Camerata membership fees was $104,340.

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A Long Road to Cleveland

From Hawaii to Ohio, Jeff Rathburn rises to the height of Principal Oboe in the Cleveland Orchestra

Twenty years after receiving a Bachelor’s of Music from UNT, College of Music alumnus Jeff Rathburn landed the Principal Oboe position with the prestigious Cleveland Orchestra this past spring. Like many hard-working musicians, Rathburn understands that success in the present requires acknowledging past mistakes and lessons—learning that UNT College of Music takes pride in instilling, know I can count on my years of professional experience, as well as my education, to help get the job done;” says Rathburn, referring to his recent appointment as Principal Oboe.

Rathburn comes from a musical family. His father received a DMA from the University of Iowa and taught piano at Abilene Christian University, West Virginia, and his mother, also a pianist, received her MM from Indiana University.

At ten years old, it became time for Rathburn to pick an instrument to study. “I finally chose the oboe because of its unique sound,” Rathburn said. By the time he reached high school, he knew he had the desire and drive to pursue a career as a professional musician.

When searching for the right college, Rathburn admits that he had his heart set on the Curtis Institute of Music, and UNT was not his first choice. But he soon discovered that UNT had a superb musical environment, a first-rate orchestra and wind ensemble, and a strong faculty.

Rathburn recalls the demanding educational atmosphere that became a strong early influence in his subsequent career experiences: “Mr. Brusilow ran the orchestra as if it were a major professional ensemble, and his stories and experiences being concertmaster in Philly were invaluable.”

Dr. Charles Vazeey proved to be another influential professor. “He was the type of teacher who could take certain elements from very different players and teachers and help you understand and utilize these techniques,” says Rathburn.

“I discovered that I had much to learn...and that the faculty and students were wonderful musicians,” says Rathburn.

In other words, I would never trade the things I learned and the experiences I had at UNT.”

Jeff Rathburn

In the spring of 1983, Rathburn began the transition from student to professional. His first audition, for an assistant principal position in the Cincinnati Symphony, proved fruitless, but just a few weeks later, he drove to Chicago to audition for the Honolulu Symphony and won the position of assistant principal.

The transition, however, was not as easy as he expected and after just one year, he was let go. “I learned the valuable lesson that one should always pay attention to your situation...always be prepared and give the appearance of utmost professionalism,” says Rathburn.

Rathburn left Hawaii for a summer at Tanglewood, and then returned to Abilene and lived with his parents while pursuing auditions. Within a few months, the Oakland Symphony offered him the position of principal oboe. But after a year and a half, the symphony declared bankruptcy, and Rathburn again began auditioning for new jobs.

In the following years, Rathburn took the knowledge gained from his first professional experiences and proceeded to win auditions with the San Francisco Symphony in 1986, the Atlanta Symphony in 1988, and finally, the Cleveland Orchestra in 1990.

“I always wanted to end up in the Cleveland Orchestra,” says Rathburn. “The work ethic, dedication, and level of teamwork seemed to be unique among arts organizations, and the community tradition of support...is unparalleled.”

His audition for Principal Oboe last January came with contradictory feelings: “In some ways,” says Rathburn, “the audition was my easiest and my hardest.” Rathburn lists his familiarity with orchestra colleagues and musical styles as factors that were in his favor, but also factors that played against him. “I knew that if someone came into the audition with an attractive novelty to their playing, that I would need to overtake that flaw or the cliched performance,” recalls Rathburn. “This is the one job I had always wanted the most.”

His successes did not come without disappointments, but Rathburn took those disappointments in stride. He knew that “while your playing might be appealing to the [audition] committee—it is the conductor’s ear you have to catch in the end.”
Kendra Boettcher (BM '96), student of Terri Sundberg, won a position with the Washington, DC “PersHING’S Own” Band.

Ivana Cohanjou (DMA ‘98) and Michael Widloph (DMA ‘99) were married and are both teaching at Mesa State College in Grand Junction, CO. Cohanjou’s e-mail is: ivanaecohanjou@yahoo.com.

Jeff Coffin (BM ‘98) won a Grammy for his performance on Outbound, a CD by Bela Fleck and the Fleck Tones.

Thomas Dell’Omo (BM ‘97, MM ‘00) has been appointed band director at the University of Montana for a one-year position.

Dave Dickey (BM ‘98), now living in Miami, FL, is the Chief Marketing Officer for Marcey Records and hosts a weekly radio show that can be heard on www.wdna.org.

Nikita Firenko (BM ‘98) has accepted a position as assistant professor of piano at Northeast State University of Louisiana in Natchitoches. Firenko has released two CDs on the Altarus label featuring music of Sergei Serovmysky (a leading Russian composer): Piano Sonata Cycle of 24 Preludes and Fugues and other piano music.

Wayne Foster (BM ‘99) performed on the Lay Family Organ at the Meyerson Symphony Center in Dallas on May 14.

Joseph Garcia (BM ‘99), recently won the 2001 Metropolitan Opera National Council Auditions at Lincoln Center. He shares the honor with many fellow voice alumni, including Emily Pulley and Mark McCory, who were recently featured in the North Texas.

Lora Gauthier-Dover (BM ‘98) won the Boston Coffin Vocal Award at the University of Colorado at Boulder.

Sarah Gill (MM ‘98, MM ‘99) has been appointed flute professor at Columbus State University in Columbus, GA.

Gaspar Hoyos (BM ‘94), Colombian flutist and Prizewinner at the 5th Jean-Pierre Rampal Competition in Paris, France in 1998, gave a recital and masterclass at UNT on Feb. 6. Principal flutist of the Orchestre Symphonique et Lyrique de Nancy in France and an alumnus of the UNT College of Music (BM August 1994 student of Mary Karen Claridy), his program included music from composers Leclair, Ganne, Barték, Capetel, and Prokofiev, spanning the musical periods Baroque, Late Romantic, and twentieth century. Hoyos returned to UNT for a performance the following February.

Joseph Hu (BM ‘97) performed with the Dallas Opera, in their production of Rigoletto and Madame Butterfly, during their 1999-2000 season.

Bert Johnson (BM ’99) graduated from the Manhattan School of Music in May 2001, with a MM in vocal performance. He sang the role of Holgrave in the world premiere of Scott Everett’s The House of the Seven Gables. Bert will sing the title role of Pasquale in Donizetti’s Don Pasquale at the Academy of the West summer program in Santa Barbara, CA, in summer 2001.

Hideko Kawamoto (BM ’92, MM ’95) was named Leonard Bernstein Young Composer at the SEAMUS national conference for the JSOINK Festival of New Music in early March. She presented compositions at the Society of Composers’ national conference in Syracuse, NY, which were broadcast on the internet (www.newmusicbox.org), and at the 10th Florida Electroacoustic Music Festival in Gainesville. In addition, she was a finalist at the 22nd Luigi Russolo International Composition Competition (Italy). She won mention in the formal aesthetic work category at the 27th Concours International de Musique d’Tart Sonore Electroacoustiques in Bourges, France, for her piece Night Eclipses from the Ear like a Butterfly. Currently she is chairperson of the Department of Music at Andrews Presbyterian College in Laurens, NC.

Todd Markey (BM ’97) has accepted a position teaching classical and jazz bass at Valdosta State University in Valdosta, GA.

Férouz Malan (MM ‘96, DMA ‘00) won first prize in the Los Angeles Lied Competition Budapest Division. Part of her recital includes an all-expense-paid tour to Europe with performances in London and Budapest at the Franz Liszt Museum. Malan performed at Carnegie Hall on Oct. 16.

Martha McCown (MM ‘99) will be performing in Little Red Riding Hood with the Wildwood Park for the Performing Arts in Arkansas for elementary public school children.

Doug Morgan (BM ‘96) won the baritone Schumann prize in the Aizen of Arizona.


Antonio Orta (BM ’97) won the lead alto saxophone chair in the U.S. Army Blues Band.

Ben Owens (BM ‘97), tenor, guitarist, and composer, has just released his first CD of his own Christian compositions on the Bachman Records label.

James Parsons (PhD ’92) was awarded tenure and promotion to associate professor at Southwest Missouri State University. He is currently editing and contributing two essays to The Cambridge Companion to the Lind (Cambridge University Press, 2002).

John Rutland (MM ‘95) has accepted the position of assistant professor of violin and viola and symphony conductor at Central Missouri State University, where he has been teaching for the last year.

Michael Schneider (BM ’99) is pursuing the MM in piano performance at Cleveland Institute of Music. Michael has received a $2000 grant from the Stewart Graduate Grant Competition. Michael won the $5,000 Second Prize in the San Antonio International Piano Competition and also won the $1,000 Audience Choice Award.

Scott Sculli (‘99) just completed his second year in the Houston Grand Opera Apprentice Program. Scott sang the role of Caio in Verdi’s Otello with the Palm Beach Opera in spring 2001 and sang the role of the royal herald in the Houston main stage production of Don Carlos. Scott will be in Aspen, CO for the summer of 2001 where he will sing Chevalier in Poulenc’s Dialogues of the Carmelites with James Conlon, conductor of the Paris Opera.

Barrett Seals (MM ’99) won the oboe auditions for the U.S. Coast Guard Band in Washington, DC.

Edward Stephen (BM ’99) received his MM from New England Conservatory in May 2001. While in Boston he performed with the Boston Symphony Orchestra, the Rhode Island Philharmonic, and the Boston Philharmonic Orchestra. Stephen spent two summers as a fellow at the Tanglewood Music Center performing with the TMC Festival Orchestra and the Boston Symphony, and recently won the Principal Timpani position with the Fort Worth Symphony Orchestra.

Sandira Tennessen (MM ’97) won a flute position with the Air Force Band of the Rockies.

Pavel Wlosok (BM ‘99, MM ‘00) has accepted a position teaching improvisation, private studio, and conducting at the University of North Texas for the 2001-2002 school year.

Tina Yow (BM ‘99) was selected to sing at the Music Center performing with the TMC Apprentice Orchestra and the Boston Philharmonic and the Boston Symphony Orchestra.

Natalie Beydl (MM ’00) won Third Place in the National Flute Association Piccolo Contest and won the flute audition for the U.S. Army Band in Washington, DC.

Amy Cibor (BM ‘98) played flute and piccolo at Fair Park for Phantom of the Broadway Orchestra.

Jay Garrett (BM ‘98) was featured with violinist Terry Gibbs at the One O’Clock Jazz Band performance at PASIC. Gibbs was inducted into the Percussive Arts Society Hall of Fame and insisted on playing a tune with Garrett as the final number.

Jessie Hinkle (BM ‘00) has just completed her first year at the Manhattan School of Music where she is pursuing a master’s in performance. She sang the title role of Lucretia in Benjamin Britten’s The Rape of Lucretia. She received a $1,500 summer scholarship award for 2001 at the Music Academy of the West, from the Mt. Phi Epsilon Foundation. Jessie was accepted into the prestigious Glimmerglass Summer Opera Program in upstate New York for the summer of 2001.

Holly Holm (MM ’00) has just won a position as bassoonist with the U.S. Army Field Band.
Early this year, Kris Carter walked away with daytime television's highest honor for musical composition. What's next for this College of Music alumnus?

Story by Peggy Heinzel-Wolfe

An NT alumnus snagged top music honors at the 28th annual Daytime Emmy Awards in Los Angeles May 18 for his work on Batman Beyond.

Kristopher Carter, 29, received the award for Outstanding Music Direction and Composition. This was his second consecutive Emmy nomination for his work on the animated series that airs on the Warner Brothers network.

Carter created the main title theme for the series and wrote the underscore. “The underscore is the music that supports the drama,” Carter says. “In a scary moment, for example, the underscore can enhance the feeling of fear for the audience.”

He shared the award with his music writing team, which includes another NT alumnus, Michael McCuistion (BM ’87), Lolita Ritmanis and Shirley Walker. “The turnaround time required by the production is so fast,” Carter says, “there’s no way one person can keep up with the schedule. We each do about a quarter of the episodes.”

But it was Carter’s theme that landed the Batman Beyond contract for the team. “At first, the producers questioned our suitability [for the project],” Carter says. The “Walker team,” as they have affectionately dubbed themselves, had a reputation in the film industry for large symphonic scores.

After an initial meeting with the producers, Shirley Walker explained to the rest of the team that they had to demonstrate their ability to work in a different direction. The producers were looking for a techno-rock sound, along the lines of groups like Nine Inch Nails and heavy, disco-metal artist Rob Zombie.

So they each produced bits of music for a demo that showed their versatility. The producers liked the work, so much so that they picked Carter’s piece for the main theme. The team’s classical training took the raw, techno-rock sound a completely new direction. The music ended up being heavier than anything else on television, according to Carter.

Warner Brothers has finished production of Batman Beyond, which airs 3 p.m. weekdays on Channel 33. The show is most popular among people in their late teens and early 20s, according to Carter. “For most series like this one,” he says, “the production companies make a large order of 64 to 84 episodes. For two to three years, we’re composing as it is produced.”

Carter, a native of San Angelo, graduated with a bachelor’s of music in composition from UNI in 1993. He completed the program in just 3 1/2 years.

Carter’s fast-track achievements come from a focus he developed while he was in school. “I wasn’t quite sure what I would do at first,” he says. “I knew I wanted to do something in music. But somewhere in my sophomore year, I learned the [composition] craft and it opened my eyes. I liked what it did both spiritually and emotionally.”

Carter also realized that being a film composer was probably the best way to make a living at writing music. He began building his portfolio right away.

“I went over to the radio, television and film department and told them I was interested in scoring student productions,” he says. By the end of his time at NT, he had a demo reel of four short movies and two commercials produced by RTVF students. He also convinced fellow students in the orchestra to record some of his film music.

He took his demo to California to play for Shirley Walker, who had a reputation for nurturing young talent. “Tian Walker, my [orchestra] standmate, was her son,” Carter says. But Carter insists that he didn’t get a break because he knew Shirley Walker’s son. “I had already done the work preparing a demo,” he says. “But she took the time to listen to it, and I’m sure she heard hundreds of demos every year.” After graduation, Carter was invited to apprentice with Shirley Walker in Los Angeles.

Carter also credits the variety of experiences at UNI for his success. “I owe so much,” he says. “If I wanted to hear steel drums, jazz, gangulin, it was all there. And it was all done so well... so much inspired me.”

The Warner Brothers network continues to engage the Walker team for upcoming projects. Carter provided the score for a feature-length video of Batman Beyond that was released in time for the holidays last year. They will also provide the theme and underscore for two new animated series, Zeja Project and The Justice League.

With all the time spent on those commissions, Carter hasn’t found time recently to compose music just for himself.

But that doesn’t necessarily bring regrets. “When [I’ve encountered criticism as a professional for being] a film composer,” Carter says, “I remind people that J. S. Bach was a commercial composer for his day. It’s just that his media, his employer, was the church.”

“In the realm of film music,” Carter says, “it’s never judged as too atonal or too romantic. And there’s the instant gratification of having your work performed by an orchestra.

Lindsey Johnson (MM ’00) has been appointed to the woodwind faculty at Nicholls State University.

Stephen Jones (MM ’00) was recently appointed to a saxophone teaching position at Texas Christian University.

Kelly Kazak (MM ’00) has been appointed piano professor at Ouachita Baptist University in Arkadelphia, AR.

Juwan Lee (MM ’99), now a DMA vocal performance student of Lauren Miller, was a finalist in the Maccammon Competition in Fort Worth.

Eleanie Lillios (DMA ’00) has accepted a position as assistant professor of composition at Young Green State University in Ohio.

Emily Newton (BM ’01) is the recipient of an A.J. Fletcher Opera Institute fellowship, which includes full tuition and a generous stipend to pursue a master’s at North Carolina School of the Arts.

James Popejoy (DMA ’00) has been appointed director of bands at the University of North Dakota and serves as music director and conductor of the Greater Grand Forks Youth Symphony. He remains active as a classical and jazz percussionist.

Joseph T. Spaniola (DMA ’99), staff composer/arranger for the U.S. Air Force Band of the Rockies, premiered two pieces in March, 2001: Escapade, for wind ensemble, at the American Band Masters Association Convention in Las Vegas, NV and Rendezvous with a Dream, for bass clarinet and piano, at the College Music Society Rocky Mountain Chapter Conference in Denver, CO.

Rob Wilkerson (MM ’00) is teaching saxophone at the University of Wisconsin, Whitewater.

I can be putting the finishing touches on a piece in the wee hours of the morning — due to the schedule, not procrastination — and then a messenger picks it up, an army of copyists are waiting to take out the parts, and by 10 a.m. the next morning, it’s being played!”

Carter doesn’t consider the Emmy to be the crowning achievement of his fast-moving career. “The ultimate goal would be to write for big, feature films,” he says. “The industry’s attention is definitely there.”

Carter has simple advice for students looking for similar success. “You’ve got to create your own path,” he says. “And you are going to start at the bottom.” “I started at the bottom,” he says. “I got my portfolio together in college. And I diversified. I had lots of jobs in the industry — I know how to use computers, synthesizers, sampling and software. That established a presence.”

And while Carter’s classical training and reputation for writing good music certainly helps, he insists the industry runs like any other. “It is dependent on one’s relationships with people,” he says. “Not good luck, but the good fortune you make.”
Scholarship Funds Hurt By Economy

Many deserving music students may have lost future scholarship opportunities, collateral damage of September 11 coming at a time of an already weakening economy. Our Charn fund, as reported by the UNT Foundation, has a remaining balance of less than $280,000. Some background...

About six years ago the state legislature plunged our scholarship program into crisis by increasing the minimum requirement from $200 to $1000 for a scholarship to qualify a non-resident student for a waiver lowering tuition to the economical in-state rates. Suddenly we had to secure five times as much funding to maintain support levels for all our scholarship recipients. Then a successful Thai businesswoman, Charn Usowachote, in gratitude for her memorable experience as a business student with warm memories of the musical environment here, gave the College of Music $1 million. His gift solved the tuition waiver crisis, but because of that the gift could not be endowed, left intact to yield yearly earnings. Instead, we have spent an average of $175,000 a year, reaching a peak of $320,000 in 1999, to maintain a vigorous scholarship program benefiting approximately 500 outstanding students. Altogether, the Charn gift has provided a total of over $1 million in scholarships. And each year, those tuition reduction waivers provide another $1 million or more in cost reduction to music students.

This year, $50,000 in scholarships came from new gifts and endowments raised last year. This enabled us to set a goal of reducing Charn fund use this year to under $200,000. This still means, unfortunately, that next year the Charn fund, nearly depleted, will yield $100,000 less for scholarship use as it finally extinguishes. To compound matters, in this difficult economic time, our other scholarship endowments have lost a collective total of about $55,000 in funds available for scholarship awards next year.

Our students now face the prospect of $150,000 less in scholarship support next year. To meet this challenge and continue to maintain essential levels of support, our best hope is the newly formed Dean's Camerata. In becoming a member of the Camerata, your gift of a $1,000 scholarship will join many others helping continue Charn's legacy of vital support for our talented student musicians.

— Thomas Clark

Counterpoint

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Fall 2001

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A Cold Afternoon, 1963, Denton.

Do you remember?

This photo, taken in front of Denton's Dairy Queen on the last day of student teaching, was sent in by Apolonio Lopez. The order of the students, and even the identity of some of the individuals, was not clear from the accompanying letter. Here are the names as they were given: Tim Hurst; David Irving, professor of jazz music at Del Mar College; Apolonio Lopez, Band Director, Riviera High School; and Eddie Green.

If you can help solve this mystery, please call (940) 565-2930 or e-mail: alumninews@music.unt.edu

We welcome any photos or information for the archives section (see next page for mailing information).

We hope you like the format of our alumni magazine.

Counterpoint will be published twice a year, so look for us in your mailbox again this spring.

From the Archives

News about YOU

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

Please mail to: University of North Texas, College of Music, Attn: Newsletter, P.O. Box 311367, Denton, TX 76203-1367 or email: alumninew@music.unt.edu

Name
Address
City/State/Zip
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Title/Position
Degree & Year Graduated/Attended

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For further information, please contact Elida Tamez, College of Music Development Officer, at 940-565-2243
The technique of combining two or more melodic lines in such a way that they establish a harmonic relationship while retaining their individuality.