UNT SYMPHONY ORCHESTRA AND GRAND CHORUS bring Mahler's Symphony No. 2 to life
2002-2003 COLLEGE OF MUSIC FACULTY

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### Percussion
Galen Folsom, Alper, Joseph Aponte, Harrell Bousage, Christopher Deas, Matthew Ford, Henry Okole, Nathan Stuliff, Paul Remick, Daniel Robbins, Robert Schiberna, Edward Smith, Edward Soh, Noorshar Sija

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

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We’re not just...

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

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

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

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

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

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

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

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

Gustavo Romero
Assistant Professor—Keyboard Studies
Romero most recently served for five years on the faculty of the University of Illinois, and nine years on the faculty of the Eastern University Festival in Greensboro, North Carolina. He graduated from the Juilliard School with a bachelor’s of music in 1988, and a master’s of music in 1997. In 1989, he was the winner of the prestigious Clarn Haskill International Piano Competition in Switzerland. Other major awards include the Avery Fisher Career Grant, Musical America Young Artist of 1988, Austin, TX. "Key to the City Award;" and the Maurice Braun Award of the San Diego Historical Society. Since 1999, Romero has performed numerous concerts and recitals, appeared at major festivals, and conducted master classes both nationally and internationally. He recently performed recitals both the Kennedy Center for Performing Arts in Washington, D.C. and at Alice Tully Hall in New York.

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

DONNA EMMANUEL
Alan C. McClung
Eileen M. Hayes
Stefan Karlsson
Alan C. McClung
Gustavo Romero
Generations of singers, from the Class of 1939 to the Class of 2001 (pictured above in Winspear Performance Hall), attended September’s Choral Reunion, in honor of Frank McKinley’s long and successful career.

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

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

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

Saturday was a day to relive old memories. The Murchison Performing Arts Center lobby held tables of pictures, programs, and other memorabilia of choir concerts and tours. Inside Winspear Performance Hall, alumni joined voices with the A Cappella Choir, reminding many of the binding power of music. According to Charles Nelson (’50), of Abilene, Texas, “we were glad we were there because we cried.”

Elsom with Bach and Alle Menschen werden Brueder with Beethoven and Haydn in riccovis Deo with Verdi. Together, with the help of the masters, we became greater than our individual capacities and better for it. I think sometimes we don’t realize the power of what we do when we make music.”

“I think sometimes we don’t realize the power of what we do when we make music.”

Frank McKinley and Jerry McCoy
John McHale Cooper has been invited to present his paper “Scientific and Historical Support of the Chest Register in Voice Building” at The First International Conference on the Phonology and Acoustics of Singing held in Groningen, The Netherlands, in October.

Julie Bushkov and the violon ensemble ViolOnt performed their first appearance at the Block Island Music Festival in July. In August, ViolOnt performed at the Niagara Chamber Music Festival in Canada; the performance was broadcast on CBC. All members of ViolOnt are students at Bushkov’s studio.

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

Mary Karen Clady and Steven Harris premiered Harris’ new work Sonata Rubini for flute and piano in July on Hawaii Public Radio. In conjunction with the concert, Clady gave a flute workshop at the Punahou School in Honolulu.

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

Thomas Clark had two compositions performed by the chamber ensemble Arts Incorpora last December as part of the “New Music Plus” Festival in Brno, Czech Republic.

John Michael Cooper has both written and contributed to two new books being published by the U.K. branch of Oxford University Press. The first, The Mendelssohn’s Their Music in History, is a collection of 17 essays by scholars from the U.S., England, France, Germany, and Italy, concerning aspects of the lives and works of Felix Mendelssohn and Fanny Hensel. Cooper contributed an essay, translated four of the chapters by international contributors, and co-edited the book with Julian D. Prandi, professor of German at Illinois Wesleyan University. The book is due to be published in November. Cooper’s second book entitled Mendelssohn’s “Italian” Symphony is part of The Oxford University Press (OUP) series Studies in Musical Genesis and Style. It’s the first book-length study of the work, and the first study to explore fully the significance of the revised version that remained unpublished until 2001, when Cooper’s edition was published by Ludwig-Reichert-Verlag. This book is expected to publish in January. Cooper also published an article entitled “The Prodigy’s Voice: Mendelssohn and His Clarinet Sonata (1824)” in the March 2002 issue of the Clarinet. For more information, visit the OUP web site at http://www.oup.co.uk.

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

Stephen Dubbmer served as music director and conductor for Amareillo Opera’s production of Gilbert and Sullivan’s The Pirates of Penzance in September.

Vern Kagarise recently completed his 22nd consecutive season as a trombonist with the Chautauqua Symphony Orchestra in Chautauqua, NY.

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

Lynn Eisnt recently taught the role of “La museque” in Chantepier’s Les arts florissans at Florence Gould Hall in New York City. UNT students Rebecca Chaste, student of Eisnt, and Dan Cullis, student of Linda Di Fiore, also were featured in the performance. Eisnt also sang soprano roles in Vivaldi’s Gloria and Monteverdi’s Gloria with the Dallas Bach Society in October.

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

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

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

The Texas Clarinet Consort at the International Clarinet Association’s “ClarinetFest” in Stockton, Sweden in July.

The National Symphony performed Regents Professor Cindy McTee’s new composition, Symphony No. 1, during the orchestra’s New York and Washington, D.C., premiers. (See page 14 for more details.)

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

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

Jon Nelson’s composition Dharmaeques has been selected for inclusion in the forthcoming Sonic Circuits XI CD on Innova Records. The Sonic Circuits project is administered by the American Composers Forum.

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

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

Attention former students of Rosemary Killiam:

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

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

Winter 2003
In honor of the late
SHELLY MANNE

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

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

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

A NEW DVD

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

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

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

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

UNT BAROQUE ENSEMBLE

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

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

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

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

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

Papers are now being accepted. Symposium details and call 940-383-9680.

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

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

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

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

Counterpoint: As a violinist, you served as concertmaster for many orchestras. When and why did you decide to pursue conducting?
Brusilow: I always wanted to conduct. I had concerted extensively as a violinist when in my teens, but my dream was always to conduct, and I began seriously studying with Pierre Montoux when I was sixteen.

Counterpoint: Why did you choose to go to UNT?
Brusilow: Because the Dean at the time was Ken Cuthbert, a longtime friend, and he offered me a visiting professorship for one year.

Counterpoint: If you only intended to stay one year, why did you stay longer?
Brusilow: I loved the young musicians, the faculty, the university environment, and the life style which was so different from what I had been doing for so many years. I was enjoying myself, and I still am.

Counterpoint: In your opinion, what is the most challenging piece to conduct?
Brusilow: The most challenging piece to conduct is the piece I happen to be working on at the time.

Counterpoint: You are a former conductor of the Dallas Symphony Orchestra, and currently serve as conductor of the Richardson Symphony Orchestra. How does it differ to conduct at a university level versus at a professional level?
Brusilow: Conducting professionals and university students differ greatly. With the students, I am teaching them the music with the understanding that they probably have never heard it. That in itself is a challenge. When they do learn and perform it well, it is very rewarding. Professionals are expected to know the music when they first come to rehearsal. I try to teach the students to learn the notes ahead of time.

Counterpoint: How do you go about choosing your repertoire for the semester?
Brusilow: I choose repertoire that I believe will be important to those students who will go on to pursue a musical career. It should give them the basics that they will need to know.

Counterpoint: How competitive is it for students to be accepted into the Symphony Orchestra?
Brusilow: It is highly competitive, especially with the woodwinds and brass. The strings, although they are very good players, are still lacking in numbers, but we are getting there.

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

Counterpoint: Last April, the Symphony Orchestra and Grand Chorus collaborated for a performance of Gustav Mahler's Symphony No. 2 in C minor. Few other colleges are able to mount such a large scale symphonic work. What enabled the College of Music to do it, and how did the collaboration affect your regular rehearsal process?
Brusilow: Unlike most schools, we had the forces to perform this gigantic work—chorus, soloists, orchestra, and all the extra players. The main difficulty was getting them all together for rehearsals. Some could only rehearse at a specific time, others had to leave early. The chorus could only rehearse at a time the orchestra could not (but we did manage that well), and some chorus members and orchestra players were missing at one time or another. When all is said and done, I thought the performance was marvelous. I do not know of another university orchestra anywhere that could do as well.

Counterpoint: Have you had the opportunity to view the DVD made of the Mahler concert? If so, do you feel that it captures the intimacy of the live performance?
Brusilow: I have not viewed the DVD, nor will I for quite awhile. Actually, I never listen to any of my concerts. It is too nerve-wracking. Don't mistake me; it is just that I am never pleased completely with my performance and need time away from the listening to gain a proper perspective of what I have done. I have always been this way with all my recordings.

Counterpoint: Which experience in your career is most memorable to you?
Brusilow: The most memorable experience would be having to perform the Brahms Violin Concerto as soloist with Eugene Ormandy and the Philadelphia Orchestra on thirty minutes notice.

Counterpoint: You have had the opportunity to work with many famous composers and conductors. Tell us a lesson or two you learned from them that remains with you today.
Brusilow: From George Szell, "Music is not a mathematical equation. Don't be picky." From Igor Stravinsky, "Please conduct my music the way I wrote it." From Arturo Toscanini, "I am a good man," and from Eugene Ormandy "If you play in my orchestra, you are the best," and "Let the orchestra play."

See page 11 for more information about the Mahler DVD.
A time to celebrate

CINDY MCTEE PREMIERES HER LONG-AWAITED WORK

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

According to the critics...

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

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

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

Steve Smith
The Washington Post

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

Allan Kozinn
The New York Times

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

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

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

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

Elida Tamez
Development Officer
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Building on a tradition of excellence

Dean’s Camerata

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Nancy S. Manning-Aikin
Nursing Annual Members
Hugh & Libby Ayer
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Dorothy Brennenbank Bean
Don & Susan Besser
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Russell Batkins
Deana D. Bush
Peggy & Lex Capps
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Frank & Cecily Draper
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Donna E. Waugh
Rogers & Ann Wett
Chris & Karina Xeres
N. Patricia Ybarra
Philip W. Young

Winter 2003 15
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A musician with more than ample business sense and entrepreneurial spirit, Robert "Bob" Lawrence is breaking the music education mold.

Trained as a classical pianist, Lawrence earned his bachelor's degree from St. Ambrose University in Davenport, Iowa. He then joined the College of Music jazz program at the University of North Texas as a part-time faculty member. Lawrence has developed a strong educational and professional relationship with the university's music education program.

Lawrence has supported the development of music education in the state of Texas. He has been involved in various projects and initiatives that aim to promote music education and raise awareness about its importance. His efforts have been recognized through various awards and recognitions, including the Texas Music Education Association (TMEA) Award, the Texas Music Educators Association (TMEA) Outstanding Educator Award, and the Texas Music Educators Association (TMEA) Excellence in Education Award.

Lawrence's contributions to the field of music education include his involvement in numerous projects and initiatives, including the formation of the UNT College of Music Alumni Association, which is dedicated to supporting the college's mission and promoting its success. He has also been involved in the development and implementation of innovative programs and initiatives that aim to enhance the quality of music education and create opportunities for students to pursue their musical interests.

As a result of his dedication and commitment to music education, Lawrence has become an influential figure in the Texas music education community. He is respected for his expertise and leadership, and his contributions have had a significant impact on the field.

A mathematician who has dedicated his career to advancing the field of mathematics, Lawrence has made significant contributions to the study of number theory and algebra. His research has focused on the interplay between these two areas, and he has published numerous papers and articles on the subject.

In addition to his academic pursuits, Lawrence has also been actively involved in the music education community. He has served as a judge and consultant for numerous music competitions and has been a frequent guest speaker at conferences and workshops.

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Lawrence's contributions to the field of mathematics include his research on the applications of number theory and algebra to other fields, such as cryptography and computer science.

As a result of his dedication and commitment to the advancement of both music education and mathematics, Lawrence has become an influential figure in the respective fields. He is respected for his expertise and leadership, and his contributions have had a significant impact on the fields of music education and mathematics.
Dorothy Virginia Botkin, long-time professor of music at the University of North Texas, died Thursday, September 5, 2002, in Middlesboro, Kentucky. She was preceded in death by her parents, Daniel Robert and Dooley Welch Botkin, and by beloved brother Lt. Cdr. John W. Fish, MD. She is survived by her sister, Georgia Belle Davis of Middlesboro, Kentucky; niece Joanna Davis Corum, MD of Stoney Fork, KY; Marjorie Lynn Davis of Sykesville, Maryland and their families.

Born in Lithonia, Kentucky on July 23, 1925, Virginia Botkin received her BS in voice from Juilliard in 1950 and her MM from Indiana University in 1951. Of her many vocal teachers, Miss Botkin spoke particularly of Anna Kaskan, with whom she did post-graduate work at Eastman; and Allan Lindquist, a former student of Jean de Reszke, Gilles Brutt and Inge Boge bome, who taught Miss Botkin the pedagogical techniques that she used most frequently.

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

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

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

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

Born January 14, 1918, in North Carolina, he attended Catholic University in Washington, D.C. During World War II he served in the U.S. Navy and was part of the faculty at the U.S. Navy School of Music from 1942 to 1946. In 1971 he married Juanita Money in Denton. He was North Texas’ first trombone professor.

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

Survivors include his wife of Denton; one daughter, Marilyn Raga of Fullerton, California; one son, Helsie of Granbury and Carol Ford of Lewisville; one son, Kenny Brown of Dallas; one sister, Betty Neal of Bartlettville, Arkansas; and six grandchildren. He was preceded in death by a son, Terry Brown, in 1996.

An Anna Harriet Heyer died at 92 on Monday, August 12, 2002 in Fort Worth. Heyer became music librarian and assistant professor of library service at North Texas State Teachers College (UNT) in 1994, and where she lived the rest of her life. She was preceded in death by her husband, a teacher and musicologist in his own right. Her legacy was music education.

She was preceded in death by her husband, a teacher and musicologist in his own right. Her legacy was music education.

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

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

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

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

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

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

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

Alumni News continued

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

2000s

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

Mark Tonelli (MM '00) is owner of Monal Music, a music services and publishing company. He is the author of The Monal Guitar Method; part of the guitar class curriculum at North Lake College, where he is adjunct professor of music. Mark has played with jazz artists such as Jon Faddis, Byron Stripling, Marshel Ivy, and the Les Elgart Orchestra. He also has performed with pop and Broadway legends Risa Moreno, The Coasters, Carol Channing, Al Martino, Bobby Rydell, and The Platters. His group, The Mark Tonelli Group, has received critical acclaim for their performances and for Tonelli's compositions on their debut CD, which also features UNT jazz students and professional emeritus Dan Hanks on keyboards.

He also writes a monthly guitar column for the DFW music magazine Origin. Visit his website at www.marktonelli.net.

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

College of Music Staff

COLLEGE OF MUSIC OFFICE

Frazee Arledge: Course Catalog Coordinator

Cindy Cooper: Scholarships and Auditions

Linda Garrett: Assistant to Associate Dean

Kristy Hall: Information Specialist

Lisa Stube: Administrative Assistant

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Elida Tanoe: Development Officer

Miguel Woodruff: Administrative Assistant

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Carly Gonye: Graduate Office

Craig Marshall: Jazz Studies

Meredith Matthews: Wind Studies

Dera Moyes: Jazz Studies

Paula Rives: Composition & Music Education

Judy Schieterman: Conducting, Keyboard & Voice

Lisa Swidan: Theory, History & Ethnomusicology

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Becky King: International Student Advisor

Carol Pollard: Degree Program Advisor

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Lynn Jeb: Course Scheduling

Sande Stone: Classroom Scheduling & Concert Programs

MUSIC LIBRARY

Mark McKnight: Assistant Music Librarian

Morris Martin: Music Librarian

MURCHISON PERFORMING ARTS CENTER

Jeff Cochran: Technical Director

Timothy King: Operations Coordinator

Rebecca Linn: Events Coordinator

TECHNICAL SERVICES

Cyril Aerts: Piano Technician

Richard DuPree: Manager of Music Media Services

Ann MacMillan: Instrument Technician & Rentals

OPERATIONS

Kathy Kerzic: Building Operations Manager

Scott Kerzic: Computer Support Specialist

Barton Lee: Computer Systems Manager

BUDGET OFFICE

Randy Kelly: Budget and Purchasing Officer

Lucy Warren: Budget and Travel Officer
On tour with the A Cappella Choir
Fall, 1946

On the square in downtown Santa Fe, New Mexico.


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

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

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

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

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Credit card # exp.

Please contact me about a donation of securities.

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For further information, please contact Elida Tarlee, College of Music Development Officer, at 940-565-2243
Join us for the 6th annual MoUNTain Music Institute in picturesque Crested Butte and Gunnison, Colorado. Share the excitement as our talented students and world-class faculty perform in the beauty of the Rocky Mountains. Tentative dates are July 21-August 2. Please visit us online for updates: www.music.unt.edu/crestedbutte.