Counterpoint
Music from North Texas

Premieres at the College

Around the World

A New Organ for the Murchison

One O’Clock Jazz Band

One O’Clock in Thailand

UNIVERSITY OF NORTH TEXAS
A Year of Premieres

Spring 2004 saw the world premiere of Hans Schaeuble's "lost" opera, Dorian Gray, featuring tenor Brian Nedvin in the title role, and using an edition created under the supervision of UNT Music Theory professor Timothy Jackson.

Cindy McTee's work, Einstein's Dream, written on commission from the Dallas Symphony Orchestra, and scored for strings, percussion, and computer music, was premiered in 2005 in the Meyerson Symphony Center to extensive local coverage & critical praise.

John and Marilyn Haynie Donate Faculty Photo Wall

Professor Emeritus John Haynie has generously initiated the creation of a photo display of all of the College of Music faculty members. John took all of the photos and then he and his wife Marilyn had them printed and donated all 85 photos to the College of Music. During the past year, the photos have been attractively mounted and hung in the lower level Music Commons area in the main music building. When you come back for a visit, be sure to stop by the Commons and enjoy John's handwork (and look for your favorite prof)! Thanks so much, John and Marilyn!!

Send us your information and photos for the next issue of Counterpoint.

UNT College of Music
ATTN: Counterpoint
PO Box 311367
Denton, TX 76203

or email us at alumninews@music.unt.edu

Be sure to include your full name, degree, and year of graduation in the subject line.

Send us your current address by signing up online at www.music.unt.edu/musiclist

TABLE OF CONTENTS

4 A Message from the New Associate Dean of Academic Affairs
6 Faculty Comings & Goings
8 Around the World
12 College of Music News
22 Pledge for New Organ for the Murchison
24 Graeme Jenkins and G. F. Handel
26 MoUNTaIn Music Institute
27 Alumni in the Spotlight
29 Alumni News
33 In Memoriam: Alumni & Faculty
37 A Message from Alumni & Faculty
42 From the Archives

Counterpoint is an annual retrospective publication of the College of Music at the University of North Texas.

Editor:
Patricia A. Nordstrom

Design & Layout:
Kristy Marshall

Contributing Writers:
Kelley Reese
Lenora McCroskey

Editorial Assistance: Elida Tamez

Linda Strube

College of Music main office: (940) 565-2791
Visit us online: www.music.unt.edu
A Message from Associate Dean
Dr. Warren Henry

We welcome this message from Dr. Warren Henry, who is the new Associate Dean for Academic Affairs in the College of Music. Dr. Henry received his Bachelor's and Master's degrees in Music Education from the Crane School of Music (Potsdam, NY) and his Ph.D. in Music Education from Michigan State University. Before joining the faculty at the University of North Texas in 1995, Dr. Henry worked in the New York State public school system for ten years. Prior to this appointment, Dr. Henry served as Chair of Music Education for seven years.

As I write this column from my office, looking out onto Avenue C, I am struck by the number of university students (and faculty!) clanging their cell phones, Blackberrys and iPods. It is perhaps symbolic of the inevitable change and how we choose to adapt to changing conditions. When I joined the Division of Music Education ten years ago, I had not even used email, and “please turn off all cell phones and pagers” was not part of the concert hall tradition! How remarkable: that in less than a decade, these technologies have seamlessly eased their way into our daily lives, permanently changing the manner in which we interact and communicate. Indeed, change is inevitable.

In the 2001 issue of Counterpoint, Dean James Scott acknowledged the rapidly changing field of music and the necessity of upholding our core values in the midst of these changes. To borrow an idea from Jim Collins’ book Good to Great, core values are necessary to achieve and sustain “greatness.” In this best-selling book, Collins researched why some companies made the leap to “great” status, while others did not. Although this reference from the business world may seem far removed from the context of a music school, his findings serve as an interesting framework from which to explain why our College of Music continues its tradition of excellence.

The many accomplishments of our faculty and students presented in this issue and past issues of Counterpoint highlight one of Collins’ primary themes: It is not the people who make the difference, but the right people who make the right difference. Of the utmost importance to our sustained success are our faculty members who create the conditions in which our students learn and whose actions as teachers, scholars and performing artists have perhaps the most significant impact on our students’ education. This remarkable group of teachers and the collective efforts and achievements of past generations of College of Music faculty are clear evidence of why we have sustained our “greatness.” Indeed, they are and have been the right people.

When the new academic year begins, we will be pleased to welcome two additional “right” faculty to the College of Music, Dr. Andrew May (Composition) and Dr. Donald Taylor (Music Education). With these new appointments also come more than 220 new freshman musicians whose energies and raw talent annually are bringing an exciting new dimension to the College of Music. I look forward to my second year as Associate Dean of Academic Affairs and want to acknowledge our gifted faculty, extraordinary staff, alumni and College of Music friends for their ongoing commitment to keep us “great.”

Please enjoy this issue of Counterpoint, which is both a sample of the past and a teaser for the many artistic and scholarly events to come. Join us anytime!

As a final thought, you might want to know that this new generation of students believes email is for “old people.” Indeed, change is inevitable....
**NEW FACES**

**RICHARD CROFT**

**Professor of Music Vocal Division**

American tenor Richard Croft joined the College of Music faculty in the fall of 2004. Internationally renowned for his performances with leading opera companies and orchestras around the world, including the Metropolitan Opera, Opéra National de Paris, Glyndebourne Festival, Santa Fe Opera, Boston Symphony Orchestra, and New York Philharmonic, Croft’s clarion voice, supple musicianship and commanding stage presence allow him to pursue a wide breadth of repertoire from Handel and Mozart to the music of today’s composers.

In Paris, Berlin and Zurich, and across the United States and Europe, in both operatic and concert engagements, Richard Croft has won critical praise for his performances in title roles in works ranging from Rameau to Scarlatti to Handel to Mozart to Debussy. In the past recent seasons, Croft has sung Tarquins in a new production of Rameau’s Les indésirables with the Opéra National de Paris, Ferrando in Così fan tutte with Berlin Staatsoper and Dal- las Opera, Jupiter in a new production of Semele with the Théâtre des Champs-Élysées, Almaviva in Il barbiere di Siviglia with Houston Grand Opera, Abaris at Zurich in Rameau’s Les Boréades, Pelléas in a new production of Debussy’s Pelléas et Mélisande at Deutsche Oper Berlin, and Don Ottavio in Don Giovanni with Dallas Opera. He also performed in concerts of Scarlatti cantatas throughout France, performed Handel’s Messiah with the New York Philharmonic under the baton of Sir Neville Marriner, and Beethoven’s Mass in C with the Atlanta Symphony. Richard Croft has recorded Ariodante, Hercules, and Orpheé et Eurydice for Deutsche Grammophon/ARCHIV, Il primo omicidio for Harmonia Mundi, and Theodora for Erato. His performance of Die Entführung aus dem Serail and La finta giardiniera in Drottningholm have been released on video and laserdisc by Philips Classics.

**DR. ELVIRA L. PUCCINELLI**

**Assistant Professor of Music Vocal Division**

Pianist Elvira L. Puccinelli also joined the UNT College of Music faculty in 2004 as Assistant Professor of Music. A dedicated educator in the field of collaborative arts and a specialist in vocal literature, Dr. Puccinelli has held previous appointments with Baylor University and the Thornton School of Music of the University of Southern California. Alongside her teaching, Puccinelli is active as a collaborative pianist, vocal coach, and chamber musician. A frequent recitalist at a variety of national and international venues, her broad professional experience embraces such diverse performance events as the Los Angeles Philharmonic’s Chamber Concert Series, Plácido Domingo’s Operalia Competition, the International Viola Congress, and regional and national NATS conventions. Also an accomplished organist and harpsichordist, Dr. Puccinelli enjoys a wide variety of repertoire in her collaborations, from Baroque to Twenty-first century literature.

An alumna of San Francisco Opera’s prestigious Merola Program, Puccinelli spends her summers coaching professional and aspiring singers at the OperaWorks program in Los Angeles. She was twice invited to serve as rehearsal pianist for Seiji Ozawa at the Tanglewood Music Festival.

Puccinelli holds a Master’s of Music and Doctor of Musical Arts from the University of Southern California, as well as an undergraduate degree in French, which remains an area of special interest to her. Puccinelli completed her piano and collaborative studies under Alan L. Smith, with additional studies at the Music Academy of the West, with Gwendolyn Koldofsky.

**LOOKING AHEAD**

New Faculty for 2005-2006

Look in the next edition of Counterpoint for details about our incoming new faculty members for 2005-2006. Dr. Andrew May joins our faculty as Assistant Professor of Music. He is the new director of the Center for Experimental Music and Intermedia (CEMI), and his wife, Dr. Elizabeth McNutt, will teach courses as an adjunct instructor in Composition as well as flute and will serve as director of the new music ensemble NOWA. Also, following a search in the Music Education Division, Dr. Donald Taylor was selected to fill the position left vacant by the retirement of longtime Professor Margaret Hudnall. His has been appointed Assistant Professor of Music Education. Nicholas Williams has been advanced to the faculty rank of Lecturer in Wind Studies, serving as Assistant Director of Bands and Director of Athletic Bands. In addition, Basher and Dominguez have been appointed Assistant Directors of Vocal and Composition facilties, respectively, on temporary appointments.

**FRIENDS RETIRE**

Harold Heiberg Retirement Dinner Held in May 2004

Scarcely two years after a special celebration of Harold Heiberg’s 80th birthday in 2002, Heiberg’s official retirement from the University of North Texas was celebrated in May of 2004 at a special dinner held in the Denton Radisson Hotel. Honoring both Heiberg and Laurel Miller for their many years of service, the evening was punctuated by wit, good food, good company, good memories, and good music in the form of excerpts from College of Music archives, and two songs sung by Winspear Scholar Miryara Rodriguez, accompanied by Stephen Dobberly at the piano.

HAROLD HEIBERG, who served the College of Music for 33 years, has coached hundreds of singers, trained generations of pianists in the art of accompanying, and served as collaborator for numerous vocal recitals. He has done advanced study in piano with Karl Ulrich Schnabel and Leonard Shure, and in voice with Gerhard Huesch and Cornelius Reid. He has performed professionally in concerts in Europe, the Far East, and the United States as soloist and accompanist. Mr. Heiberg has been affiliated since 1969 with the summer program of the American Institute of Musical Studies in Graz, Austria, where he specialized in German art song. He is frequently in demand for adjudication, lecturing, master classes and workshops, and is active as a translator of texts for opera, song, and choral works.

LAUREL MILLER, a Juilliard graduate, performed extensively in opera, recital and 20th-century vocal music both in the United States and Europe. She maintained a private voice studio in New York City from 1953-1977, taught in Italy during the summers of 1975-1977, and served as faculty member at the University of North Texas College of Music since 1977. In the Dallas-Fort Worth area, she has been active in the NATS organization and in helping to organize the Deep Ellum Opera Theatre, and also was active in Alexander Technique/Voice workshops and is an Alexander Technique certified teacher.

MS. MARGARET HUDNALL retired at the end of the 2004 academic year, having served the College of Music for 36 years. Her areas of expertise included foundations in music, advanced techniques and materials for elementary general music instruction, survey of materials for elementary general music, music in education programs for exceptional children, and student teaching supervision. While at UNT, she served two terms as the chair of the Faculty Senate and involved herself in numerous committees. She served as Undergraduate Coordinator, advising thousands of students, doing extensive certification work, and helping with curricular changes. Even after retirement, Hudnall continues to serve the music education profession as a Silver Burdett Training Representative.

In 2004, DR. THOMAS CLARK, a College of Music faculty member for 28 years who served as Assistant Dean of Academic Affairs, and, for a time, Interim Dean of the College, followed an opportunity to take the position of Dean of the School of Music at the North Carolina School of the Arts. Tom also taught in the Division of Composition, and was instrumental in establishing the New Music Performance Lab (later known as the Nova Ensemble) and served as director of the Center for Experimental Music and Intermedia.

**did you catch this?**

The John Williams score in Catch Me If You Can features saxophonist Dan Higgins (‘77), a former student of James Riggs. In an interview for the movie, Williams praises Higgins, perhaps the most sought-after session sax player in the country, for his brilliant performance.
**An International Agenda**

The cliché that we have all heard for most of our lives about music being a universal language has always seemed to me to do a disservice both to music and to the universe. We don’t really know the “music of the spheres,” and we do know that music on our own sphere is actually many languages. What is so powerful is that these languages speak so strongly to people geographically far removed from their source. Whether we are talking about what we usually call western art music, American jazz, or indigenous musics from the most remote parts of the globe, we find resonance for the musical languages and performance traditions in very disparate societies. It is only natural that as a part of building a sense of international community and understanding, we should encourage our students to share their music studies with people of diverse backgrounds, as this adds an important dimension to their professional preparation as musicians.

We have spoken before about our wealth of international relationships on almost all continents, and it was my privilege during the last year to visit several sites where we are building such relationships. The following stories encapsulate something of what we are doing in these areas. We want to do all we can to encourage more such interactions. As I write, the One O’Clock Lab Band is in Poland; some of our students are returning from study in Ghana; and two others are getting ready to embark on Fulbright-sponsored studies in Venezuela and Vienna. In future issues we will share more stories of the global reach of our College of Music.

---

**The Black Pearl Trio**

This “international” group is composed of Venezuelan Yunifer Corneja (violin), Canadian-Korean Kevin Park (cello) and Irishman Paul McCarroll (piano).

The Black Pearl Trio won $2,000 in spring 2005 while competing against college musicians statewide in the WRR Chamber Music Compe¬tition presented by Chamber Music International. The trio had received an enthusiastic response as they played in March at the Janáček Akademie and the Prague Conservatory in the Czech Republic during a trip sponsored by the College of Music. All are students in the Center for Cham-

**Jazz Arrangements of Traditional Taiwanese Melodies Performed**

“ Taiwanese Music in Western Garb: Traditional and Popular Taiwanese Melodies,” a concert of jazz arrange-

ments of native Taiwanese melodies co-sponsored by the College of Music and the Taipei Economic and Cultural Office in Houston, was performed twice in early December 2004, with the director of the Cultural Division, Mr. Yuri Chih, in attendance. Jazz ar-
rangements were made by College of Music faculty member Stefan Karlsson, and were per-
formed by Mr. Karlsson along with College of Music students Brad Dutho (reeds), Mike Mahler (trumpet), Sara Jacobino (trombone), Paul Orbeil (guitar), Daniel Foose (double bass) and Jon Dettinger (drumset). Six melo-
dies were arranged:

"From the First to the Fifteenth," "Country," "Tomorrow Shall Be Better," "Ode to Republic of China," "Flower, T is Not," and "Scarlet Sister." According to Regents Professor Gene Cho, "the concerts were a demonstration of how Asian music can not only be introduced to American students as a part of university curriculum, but also as a means to create a new musical idiom in which Asian and Western features are combined. This concert is unique in that it is arguably the first concert where traditional and popular Taiwanese melodies are 'redressed' with jazz idioms, to make traditional Asian melody a viable modern musical entity. Many young composers at UNT are drawing impetus and inspira-
tion from their experience in Asian music, and see the wedding of Eastern and Western musical ideas as one of the viable choices in their creative per-

---

**UNT Signs Agreement with Sichuan Conservatory**

Officials from the Sichuan Conser-
vatory of Music in Chengdu, China, visited UNT and the College of Music this spring. The two schools signed an agreement planning a music exchange, to begin as early as next year.

The Conservatory officials included the president of the conservatory, the academic dean and the head of exter-
nal affairs. UNT President Norell Pool led the signing of the agreement. According to Dean Scott, the College of Music expects “to interact in areas of mutual strength such as piano and strings, as well as to enhance each other’s emerging areas. Our recently established ethnomusicology program can be greatly enriched through access to their program of traditional Chinese music, and I know they are eager to gain insights from our well-known programs in double reed and brass instruments. It is the overall idea, though, of working in partnership with a major institution in China that will open unlimited learning opportunities for both students and faculty.”

---

**COM Presents Free Benefit Concert to Raise Funds for Tsunami Victims**

In January 2005, the College of Music presented a free benefit concert in Winspear Hall of the Murchison Performing Arts Center that raised nearly $5,000 for victims of the Asian tsunami. Given a short time frame for organizing and publicizing the event, the generous efforts of music faculty and staff volunteers combined to make the event a well-attended success. The concert was broadcast live on KNTU radio, which also fielded on-air pledges. Featured musicians on the concert included the UNT One O’Clock Lab Band and A Cappella Choir, as well as performers from the College of Music and brass faculty Doctoral students Edes Fang and adjunct faculty member Ed Smith also performed the world premiere of a special piece written by Smith for the “gender wayang,” an Indonesian instrument. Because of the special relationship between the UNT College of Music and His Majesty King Bhumibol Adulyadej of Thailand, the college donated the contributions and concert proceeds to the American Red Cross in memory of His Majesty’s grandson Poomi Jensen, who died in the tsunami disaster. (During March 2004, dignitaries from UNT, along with the One O’Clock Lab Band, traveled to Thailand to present the King with an honorary doctorate. See inside back cover.)

---

**The recently-concluded 2005 Cliburn Piano Competition was notable for the remarkably large representation of Chinese pianists among the competitors.**

---

**The College of Music Around the World**

**Jazz Arrangements of Traditional Taiwanese Melodies Performed**

“ Taiwanese Music in Western Garb: Traditional and Popular Taiwanese Melodies,” a concert of jazz arrange-
ments of native Taiwanese melodies co-sponsored by the College of Music and the Taipei Economic and Cultural Office in Houston, was performed twice in early December 2004, with the director of the Cultural Division, Mr. Yuri Chih, in attendance. Jazz ar-angements were made by College of Music faculty member Stefan Karlsson, and were per-
formed by Mr. Karlsson along with College of Music students Brad Dutho (reeds), Mike Mahler (trumpet), Sara Jacobino (trombone), Paul Orbeil (guitar), Daniel Foose (double bass) and Jon Dettinger (drumset). Six melo-
dies were arranged:

"From the First to the Fifteenth," "Country," "Tomorrow Shall Be Better," "Ode to Republic of China," "Flower, T is Not," and "Scarlet Sister." According to Regents Professor Gene Cho, "the concerts were a demonstration of how Asian music can not only be introduced to American students as a part of university curriculum, but also as a means to create a new musical idiom in which Asian and Western features are combined. This concert is unique in that it is arguably the first concert where traditional and popular Taiwanese melodies are 'redressed' with jazz idioms, to make traditional Asian melody a viable modern musical entity. Many young composers at UNT are drawing impetus and inspira-
tion from their experience in Asian music, and see the wedding of Eastern and Western musical ideas as one of the viable choices in their creative per-

---

**COM Presents Free Benefit Concert to Raise Funds for Tsunami Victims**

In January 2005, the College of Music presented a free benefit concert in Winspear Hall of the Murchison Performing Arts Center that raised nearly $5,000 for victims of the Asian tsunami. Given a short time frame for organizing and publicizing the event, the generous efforts of music faculty and staff volunteers combined to make the event a well-attended success. The concert was broadcast live on KNTU radio, which also fielded on-air pledges. Featured musicians on the concert included the UNT One O’Clock Lab Band and A Cappella Choir, as well as performers from the College of Music and brass faculty Doctoral students Edes Fang and adjunct faculty member Ed Smith also performed the world premiere of a special piece written by Smith for the “gender wayang,” an Indonesian instrument. Because of the special relationship between the UNT College of Music and His Majesty King Bhumibol Adulyadej of Thailand, the college donated the contributions and concert proceeds to the American Red Cross in memory of His Majesty’s grandson Poomi Jensen, who died in the tsunami disaster. (During March 2004, dignitaries from UNT, along with the One O’Clock Lab Band, traveled to Thailand to present the King with an honorary doctorate. See inside back cover.)

---

**The College of Music Around the World**
SEPTEMBER 2004

HEALTH PROMOTION IN SCHOOLS OF MUSIC CONFERENCE

The UNT Texas Center for Music and Medicine, in partnership with the Performing Arts Medical Association, held the first Health Promotion in Schools of Music conference in late September. For three days, delegates listened and responded to presentations and recommendations from medical experts about how to address the various health problems associated with learning and performing music.

Primary presenters included notable experts in mental health, audiology, physical medicine, and vocal health. Delegates agreed that both individual and structural elements play critical roles in the formulation of potential solutions of school-based health promotion strategies. Consequently, the UNT College of Music is now creating supportive environments, reorienting health services, and developing educational initiatives that are designed to reduce risk and encourage personal responsibility among music students. Delegates also acknowledged the plurality of interests and concerns within the context of all music education, especially with children, and stressed the importance of a consistent and balanced message regarding all the potential outcomes associated with being a music teacher, student, performer, or even a passive listener.

These discussions are being crafted into a set of recommendations that will be circulated to all NASM accredited schools for consideration. To support this project, the Center secured $60,000 from organizations within the music industry, including the National Academy of Recording Arts and Sciences (NARAS), the organization that awards the Grammys. A $30,000 grant has been received from NARAS, together with $15,000 from the International Music Products Association and $15,000 from the International Foundation for Music Research. These grants are in addition to $20,000 previously received from the National Endowment for the Arts. (The Texas Center for Music and Medicine was established by, and is led by, College of Music faculty member Dr. Kris Chesky. The Center was profiled after an on-site visit in the October 2004 issue of the Chronicle for Higher Education.)

NOVEMBER 2004

NATIONAL AGO PASTORAL CONFERENCE: CELEBRATING FRENCH CLASSICAL ORGAN

The American Guild of Organists gathered to celebrate the French Classical Organ and its music at the University of North Texas in November 2004 at its biennial national pastoral conference (the first not held in conjunction with a national convention). The Robert W. and Shirley C. Ottman Organ, a rare 18th-century style French Baroque organ, was the centerpiece of both the lectures and the series of concerts that were part of the conference. Built by Gene Bedient in 1985, the Ottman Organ was designed to be faithful to the principles of French organ building in the 18th century, and is UNT’s first historically significant concert organ. It is installed in the UNT Main Auditorium. (Note: The installation of the Ottman organ was featured in the last issue of Countertop.)

A performance by UNT organ faculty Dale Peters, Jesse Eschbach and Lenora McCroskey opened the series of conference concerts. Featured guest performers were Marie-Claire Alain, “Grand Prix Disque” winner, whose performance included the complete Parish organ mass of François Couperin, presented in alternation with a choir, and Michel Bouvard of the Conservatoire National Supérieur de Musique in Paris, who played a stunning recital of examples from the garnet of French Classical literature, ending with an improvisation in the style. The closing concert by the UNT Baroque Orchestra and Collegium Singers included a number of premieres edited especially for this conference, including a Te Deum by Clérambault, who was well known by the conference attendees for his organ works, but not vocal works.

Among the many enlightening lectures about style, the music, ornamentation, registration, and liturgy were: Gene Bedient’s fascinating lecture on building the organ; Robert Bates’ (University of Houston) discussion of registration of

pre-Classical, Classical, and post-Classical music—very helpful with the organ there to demonstrate; Davitt Moroney’s review of ornamentation (“Quivering with Pleasure”); Elisabeth Gallant-Moran’s talk on liturgical practices in New France (Quebec) which paralleled many in Paris; David Fulcher’s (professor emeritus of SUNY-Buffalo) entertaining talk on post-Classical literature complete with examples played by students of Lenora McCroskey; and Catherine Turvay’s demonstration of how dance influenced organ music, in both tempo and text.

A so in November, the Texoma Region Conference of the National Association of Teachers of Singing held its 2004 Conference at the University of North Texas. Over 100 teachers and 600 students (high school through college) from Texas, Oklahoma and New Mexico gathered for four days of lectures, competitive auditions, and concerts. Featured clinicians were Shirley Emmons and Alma Thomas, Joan Wal, Janet Bookspan, and Robert Caldwell, with session titles ranging from “Constructing Performance Portraits” to a panel discussion on “Excellence in Singing.” The Edward Batel Singer of the Year award, named after a former UNT faculty member, went to UNT graduate student David Portillo, while UNT undergraduate Dan Collins was first runner-up.

During the conference, attendees were treated to one of the stunning performances of the Alamo Butterfly that was currently being staged by the UNT Opera Theatre. The “key-note” concert featured UNT alumna Emily Pulley, whose recital (presented as part of the UNT Fine Arts Series) drew a full house of enthusiastic lovers of good singing, who demanded multiple encores.

JANUARY 2005

INTERNATIONAL SIBELIUS CONFERENCE HELD OUTSIDE FINLAND FOR FIRST TIME

Musical scholars, performers and composers from throughout the world gathered at the College of Music in January 2005 for the 4th International Jean Sibelius Conference. This marked the first time the international assembly convened outside Finland, the composer’s native land.

Timothy Jackson, UNT associate professor of music and keynote speaker for the conference, played an instrumental role in bringing the prestigious event to UNT. (Jackson is a co-editor of Sibelius Studies, published by Cambridge University Press, and has written numerous papers at previous International Sibelius Conferences, as well as serving as guest professor at the Sibelius Academy in Finland in 1997.)

The program for this collaboration between the College of Music at UNT, the Sibelius Academy, and the American Sibelius Society featured a host of concerts performed by assembled international, national, and UNT and North Texas area musicians. Several American and world premieres were performed, including the world premiere of the first version of Sibelius’s Susanna Symphony, his Lemminkäinen in Tuusula (1896 version) and his Symphony No. 2 in D Major. Joseph Barone and Hoesjung Kang also performed the North American premiere of Sibelius’s two-piano piece Rakkauden Ainolle JS 161 (To My Beloved Aino), and Jeff Bradetic performed music for double bass by Kalevi Aho (with the composer present). UNT faculty members Henry Gibbons (conducting Cantus novum) and contralto Linda Di Fiore also performed.

(Congress papers included Nokia, the American Sibelius Society, Suomi-Seura [the Finland Society in Helsinki], the Finlandia Foundation National [USA], the UNT College of Music, and the UNT Center for Schenkerian Studies. In addition, the Dallas Symphony Orchestra and Fort Worth Symphony Orchestra collaborated with the symposium.)

As part of a University-wide change in 2004, the College of Music has been able to plan a separate convocation ceremony for its graduates. An important part of our new graduation ceremony is the inclusion of performances by graduating students. One notable new tradition that has grown from this is the use of a jazz version of “Pomp and Circumstance” for the recessional!
College of Music

Announced in Summer 2005, The Graduate Artist Certificate in Music Performance is a non-degree program providing an intensive, two-year period of post-baccalaureate study in music performance. It is intended as an alternative to master’s and doctoral degrees for exceptionally gifted and accomplished performers seeking professional performing careers.

COMPOSITION

During 2004-2005, the Composition Studies Division enjoyed the artistry and input of a number of figures from around the country, including ‘u’-ltrasound Prize-winning composers David Del Tredici and Joseph Schwantner; Jaako Mäntyjärvi, Christopher Morgan, Anthony Cornicello, Juan Farra Cani- no & Eddy Sutherland (all composers); Douglas Kahn (art/sound/artist), F. Gerrr Errante (clarinetist), Stephen Duke (saxophonist), and Alice Fulton (poet).

A program of student works from the Center for Experimental Music and Intermedia (CEMI) was presented at the 14th annual Florida Electroacoustic Music Festival at the University of Florida. CEMI also was well represented at the International Computer Music Conference held in Miami, Florida. Recent composition graduate Daniel Chan, chosen as one of ten semi-finalists from over 500 entries, won Fourth Prize in the 2005 Turner Cemlyn’s “Young Film Composers Competition. Daniel was the youngest and finalist that has not already studied in California.

Doctoral composition student Chien-Wen Cheng’s chamber piece, A Message from the Night Rain, won 4th prize in the 3rd Percussion Music Composition Competition 2005 and was performed by the Taipei Percussion Ensemble. A video piece by Cheng was selected for presentation in the Most Significant Bests II concert, and the Chang-Huai Shiu Cultural and Fine Arts Foundation selected his Dancing of Autumn Leaves for performance in Taipei in fall for performance.

Crunch & Slide, an electroacous- tic composition by doctoral student and College of Music staff member Scott Krejci, was performed at Sonniris 2005 in Belfast, Northern Ireland. Doctoral student Jay Walls collaborated with the Singaporean firm Yu-Paedeia to stage a seminar in Rome and Florence, Italy called “Ecology of Creativity.”

A work for stereo tape by doctoral student Jing Wang was presented at this year’s 4th annual International Festival of Electronic Music & Sonic Art in Bourges, France. Another of her works made the final round of the II Electra-aoustic Miniatures Interna- tional Contest in Florida.

Graduate students Daniel Zajcek and Hsiiao-Lan Wang both received an ASCAP Plus Standard Award 2004. Hsiiao-Lan is also an artist in the 2004 Libby Larsen Prize for her Etude for Orchestra, given by the International Alliance for Women in Music (IAWM).

COMPOSITION FACULTY NEWS

Equissippe, a CD of works by Joseph Klein and William Kleinmesser, was released in March 2005 as the Innova label (Innova 611).

Jon Christopher Nelson’s composition Scatter for eight-channel tape was awarded a Fauréprenant d’Or Prize from the Institut de Musique Electroacoustique de Bourges (IMEB), an international prize that recognizes the ten best prize-winning works of the past 10 years of electronic music com- position competitions at IMEB. Nelson is one of only three recipients from the United States during this 30-year period. Scatter was also performed in Ma- drid in 2004 as a part of the La Musica Tonal Museo, IJEM 2004 festival.

The Detroit Symphony Orchestra performed Cindy McTee’s Circuits for the first time in its 2003-2004 season. This was a Detroit Symphony premiere of this work. In 2005, the Dallas Sym- phony Orchestra premiered McTee’s work, Einstein’s Dream, in the Meyers- son Symphony Center. An interview with LeAnn Binford was published in the March 1, 2005 issue of Playbill, and Star Telegram reviewer Wayne Lee Texas Boys Choir for a performance of Britten’s monumental War Requiem. In 2005, the Cappella Choir garnered a coveted invitation (selected through nationally adjudicated blind audition) to sing at the royal occasion of the American Choral Directors Association. As a preview to the competition, they joined choirs from UT and Texas Tech for a performance at the Meyerson Symphony Center in Dallas. At the end of 2004, the Cappella issued its second compact disc titled Imagining, and anticipate recording a compact disc for GIA to accompany a new book for choral music educators titled Teaching Choral Music Through Performance.

OPERA

Spring 2004 saw the world premiere of Hans Schaubueh’s "lost" novella, the production was the culmination of more than three years of work that called upon almost every discipline within the College of Music and was performed to a sell-out crowd. Thanks to a $60,000 support grant from the Swiss-based Schaeben Foundation, UNT Music Theory professor Timothy Jackson was able to work with graduate students Jennifer Sandolf, Kevin Sallen and Edward Mangunia in the preparation of a performing edition of the opera.

In Fall 2004, the JON Opera presented three premier performances of Giacomo Puccini’s Madama Butterfly, in a full production that featured all orchestra, rear projections on three giant screens, authentic Japanese ki- menos, state-of-the-art lighting, and English supertitles projected over the stage, and, of course, glorious sing- ing.

WIND STUDIES

The University of North Texas Wind Symphony gave a standing- room-only performance at the 2005 Texas Music Educators Conference (TMEC) in San Antonio. The Wind Symphony, led by Eugene Migliaro Corporon, performed the world pre- miere of Jack Stamp’s Lone Star Emplate along with a varied program. They also accompanied guest soloist Steven Harris in an arrangement of the Con- certo for Piano by David Gillingham. The Wind Symphony has released two CDs on the Klavier label: Allegro- ries and Retrospectives, and garnered a third Grammy nomination for the Carmens Burano CD (K1139). (The combined choirs in this performance were prepared under the direction of Dr. Jerry McCoy, Dr. Alan McClung and Professor Henry Gibbons.) In March 2005, Pulitzer Prize composer Joseph Schwantner attended UNT Wind Symphony’s performance of the Texas premiere of his work, Recall.

CONDUCTING & ENSEMBLES FACULTY NEWS

Eugene Migliaro Corporon, Di- rector of Wind Studies, released his latest Teaching Music Through Perfor- mance in Band CD set on the GIA label, as well as a disc with the Showa Wind Symphony on the CAPUA label. Corporon conducted the Southeast Asia Wind Symphony in Bangkok, Thailand, conducted the Showa Wind Symphony in Tokyo, Japan, and then returned to his home state to conduct the U.S. Coast Guard Band. Corporon was honored with three awards re- cently: 2004-2005 Southland Band Di- rectors Association A. Austin Harding award; the Distinguished Alumnus Award from the University of North Texas; Outstanding Alumni Award, University of North Texas 2004 Honors Professor Award.

Dennis Fisher, conductor of the Symphonic Band & associate director of Wind Studies, newly elected into the American Bandmasters Association, was formally inducted into the organization in 2005, and he was also chosen President-Elect of the South- west Region of the College Band Di- rectors National Association (includes all colleges and universities in Texas, Oklahoma, New Mexico, Colorado, Kansas, Missouri, and Arkansas). During his 2 years as President-Elect and 2 years as President, he will also serve on the national Board of Directors for CBDA in the past summer. Fisher was invited to present 2 clinics at the Texas Bandmasters Convention this past summer and traveled with the Velda Band to Greece to conduct 4 concerts.

In both 2004 and 2005, Jerry McCoy, Director of Choral Studies, said Gray praised the work, saying, “McTee creates an eclectic and constantly ear-catching mixture including mu- sical quotations from Bach, a human voice electronically manipulated and dozens of other devices pulling irre- sistibly to a final unison E (in honor of Einstein’s famous formula).” (see inside front cover)
has conducted a summer choral workshop built on the theme of “Becoming the Choral Poet.” In 2004, the guest clinician was Dr. James Jordan of Westminster Choir College, here shown working with graduate choral conducting student, Jong-In Kim.

INSTRUMENTAL STUDIES

BRASS TRUMPET

The UNT Trumpet Ensemble under the direction of John Holt performed two concerts as part of the 2004 Mountaineer Music Institute in Crested Butte, Colorado. The ensemble performed two different concerts featuring trumpet ensemble music of varying styles from early 20th-century classical to modern jazz. The members enjoyed themselves immensely while not playing concerts by spending time hiking in the mountains. In July 2004, they made a return visit for a weekend workshop focusing on orchestral repertoire.

TROMBONE

Senior bass trombonist Dan West won the Lewis Van Haney Philharmonic Prize Bass Trombone Competition and attended the International Trombone Workshop in Seoul, Korea, which came from the Juilliard School of Music and the Liszt Academy of Music in Budapest.

TUBA-EUPHONIUM

At the 2004 Potomac Tuba/Euphonium Festival, the top three awards went to Lauren Verone (1st Place), Jeremiah Reynolds (2nd Place), and Jamie Lipton (3rd Place), while at the International Tuba-Euphonomium Professional Competition, the top three awards went to Mitsu Saito (1st Place), Jamie Lipton (2nd Place), and Jeremy McBride (3rd Place). Also, two students won professional appointments: Ryan Regehr with the United States Marine Band, Washington, DC; and Meredith Healy in the United States Air Force Heartland of America Band.

PERCUSSION

In partnership with Ethnomusiology, a Balinese Gamelan was purchased, and installation was begun in the fall (above).

The Percussion Room hosted a two-week residency with Japanese marimbaist Kiko Abe which included performances with the UNT Percussion Ensemble and the creation of a DVD and CD with the UNT Wind Symphonies. This area also hosted Brazilian percussionist Ney Rosauro. Two percussion students ranked high in international competitions – Aki Takada as a semifinalist in Belgium and Jen Fang as a finalist in the Percussive Arts Society International Convention Vibrations Competition (right).

STRINGs

[www.music.unt.edu/strings] VIOLA

Resan Mcder Vever, a student of Susan Dubois and viola performance major, was selected as the 2005-2006 Presser Scholar. Renata is the principal violist in the UNT Chamber Orchestra as well as being active in the UNT Baroque Orchestra.

VIOLIN

Summer 2004 was the inaugural summer of the "Stringendo Summer Violin Camp," which was led by the UNT Violin Faculty.

DOUBLE BASS

Jeffry Eckles (see page 25) served as the principal bass position in the Plano Symphony.

WOODWINDS

BASSOON

Amelia Fannin, who graduated magna cum laude with bachelor’s degrees in music performance and music education, was the Chamber Music Coordinator for the Bowdoin Music Festival in Maine. She has received a Bassoon Performance Fellowship at the Eastman School of Music, where she will pursue her master’s in Performance.

SAUCON

Sarah Roberts, student of Eric Nestler, won the Kingsville International Competition, Senior Winds Division.

In April 2005, sixteen UNT College of Music students, alumni and faculty attended the 2005 North American Saxophone Association Biennial Conference held at Jonesboro, Arkansas.

CLARINET

Gary Evans, DMA student of James Gillespie, was the featured soloist with the Chamber Orchestra of Denton, under the direction of Dax Stokes, on its 2004 fall concert.

FLUTE

Orlando Guerrero won 2nd prize in the Texas Music Teachers Solo Instrumental Competition. Sarah Wimmer won 3rd prize in the International Flute Association Piccolo Artist Competition in Nashville, Tennessee, and also took 3rd Place in the Piccolo Artist Competition at the 2004 National Flute Convention. Both are students of Terri Sundberg, Becky Weidman won the 2nd flute position in the Gar- land Symphonic Band.

The Quiddiam Quartet, students of Mary Karen Clardy, were finalists in the 2004 MTDNA Chamber Competition, and First Prize Winners of the Joseph Schwantner Concerto for Percussion with the UNT Wind Symphony, drawing highest accolades from the Pulitzer Prize-winning composer, who was in residence at the time.

Susan Dubois organized a major viola workshop at UNT in June 2004, with over 60 participants and auditors taking part in the Karen Tuttle “Coordination” Workshop. (In the past, violists from across the nation have converged for this yearly workshop at the Cleveland Institute of Music.) Violists were treated to a “Texasized” workshop, with a wide range of master teachers, including Tuttle (Julliard School and Curtis Institute), Jeffrey Ir- vine (Clevel- land Institute), Michelle LaCourse (Boston U), Karen Ritscher (Rice), Carol Rodland (New England Conservatory), and Susan Dubois (UNT). Dubois also wrote an article on stress relief and the martial arts entitled “Martial Arts vs. the Big Brown Bear” that appeared in the “In the Studio” section of the Journal of the American Viola Society.

The Ford Mark’s composition, “Storms,” was featured on the popular classical radio show “From the Top,” taped at Brookhaven College in Dallas and aired on National Public Radio in October 2004. Mark was also a guest artist in two international percussion festivals: the Stockholm Percussion Festival in Sweden and the Seoul Drumming Festival in South Korea. In addition, Mark performed in Paris at the Journées de la Percussion, France’s largest percussion gathering with representatives from all areas of Europe, Asia and the US. He served as President of the Percussive Arts Society until December 2004.

James Gillespie and Steven Harlos partook in the Chicago Clarinet & Saxophone Festival in Chicago, IL, China in late September 2004. The recital included the world premiere of Harlos’ Sonata Bennara for clarinet and piano. Gillespie also performed master classes and Harlos

Mary Karen Clardy (flute) authored a series of booklets written for the woodwind family entitled Woodwind Patterns that were published by Lashers Press in 2004. Released at the National Flute Association’s Annual Convention 2004 convention, her newest CD, titled Sonatas and Sonatinas, features the world premiere recording of Steven Harlos’ Sonatas Rumba for Flute and Piano. Music of Bass, Bennett and DeBuoss and The Solo Flute are scheduled for release in 2005. In addition to her CDs, Alphonse Leduc in Paris recently published two volumes of transcriptions of Fauré’s Melodies and currently at press are two new volumes (Classic Duets 1 and Classic Sonatas for Flute) from Universal Edition in Vienna. Clardy serves on the Board of Directors of the National Flute Association. In addition to board responsibilities, she performed twice and served as a panelist for the NFPA’s Pedagogy Committee. She continues in her position as Consulting Editor for Flute Talk Magazine and as a Design Consultant/Artist for the Yamaha Corporation of America. In the past year, among other appearances, she has toured to Shanghai, China, performed with the Dallas Symphony Orchestra, collaborated with the UNT Wind Symphony in a concerto, performance, and gave a solo recital at the 2004 National Flute Association Convention.
was a staff announcer for the event. Gillespie continues to serve as Editor of the International Clarinet Journal and was recently named to the Honorary Membership in the International Clarinet Association.

Crystal Records has released John Holt’s CD (2002) titled Unconventionnal Trumpet, an album that features the music ofUNT composers Merrill Thomas Berry, Ellis Ritter, Cindy McTee, Fisher Tall, Larry Austin, and William Latham and Martin Mailman. John received special mention in the May/June issue of Gramophone for both of his last two CDs - Unconventional Trumpet and Facets 2. (Note: all royalties from sales will go into the "John Haynie Trumpet Projects Fund" at UNT.)

Keith Johnson spent two weeks in Romania where he gave clinics and recitals at the conservatories in Cluj and Timisoara.

Eric Nestler was a Featured Artist at both the Southeast Asia Saxophone Conference held in Bangkok, Thailand, and the North American Saxophone Alliance Conference that was held in Jonesboro, Arkansas. Nestler served as one of the adjudicators for the North American Saxophone Alliance Classical Saxophone Competition.

George Papich was a judge for a concerto competition at Yale University.

Bill Schamborn completed his first year as Editor of The Horn Call, twelfth season as principal horn of the Breckinridge Music Festival Orchestras, and twenty-third year as a member of the New Lodge Music Festival in MT in 2004. He performed as principal horn of the Dallas Civic Orchestra, the Dallas Symphony Orchestra, the New York Philharmonic, and the San Francisco Symphony. He also played at the Greater Denver Arts Council and at the Sumner Center for the Arts in Dallas in early 2005.

Jazz Singers, directed by Paris Rutherford, performed at the 32nd Annual International Conference of the International Association of Jazz Education in Long Beach, CA in January.

UNT jazz groups performing at the North Texas Jazz Festival (in Addison, TX) and the Denton and Jazz Festival included the Jazz Singers, Zebra, Jazz Repertory Ensemble, and the One, Two and Three O’Clock Lab Bands, and the Latin Jazz Ensemble, as well as a recital by Stefan Karlsson and Rosana Eckert.

Two jazz students were named the 2004-2005 recipients of the Floyd Graham Scholarship: Matthew Sawyer (senior/saxophone) and Andrew Page (soprano). At the 2005 International Society of Bassists’ annual conference at Western Michigan University, Daniel Foose, bassist in the One O’Clock Lab Band in 2004-2005 and a student of Sean Lande, placed third in the jazz competition.

The Inner City All Stars Brass Band, made up of current UNT students (including Jazz Studies majors), performed on “Showtime at the Apollo” in New York City, a performance aired on nationally syndicated television. The band’s lineup: Kazuki Nagashima, James Martinez, Darren Peterson, Calvin Sexton, Ray Bell, William, Kenny Washington, and James Goodley.

Jazz Faculty News

Stefan Karlsson (piano) and Ed Soph (drums) toured Sweden in February 2004, where they worked at three universities: the Royal Academy of Music in Stockholm, Stockholm Music Conservatory and the Uppsala University in Uppsala. They recorded with Norrbotten Big Band (for the Swedish Radio), and performed five concerts throughout Sweden.

Karlsson released a CD of music by Russ Freeman, Music is Forever. All of the selections are by Freeman, save one by Karlsson. Karlsson also performed four concerts in Japan with Eddie Gomez and Jimmy Cobb in 2004, and is also planning a solo European tour in March of 2004. He also performed at Kemah Jazz Festival in Kemah, Texas in the fall, and col-}

College of Music News

Terri Sundberg was elected to be the new Instrumental Studies Division chair, replacing Jeff Bradetic, who stepped down after serving for several years.

Jazz Studies

The One O’Clock Lab Band, directed by Neil Slater, performed the 58th annual Midwest Clinic in Chicago (the largest and most prestigious such festival in the country) in December 2004. During the concert, Benny Golson was the headliner artist for their fall concert. (Golson was the focus of the subplot in the film The Terminal.) Jazz saxophonist Phil Woods, the Glenn E. Gomez, International Jazz Artist for 2005, was in residence in the Jazz Studies division during the fall 2005, and performed with jazz faculty and the One O’Clock. The group also performed by invitation at the International Association for Jazz Education (IAJE) in New York City in January. Lab 2004, the newest compact disc by the One O’Clock Lab Band, was released in September and submitted to the Grammy Awards. (See also the cover story on The One O’Clock Lab Band’s trip to Thailand.)

The UNT Jazz Repertory En- semble, directed by John Murphy, welcomed guest pianist Jovino Santos Neto in a performance of the U.S. premiere of works for big band by Hermeto Pascoal (the first time outside of Brazil other than England and Denmark). Neto also gave a workshop for College of Music jazz pianists. Steve Harley was the soloist with the Jazz Repertory Ensemble in two performances of Gershwin’s “Symphony in Blue” (a 9-piece arrangement of the accompaniment of Massinou Ikemiyi at the Kay K. Skiak Conservatory) at the Greater Denver Arts Council and at the Sumner Center for the Arts in Dallas in early 2005.

Saxophone

James Leach, UNT Professor Emeritus, director of the Wichita Falls Symphony, which welcomed the UNT A Cappella Choir as guest artists in March 2004. Leach, a graduate of the Juilliard School and Eastman School of Music, has served as musical director for a number of groups and colleges around the coun-
FULBRIGHT SCHOLARS NAMED

Two College of Music students from the T.H.E. Division were selected to be Fulbright Scholars, and are the only UNC students to be awarded a Fulbright for 2008-2009. Erin Jones, a senior majoring in ethnomusicology and seeking a master’s degree in ethnomusicology, plans to study folk music in Cochabamba, Bolivia. Jones, from Norman, Oklahoma, played the instrument Horizons program and has studied various sub-genres of folk music and their roles in constructing Bolivian identity. He earned bachelor’s and master’s degrees at the University of Texas and was awarded the UNC, where he was winner of the UNC Concerto Competition in 2003. After earning his second master’s degree, he plans to work toward a doctoral degree in ethnomusicology and continue teaching violin and viola. He also hopes to set up a music festival for young string players in Cochabamba.

Saddoff, a doctoral student in music theory, will conduct her dissertation research on music theorist Heinrich Schenker at the University of Freiburg, Germany, in 2009. In Vienna, Saddoff will work on the last treatise by the famous 20th-century music theorist Heinrich Schenker, who is highly regarded for his music theoretical methodologies for music theory. Saddoff, from Hoffman Estates, Illinois, is a member of Pi Kappa Lambda and the co-founder and editor of the journal of Schenkerian Studies. She earned her master’s of music from UNC in 2001. After earning her doctorate, she plans to teach music theory and bassoon at the college level.

MUSIC EDUCATION

Academic Dean of the College of Music recently hosted the first biennial North Texas Symposium on Research in Music Education, an event organized by Dr. Donna Emmanouel, who served as the chair for planning, development, and implementation. The purpose of the symposium was to create a venue for graduate students in music education in which they might present and discuss research issues; to give them an opportunity to collaborate with graduate students from universities across the country; to establish a support network with fellow graduate students; and to receive guidance from scholars in the field of music education. The participants included master’s and Ph.D. students from universities around the country.

The Music Education Lecture Series, now in its 4th year, was developed to bring national leaders in music education to the UNC campus. This year’s speakers include Dr. Don Hodges from the University of North Carolina-Greensboro (Brain Research in Music), Ann Jones from Boston University, and the Tanglewood Institute (Choral Vocal Building) and Marguerite Wilder, freelance instrumental conductor (Improvising Excellence)

The Division of Music Education continues its focus on community outreach. Active programs include the Early Childhood Education Program, the New Horizons Senior Band, the Owsley Community Center Start Up Band program and the String Project. The String Project, with an enrollment of about 175, was awarded a NEA grant renewal award of $10,000.

Carlos Gómez, Jr., a senior Music Education major, was awarded a scholarship from the national Hispanic Scholarship Fund.

MUSIC EDUCATION

Fastrack

Warren Henry presented a workshop at the MENC Hawaii-Pacific Research Conference held in Honolulu, Hawaii, and was invited to present a research paper and several performances for early childhood educators in Lithuania in Fall 2004. Dr. Henry assumed a new position as Associate Dean for Academic Affairs.

College of Music

Debbie Rohwer, new Chair of Music Education, presented papers on adult instrumental beginners at the conference on music education in China, the American Association of Music Education and the Texas Music Education Association. Under her direction, the Denton New Horizons Senior Citizen Band continues to perform around the community and state.

Don Taylor has established a new chapter at UNC in MUED 3100 (Music in Childhood) and individuals at the Ann Waddie School for Children. They presented a paper on children’s singing around early childhood at the MENC national convention in Minneapolis, Minnesota, and also presented a paper on note-reading and music theory and perception in Orlando ensembles at the spring’sMEA convention. In 2005, Don became a tenured-track member of the College of Music faculty.

June, twenty-six students and three UNC faculty presented a concert to much acclaim at the Boston Early Music Festival, the Tenth International Conference on the History of Science, Music, and Art in Harbin, China. These topics were the subject of three articles published in Journal of Music in China, Toccata, and Proceedings of the International Conference on the History of Science, Music, and Art in China. Three of his compositions have been performed in various locations in Texas. Cho also collaborated with invited speaker on two lecture series at the Hong Kong Institute of Education in the spring.

Kevin Salwen was awarded the University Outstanding Teaching Fellow award. Tamara Meredith and Andrea Fegley (students of Lee Lattimore) won the 2008 Early Childhood Music Program, the University of North Carolina-Greensboro Flute Competition for the National Flute Association.

In 2004, Brandi Berry (student of Cynthia Roberts) was one of four students awarded a scholarship from Early Music America in a national competition. Diane Perry, Rebecca Chosay Beasley (students of Lynn Fustis) and Brandi Berry were each awarded scholarships from the Van- crow Early Music Program, the Vancouver Early Music Advanced Institute in Baroque Music. Daniel Goulcher (student of Cynthia Roberts) was invited to join the Edinburgh International Festival in Scotland and to perform at the Tafelmusik Summer Institute.

For September 2005, four early music students were selected from a national competition to attend the Carnegie Hall Well Tempered Women’s Early Music Summer Institute. Megan Dillahunty (student of Joshua Fish) was awarded a travel grant in honor of Steven Merz’s acceptance to attend the Tafelmusik Summer Institute.

Steven Friedson of the Ethnomusicology faculty received an American Council for Education’s 2005-2006 AsiaLink Fellowship Leave grant for study in Turkey. Eileen M. Hayes, Assistant Professor of Ethnomusicology, is the recipient of a Ford Foundation Doctoral Fellowship for 2004-2005. She is in residence in the Music Department at the University of Texas at Austin. Hayes was awarded a grant of $10,000 by the Institute of Musical Research at University of London to pursue doctoral research.

In 2004, Frank H. Reberger presented two papers in Melbourne, Australia: first the at the Symposium of the International Musicological Society for Southeast Asia (IMSA-PA) and the second at the International Symposium: “Music in France 1830-1940” at the University of Melbourne (regarding Hector Berlioz).

Timothy Jackson was awarded a Fulbright Grant to teach in Seoul, Korea, and a Lady Davis Fellowship to teach in Yeshiva University in Jerusalem, Israel for 2005-2006.

Stephen Stohs’s article on Carl Ruggles has been published in Current Music as a Problem IV: Proceedings of the 40th International Conference on Music Theory. The Society for Music Theory, along with the Journal of Music Theory, published a special issue of the journal “Forks in the Road: Teaching Scarlatti’s Sonata in C Major (K.159, Longo 104)” for their annual meeting in Sendai.

Lyle Nordstrom, UNC director of early music activities, led a panel on early music in American colleges and universities at the Berkeley (CA) Early Music Conference, and also presented a paper on pitch and temperament for the American Society for Musicology. In addition to and as well as participating in a panel on French Baroque performance practices, in 2005, he directed a concert of Elizabethan and Jacobean music and was invited to the Catastrophic Consort in Cincinnati and Dayton, Ohio. After organizing a trip to Montreal for twenty-six students to perform at the Boston Early Music Festival, he was Artistic Director of the McNeilTain Music Institute in Crested Butte, Colorado. Also in Crested Butte, he conducted a complete semi-staged performance of Handel’s Acis and Galatea that featured Julianne Baird and choirs and instrumentalists from the universities. The piece was also performed in 2005.

Eliot Noves, was serving on the Board of Early Music America and as a judge for the EMA Summer Scholarship program. In 2006, he will prepare and direct a performance of Monteverdi’s “Coronation of Poppea” at Ohio State University in Columbus.

Thomas Sovick, new head of the T.H.E. Division for Fall 2005, took a group of UNC students to the Czech Republic on study-abroad tours in both 2004 and 2005. In April 2004, he and his wife hosted a 12-member historical dance company from the Czech Republic on a two-week tour of Texas. (The group was sponsored as a pilot performance by the University of Texas at Dallas Foundation of Texas, which is raising $400,000 for an annual residency in music at UNC in UN). In addition, he had a new program in the Spring 2004 issue of Kosma: Czechdub & Central.
Murchison Arts Partnership
Launched at the Murchison Performing Arts Center

M.A.P., a collaborative venture of the University of North Texas College of Music and School of Visual Arts, is a reality! Initiated on October 6, 2004, the opening exhibit, located throughout the public spaces at the Murchison, featured the works of SOVA studio artists Chris Boughton, Jacob Breeden and Garland Fielder. The spring exhibit, which opened in February 2005, featured artists John Adelman, Nevada Hill, Jeff Mueller and Shannon Sullivan. (For information about upcoming exhibits, call 940.369.8972.)

New Stairway to the Stars
No more climbing up a muddy slope to get to a jazz rehearsal or concert at Kenton Hall. During the week before the 2005 spring semester started, UNT added a set of steps to the College of Music entrance closest to Kenton Hall.
The Murchison Performing Arts Center and Winspear Hall will move one step closer to realizing its full potential with the installation of the Richard Ardoin-Paul Voertman Concert Organ in 2008.

In 2004, the College of Music announced the creation of the Ardoin-Voertman Memorial Fund by local philanthropist Paul Voertman to support the installation of the Ardoin-Voertman Concert Organ in Winspear Hall of the Murchison Performing Arts Center on the UNT campus. The organ was originally envisioned as an integral part of the Murchison, and the College of Music is very grateful that Mr. Voertman has made this $1.5M commitment that will enable us to complete such an important part of the facility. Having an outstanding pipe organ in Winspear Hall will make it possible to perform the symphonic repertoire that calls for organ, as well as the large oratorios and cantatas for chorus and orchestra. At the present time, the College cannot present these kinds of works with an appropriate instrument. The instrument will be designed in such a way as to serve many periods of the solo organ repertoire as well.

After giving extensive consideration to a number of potential builders, the College has chosen Wolff and Associates to execute this project. Located in Laval, in the Canadian Province of Quebec, Wolff and Associates enjoys an international reputation. Their organ installation at the University of Kansas has received worldwide attention, and a major organ in Houston is also much respected.

Mr. Hellmut Wolff, of Wolff and Associates, recently shared some of his thoughts about building the Ardoin-Voertman Concert Organ. According to Mr. Wolff, "Designing and building the future organ for the Winspear Performance Hall will be an exciting project for us and we trust the result will be rewarding for the university and the musical community of the area as well. The organ's sound will be favored by exceptionally fine acoustics. The acoustical setting, adjusted to its most reverberant mode, will allow the organ to sing out and to let the audience hear the voices in polyphonic music clearly."

"There are usually three things that ought to be combined to make an organ project worthwhile: the space, the acoustics and the people. It seems all the good qualities are united in this project. I have mentioned the space and the acoustics and I must add that we have had the most wonderful collaboration with the Dean, the organ professors and other persons from the university while working out the details of this project."

Describing the physical properties of the instrument itself, Mr. Wolff said "The organ will be a fairly large three-manual instrument of 35 stops, offering a powerful plenum, plenty of quiet registrations as well as colorful flutes and reeds. As with most of our instruments, we draw from sources of the Classic and Romantic periods and from different national schools of organ building. This organ also will be inspired by the great organs of the past and by the best work of our colleagues of the Old and the New World, from whom we have learned quite a few things in our craft."

"The organ's case features the geometric shapes and angles of the hall with its pentagonal window behind the organ loft. Except for the Swell division, the facade pipes reflect their respective keyboard divisions with their pipes standing behind the facade in the case. The keydesk is attached to the organ to favor a most direct mechanical linkage between the keys and the valves directing the wind to the pipes. The stops are drawn electrically and the most up-to-date electronic assistance devices will help the players with their registrations."

Scheduled for installation in 2008, the Ardoin-Voertman Concert Organ will be positioned behind the choral terrace in Winspear Hall.
Performing Handel's JEPHTHA by Lenora McCroskey

While playing for the Dallas Opera's production of Handel's Arisantia in 1998, the music director, Graeme Jenkins, commented to me that he would love to do a Handel oratorio with period instruments. As co-artistic director of Fort Worth Early Music, I was in a position to make that happen, so the UNT-Jenkins-Handel project was born. Israel in Egypt was performed in 2001, a joint effort with UNT's Baroque Orchestra (Lyle Nordstrom, director) and Canticum Novum (Henry Gibbons, director), Fort Worth Early Music, and Helios (Kevin Sutton, director).

We immediately realized that collaboration between professionals and students was to everyone's advantage. The students gained invaluable experience sitting next to professional players, and the "pros" were clearly impressed with the students' enthusiasm and abilities. Graeme Jenkins' infectious glee and musicianship, as well as his devotion to Handel and to teaching, infused the rehearsals and performances with electric energy that made all of us cry encore!

That encore occurred in January 2004, with three performances of Handel's last oratorio, Jephtha. Collaborating with the Dallas Bach Society (James Richman, director), the UNT Baroque Orchestra and Collegium Singers, and funded in part by the E. Nakamichi Foundation and UNT's Fine Arts Committee, Graeme Jenkins led us in dynamic performances at the Meyerson Symphony Center in Dallas, Ed Landreth Hall at Texas Christian University in Fort Worth, and our own Murchison Performing Arts Center in Denton.

Soloists were drawn from UNT faculty (Jeffrey Snider and Lynn Eustis), student body (Rebecca Choate and Dallas Bach's roster (Scott Cameron). The renowned mezzo, Jennifer Lane, from Stanford University, sang Sorge. Again, Jenkins' enthusiasm for Handel, his understanding of the political setting of Handel's works, his infectious energy, and his musical mastery made the performances truly memorable. Students and professionals acclaimed the experience as life changing. One New York City professional, who plays with numerous historical instrument groups throughout the US, was profuse with her praise, and astounded that she "had to come to Texas" to play in a group with such a high standard of performance expectations.

A tradition has been created. The next collaboration will be Handel's oratorio Samson in 2006. Funding sources are being sought; soloists contacted, including newly appointed faculty member, Richard Croft; and performance venues discussed. The memories of the previous two experiences fuel the enthusiasm for the next. Maestro Jenkins says he wants to conduct all the Handel oratorios in his lifetime. Hopefully, UNT can help fulfill his dream.

(Editorial Update: Dallas Opera Music Director Graeme Jenkins directs soloists in Jephtha: left to right) Jeffrey Snider, bass, JenniferLane, mezzo soprano, Lynn Eustis, soprano and Scott Cameron, tenor. Snider and Eustis are UNT faculty members.

In 2006, Handel's Samson will be performed on February 20 (Hancher Performing Arts Center) and February 21 (Preston Hollow Presbyterian Church in Dallas). The UNT Baroque Orchestra and Collegium Singers, SMU Meadous Choir and Texas Choral Artists will again collaborate under the baton of Jenkins, with Richard Croft in the title role.)

A tradition has been created.

2005 Academy Awards

Jeffrey Eckels, a D.M.A. classical double bass major (studying with UNT professors Jeff Bradetich and Lynn Seaton) and former bassist in the One O'Clock Lab Band, is the bassist on the song "Al Otro Lado Del Rio" from the soundtrack of the film Motorcycle Diaries. Jeff, though a student, was already a pretty famous bass player before he came to UNT. Back in his old stomping grounds, Madison, Wisconsin, he was the longtime bassist for the NPR program "What'ya Know with Michael Feldman." Once he left the show, Jeff, who is described as the "silent bassist," was lured to the College of Music by the reputation of the school and its teaching. To read an article about Jeff, go to: http://www.wpr.org/about/Nov2003_Resonance/Res-P5.htm

2004 GRAMMY CORNER

Grammy-nominated pianist, Petronel Malan (MM '96) is basking in praise about her debut recording Transfigured Bach: The Bach Transcriptions of Bartok, Lipatti and Friedman. The recording, which has been described as "Bach's music as reimagined by Bartok, Lipatti and Friedman," "caught the attention of listeners" and critics alike and was nominated in 2004 for three Grammy awards, including Best Instrumental Solo Album. Born into a political family in South Africa, of French Huguenot descent, Malan inherited her musical gifts from her mother, an opera singer, with whom she began piano lessons at age four. She completed her master's in piano performance at UNT, studying with Joseph Banowetz, and is currently serving as Artist-In-Residence at Southeastern Oklahoma State University.

R.C. Williams

UNT Jazz studies student R.C. Williams, along with his fellow musicians, was nominated for a multiple Grammy for his work on the World Wide Underground album with R&B singer Erykah Badu.

Norah Jones' second album

Former UNT jazz piano student and member of the UNT Jazz Singers, Norah Jones had a successful second CD. Also heard on this CD is UNT alumnus Tony Scher. It is no news to say that Norah can be seen on the covers of many major publications these days.

Bob Morgan

Inducted into the International Association for Jazz Education Hall of Fame

North Texas jazz holds many distinctions, and in January 2005 when Dr. Robert Morgan (BM '63 and MM '65) was inducted into the International Association of Jazz Education Hall of Fame, he will earn another proud honor for the program — the university with the most inductees. Morgan, who played both trumpet and trombone in the One O'Clock Lab Band directed the jazz studies program at Houston's High School for Performing and Visual Arts for more than 20 years. The IAJE Hall of Fame honors those individuals whose musical contributions and dedication to jazz education during the past 25 years have created new directions and curricular innovations for music education worldwide. Morgan joins fellow North Texas jazzers Dr. M.E. Gehl Hall, Leon Dreden, Dr. Bill Lee, Rich Matteson, and Dan Haerle.

Kelley Reese
The McUNTain Music Institute, held in the cool mountain air of Crested Butte, Colorado, began in 1998 as a summer opportunity for University of North Texas students to study and perform in causal indoor and outdoor settings. Since then, students and faculty from the College of Music have enjoyed a variety of educational and artistic opportunities. Fall symphonic works to chamber music, from opera to new music to early music and beyond.

The 2004 McUNTain Music Institute saw two performances each by Lynn Seaton Trio, the UNT Baroque Ensembles (led by Lyle Nordstrom), the UNT Trumpet Ensemble (led by John Holt), the UNT Steel Drum Band (led by Christopher Deane), and an evening of open favorites entitled "A Night at the Opera," organized by Linda Dr. Foer. Lynn Seaton also appeared as a soloist with the Crested Butte Music Festival Orchestra, and John Haynie conducted a trumpet master class.

In 2005, an increased level of collaboration between our College of Music and the Crested Butte Music Festival marked an important new milestone in the history of the project. UNT students became more directly involved in the CHMF opera and orchestra programs while educational aspects of the Institute continued as before. The special blend of education and presentation that characterizes the Institute began with informal performances by Mariachi Aguilas (Mariachi Eagles), a UNT student group sponsored by Donna Emmanuelle. Throughout the 2-week institute, Dan Collins, David Grogan, Brian Nolvin, John Proff, and Jessica Van Gee understood the major roles in the production of Roshi's Barber of Seville and then followed with their own special presentations (with orchestral accompaniment). Two professional-level College of Music students, Scott Homer and Roslyn Hurt, joined the violin section of the Crested Butte Music Festival Orchestra. Advanced students studying vocal and instrumental Baroque music performance with early music professional faculty, soprano Julianne Baird and Baroque violinist David Douglass, performed in professional productions as well as presenting their own mini-concerts, "Going for Baroque" and "All in a Garden Green" (2 different concerts). The opera understudy students enthrilled UNT Orchestra as a special welcome reception, and then capped off the student portion of the McUNTain Music Institute with a concert of favorites entitled "From Broadway to the Met," prepared by Lynn Eustis. In conjunction with the first week of the Institute, John Holt, with the assistance of John Haynie, led a workshop entitled "Orchestral Repertoire for the Trumpet," followed by a concluding concert at the end of the first week. Special professional performances produced by the McUNTain Music Institute included a semi-staged production of Handel's charming pastoral, Acts and Galatea, a concert of 17th-century English & Italian popular tunes and dances entitled "Musicae for a Summer's Eve," and an appearance by the famed Lynn Seaton Trio, with guest jazz alchemist Arkyd Shilkloper. Co-directors of the 2005 McUNTain Music Institute were Lyle Nordstrom and Pat Nordstrom.

UNT 2004 President's Citation Award

In 2004, late Professor Emeritus ROBERT OTTMAN (56) was awarded the President's Citation. Robert Ottman graduated from the Eastman School of Music with Bachelor's, Master's, and Doctoral degrees in theory. He taught in public schools in New York State for 5 years, then spent 3 years in the Army as a corporal in Europe from 1943 to 1946. Upon leaving the service, he was hired by Wilfred Bain, the dean of the music department at North Texas, and began his long and fruitful career at UNT. Ottman was the author or co-author of eleven textbooks (co-authors are Frank Malouf, Paul Dowek, and Paul Kneerger), and 20 revised editions. His first book, Music for Singing, was originally published in 1956, the same year he received his PhD in theory from UNT, and has sold in the hundreds of thousands. Ottman and his wife Shirley made possible the purchase of the Robert W. and Shirley C. Ottman Organ, a rare 18th-century style French Baroque organ, one of only two in the kind in the United States. [Sadly, Dr. Robert Ottman died on June 30, 2005, at the age of 91. A more extensive review of his life and career will appear in the 2005-2006 issue of Counterpoint.]

UNT 2004 Distinguished Alumni Award

Renowned jazz trumpeter MARVIN STAMM ('61) returned to the UNT campus in conjunction with Alumni Appreciation Day, to receive the University's 2004 Distinguished Alumni Award, which is given in recognition of national prominence in the recipient's field. During the previous week, he also joined College of Music faculty and alumni - Bill Mays, piano, John Adams, bass, Ed Soph, drums - at a concert in Stan Kenton Hall. After Stamm's graduation in 1961, he, like many other alumni of the UNT College of Music jazz program, joined the orchestras of Stan Kenton. As his trombone soloist, Stamm toured with Kenton from 1961 until 1962, recording five albums during that time. (Kenton, while never officially affiliated with UNT, long admired the UNT jazz program, to the degree that he willed his entire music library (University of North Texas) to the University of North Texas in 1979.) From 1965 until 1996, Stamm toured worldwide with Woody Herman. He later gained considerable recognition for his playing with the Thad Jones-Mel Lewis Big Band Orchestra (1966-72) and the Duke Pearson Big Band (1967-70). Throughout his career, he has performed with Frank Sinatra (1973-74) and the Benny Goodman Sextet (1974-75), among others.

UNT 2005 President's Citation Award

The University of North Texas honored DR. ROBERT BLOCKER ('70) at its annual Alumni Recognition Day in April 2005 with the President's Citation, given to those who have helped to enhance the reputation of the University. Blocker was dean of the UNT College of Music from 1988 to 1991. Until Fall 2005, when he began a new position at Southern Methodist University as provost and vice president for academic affairs, he was dean of the School of Music at Yale, and before that, dean at UCLA. A native of Charleston, South Carolina, Blocker earned his B.A. degree from Furman University and both Master of Music and Doctor of Musical Arts degrees from the University of North Texas. He also holds three honorary degrees, and was a fellow at the Institute for Educational Management at Harvard University. Blocker, a performance major while at UNT, is also an accomplished pianist who has performed throughout the world. He appears regularly on national radio and television as an artist and commentator, and has received numerous honors for teaching and service, as well as for his writings, a collection of which has now been second printing. In May 2005, the College was honored to have Dr. Blocker as the featured speaker at the spring College of Music recital.
William D. (Bill) Holmes (BME '66, DMA '86) retired in 2000 from Arkansas State University after teaching low brass for twenty-three years, and served as a Department Chair for fifteen years. Holmes is currently a member of the Sherman Symphony Orchestra and is also self-employed as a part-time home repair/home improvement contractor. He and his wife Nancy have three daughters and three grandchildren. He reports enjoying the 2003 issue of Counterpoint, with many of its topics from the '60s.

Ronald High (BM '71), is an Associate Professor of Music at Benedict College in Columbia, S.C. High, who was an Honorary Co-Chair for the 50th anniversary celebration of diversity at UNT, commemorated the occasion by contributing a bound collection of concert and recital programs that highlighted the accomplishments of African-American students who majored in music during those 50 years. Ronald High was selected a Senior Fulbright Scholar to the Hochschule für Musik and Theater in Hanover, Germany, for the first half of 2005. He lectured, taught and performed while there. High has done postdoctoral work in voice pedagogy and science at Harvard University, New York University, Emory University, the Shenandoah Conservatory of Music and UNT. He is active as a tenor soloist, collaborative pianist, lecturer and teacher. He performed in a concert tribute to his late vocal teacher William Warfield at the University of Illinois-ChampaignUIbana in fall of 2003. A composition entitled Ode to a Martyred Mother that he had written in 1974 in tribute to Mrs. Martin Luther King, Sr. received its world premiere at Benedict College early in 2004, and High was the soloist in a work he commissioned as a memorial to the victims of the 9-11 tragedy.

After the death of musical icon Ray Charles in June 2005, John Bryant ("79s) wrote a reminiscence of working with the great pianist and singer, which was published in both the Dallas Morning News and in Modern Drummer. John attended UNT in the 70’s and played drums in the One O’Clock Lab Band. He was also featured in the Summer 2005 issue of the North Texas publication.

Joe Barrera, Jr. (MM '76) has finished composing the score for the television production "Survival of the Fittest," which stars Aida Turturro (of "The Sopranos") and Marie di Cicco (from the motion picture "The Goodfellers"). The production screened at the Raleigh Studios in Hollywood, California on August 28. A television schedule date is also pending. Other television productions currently airing that Joe has composed the music score for are "Fatal Kiss" on HBO/Cinemax, and "Saving Grace" on PBS. Joe Barrera resides in Glendale, California, and also teaches in the Recording Technology Department at Citrus College in Glendora, California.

Walter Eagleton (BME '81), who has had a successful photography business in Denton for many years, ran for the Denton City Council District 1 seat in 2005.

Melissa McBride (BM '85, MM '89) currently lives in Pennsylvania, where she has been the Music Director of the Edgewood Symphony Orchestra and Conductor of the St. Andrew’s Festival Chorus and Orchestra of Pittsburgh. McBride also has been a tenured professor and an adjudicator for numerous festivals and competitions.

Lauded for his innovative programming and commitment to performance practices, she reports that now she’s stopped teaching, she would love to reconnect with her UNT friends.

Lisa Webb (MM '86), is president of the Lion and Frog recording label. The label’s first CD, released in 2002, is entitled Hidden Melodies (a little cat music), and is a collection of original songs that celebrates felines and their personalities in 12 songs in different musical genres, from traditional to reggae, jazz to country, and folk to rap. According to Webb, “the CD offers something for every cat lover who enjoys music.” For more information, contact Lion & Frog @isol.com.

Members of the Addikn String Ensemble (Elisabeth, Madeline, Claire, Christopher and Anthony) have been able to come back to Texas from their far-flung locations as principals in orchestras around the country to give terrific performances in their family ensemble configuration. In the spring of 2004 they included a work by Cindy McTee that is a transcription of one movement of her Symphony #1. The Addikns Ensemble, who give several performances in the Metropolis each year, regularly receives rave reviews from local critics for their remarkably joyful, skilled and committed performances. Scott Cantrell has compared them to the Bach family of 18th-century Germany.

Mark Hanson (DMA '88), a doctoral piano graduate, is the founding director of a new music conservatory at Gettysburg College. (Hansen is John Murphy’s former chair at Western Illinois University.)

Dallas Morning News critic Scott Cantrell singled out Patricia Racette (BM '88) for her “superb” performance as the rediscovered daughter of Boccanegra in Verdi’s Simon Boccanegra at the Santa Fe Opera in 2004. She also was praised for her performance of the title role in Janáček’s Jenůfa with the Dallas Opera. Other performances in the 2004-2005 season: Madama Butterfly and Falstaff in Houston and Les Contes d’Hoffmann and La Bohème at the Metropolitan Opera.

Robert Harding (BM '88), a classical guitar graduate, has been playing in the Dallas Fort Worth area since 1990, when he received a master’s in music from SMU. For a time, he was an associate professor at Collin County Community College, where he taught classical guitar, lessons, guitar ensemble and miscellaneous courses. Finances have steered him toward a “real job,” but...
James Parsons (PhD ’92), Associate Professor of Music History and University Research Fellow at Southwestern Missouri State University in Springfield, is the volume editor and contributor of two essays to The Cambridge Companion to the Lied, published by Cambridge University Press in July 2004. The book is the first thorough survey of German song from the mid-eighteenth century to before World War II.

Robert Fries and Chris Tuck (BM ’99) have received the faculty award by the Dallas Wind Symphony for performance during the group’s 2004-2005 season. Frank is a professor of Music at Southern Methodist University and Tuck is an announcer on the classical music radio station WRR, as well as continuing to be a composer.

Briar Jones (BME ’90), who is principal timpanist with the Detroit Symphony Orchestra, performed with the Boston Symphony Orchestra for two weeks as assistant principal timpanist at the orchestra’s summer home. In Fall 2004, he began his seventh season with the DSO in the principal position.

After teaching for 13 years and serving as Music Department Chair at Texas Wesley- lyan University, Tim Ishii (MM ’91) has accepted the position of Interim Director of Jazz Studies and conductor of the Jazz Orchestra at the University of Texas - Arlington. Since 1996, he and 2 other directors have conducted the UTA Jazz Orchestra; Dan Barkoldiner 1947-1976, Bill Snodgrass 1976-1980.

The international Trumpet Guild website (www.trumpetgfid.org/news/news) contains an announcement from a Mr. M. Dedman of a CDA, according to UNT graduate Trumpet Grant Peters (MM ’91), who is a faculty member at Southwest Missouri State University.

Sara Dell’Omo (BM ’01) joined “The President’s Own” United States Marine Band in May 2005, becoming the first feature female vocalist in the Marine Band’s 206-year history. Staf Sergeant Dell’Omo is a soloist at the White House and performs regularly in the Washington, D.C. area, and on television for the country’s annual concert tour. Prior to joining “The President’s Own,” Staff Sgt. Dell’Omo was a member of the U.S. Army Band’s Army Chansons at Fort Myer in Arlington, VA. Staff Sgt. Dell’Omo began her musical career on the piano at age 9 and voice at age 16. After graduating from Jack- sonville High School and attending UNT, she is currently pursuing a master’s degree from George Mason University in Fairfax, Va.

Dan Ball has been appointed to the Boise Philharmonic Orchestra double bass sec- tion.

Bryan Perry (BM ’02) was appointed to the bass section of the Fort Worth Sym- phony Orchestra.

Robert Kaufman (BM ’02) was appointed double bass to the Northwest Ballet Or- chestra, in Seattle, Washington.

Soprano Abia Hamez (MM ’92), a member of Opera North’s 2004 Young Artist Program, received a Brunson Award from that organization. She was one of 29 sing- ers selected in national auditions from more than 800 applicants. Opera North is a New Hampshire opera company.

Jennifer Chen (BM ’03) won the 2nd flute position in the Beaumont Symphony. She also won a $10,000 Graduate Quintet Fel- lowship at the University of Houston.

Composition alumus Jeff Cook (BM ’03) presented “Vox Novus,” a program of original works at the Dallas Museum of Art in Summer 2004.

In 2004, December performed Jeff Mar- rish’s electroacoustic composition, Rocket 1 for the 3rd Rencontres Musiques Nou- velles, Lutzel (France), on seven portable CD players simultaneously during ELEC- TROLUNE day. During the program, the CD players were carried all over the town or placed in a fixed location.

Clint Foreman (BM ’03) was the first prize winner of the Texas Flute Society’s Myrna Brown Competition. In addition, Clinton served as a 2nd year member of the National Orchestral Institute this past year and continues as a 2nd year master’s student at Manhattan School of Music.

AnnMarie Sandy (MM ’03) sang the role of Gertrude and covered the role of Stephi- na in Guangzhou’s Long Live Juliet this summer with Opera North. She is currently liv- ing in New York City and studying voice with Doris Cross of Yale University, at UNT she was a student of Lynn Eustis.

Margaret Shin (MM ’03) won the 2nd flute position with the Lansing (MI) Sym- phony.

Amy Taylor (BM ’03) won the 2nd flute position in the Tulsa Opera Orchestra.

Rebecca Wascoe (MM ’93), student of Lynn Eustis, has received a fellowship to the University of Illinois, where she began doctoral work last fall. During the previous summer she could be heard with Intermezz- zo Opera.

Rebecca Duren (BM ’94), student of Lynn Eustis, has won a scholarship to the Body- conservatory of Music, where she began her MM this past fall.

C. Alan Publications and Bravo Music have published several works for band and per- cussion by composition alumnus Yo Goto (MM ’04). Mr. Molinaro is also recently commissioned by the 21st century wind music executive committee, “Kyo-En,” for a new piece to be performed in Tokyo on March 20, 2005, and to be recorded for commercial CD release.

The UNT College of Music was well rep- resented throughout the U.S. and international American Saxophone Alliance Biennial Conference held in Greensboro, NC. Twenty- three faculty, current students, or alumni participated. Participating alumni included Andrew Dahlke (performer and lecturer), Cheryl Fryer (performer and lecturer), Jeff Bait (performer), Joren Cais (performer), James Guzman (performer/teaching artist), and Jim Snidero (clinician). Also in atten- dance at the conference were UNT alumni Frank Bongiorno and Nathan Mandel.

Amy Taylor (BM ’03) was a semifinalist in the upcoming Myrna Brown Artist Com- petition to be held at the United States Marine Bandd and is a finalist in the National Excerpts Competition at the 2004 Na- tional Flute Convention. Margaret Shin (MM ’03) was one of the finalists. Rachel Luttsch (MM ’03) won 2nd prize in the Mid-South Flute Competition, 2nd prize in the Kentucky Flute Society Flute Competition, and was first alternate in the Young Artist Competition. All were stu- dents of Terri Sundberg. Sarah Gill (MM ’98) was a semifinalist in the Young Art- ist Competition, and was a student of both Terri Sundberg and Mary Karen Clardy while at UNT.

The UNT College Music School’s annual Gala, “Teachers of the Year,” was held held in the UNT Coliseum on February 10, 2005. The gala was again the culmination of the UNT College Music School’s Musican’s Day celebration. The event is attended by students, alumni and friends of the College of Music. The gala featured performances by current students, faculty and alumni. The program included a special performance by the students of Terri Sundberg, as well as performances by James W. Holleman, Jr., Susan Cartwright, and the UNT Chamber Orchestra.

The event was directed by Terri Sundberg, with musical direction by Jeffrey A. Angell. The program included performances by the UNT Jazz Ensemble, UNT Wind Ensemble, UNT Choral Union, UNT Chamber Orchestra, and UNT Symphony Orchestra. The event also featured a special performance by the students of Terri Sundberg, as well as performances by James W. Holleman, Jr., Susan Cartwright, and the UNT Chamber Orchestra.

The event was directed by Terri Sundberg, with musical direction by Jeffrey A. Angell. The program included performances by the UNT Jazz Ensemble, UNT Wind Ensemble, UNT Choral Union, UNT Chamber Orchestra, and UNT Symphony Orchestra. The event also featured a special performance by the students of Terri Sundberg, as well as performances by James W. Holleman, Jr., Susan Cartwright, and the UNT Chamber Orchestra.

The event was directed by Terri Sundberg, with musical direction by Jeffrey A. Angell. The program included performances by the UNT Jazz Ensemble, UNT Wind Ensemble, UNT Choral Union, UNT Chamber Orchestra, and UNT Symphony Orchestra. The event also featured a special performance by the students of Terri Sundberg, as well as performances by James W. Holleman, Jr., Susan Cartwright, and the UNT Chamber Orchestra.

The event was directed by Terri Sundberg, with musical direction by Jeffrey A. Angell. The program included performances by the UNT Jazz Ensemble, UNT Wind Ensemble, UNT Choral Union, UNT Chamber Orchestra, and UNT Symphony Orchestra. The event also featured a special performance by the students of Terri Sundberg, as well as performances by James W. Holleman, Jr., Susan Cartwright, and the UNT Chamber Orchestra.

The event was directed by Terri Sundberg, with musical direction by Jeffrey A. Angell. The program included performances by the UNT Jazz Ensemble, UNT Wind Ensemble, UNT Choral Union, UNT Chamber Orchestra, and UNT Symphony Orchestra. The event also featured a special performance by the students of Terri Sundberg, as well as performances by James W. Holleman, Jr., Susan Cartwright, and the UNT Chamber Orchestra.
MAUDELL GENTRY BAKER (’34), our first bachelor of music graduate, paid a return visit to her alma mater during Alumni Appreciation week in 2004, when she was recognized as the first among so many who followed in her footsteps. A native of Henrietta, Texas and a violinist and pianist since her growing years, Maudell entered North Texas State Teachers College in the summer of 1930 after graduating as valedictorian of Henrietta High at the age of 16. By the time she graduated in 1934, she vividly recalls wearing the only pink tassel in the class as the sole bachelor of music. While at NTSTC, she majored in piano. She participated in the stage band (the only female in the group), played for the chorus, and was an enthusiastic member of the Green Jackets, a pep club organization. She was also a member of Kappa Delta Pi music sorority. Having an extensive musical background, she entered college, she was soon assisting her teachers with grading papers. Mrs. Baker recalls “the stage band guys were extra nice to me (I graded their papers!).” She also played viola in the university orchestra, directed by Floyd Graham. (Graham was the only non-keyboard instrumental teacher at the college at that time.)

After working as a pianist for a dance studio in Dallas, and a ballroom dance teacher, Baker eventually went into private teaching and moved to Hereford, Texas with her husband, H.A. Baker, where she continues to teach piano and organ at the age of 90. While teaching students of all ages, she specializes in music for young students. Her article on her teaching methods for very young children was published by Clavier magazine in 1993.

Maudell Gentry Baker’s musical legacy continues with her children, Larry Johnson of Mesquite and Marlene Williams of Gainesville, both professional musicians and through hundreds and hundreds of her students.

2004 College of Music Honored Alumni

JEFFREY RATHBUN (’81) was honored at the 2004 annual Alumni Appreciation Day ceremonies as an Honored Alumnus. Jeff became assistant principal oboe of The Cleveland Orchestra in 1990, and served as principal oboe from 2001-2003. Rathbun was previously a member of the Atlanta, San Francisco, Oakland, and Honolulu symphony orchestras. In 1988, he won first prize in the Lucarelli International Competition for Oboe. Players held at Carnegie Hall’s Weill Recital Hall, where he also gave his New York debut recital in April of 1990. A graduate of the University of North Texas (B.M., ’81) where he studied with Charles Veazey, and the Cleveland Institute of Music (M.M.,’83) where he studied with John Mack, Mr. Rathbun is an active composer of chamber and orchestral works. In 1995, The Cleveland Orchestra presented the world premiere of Rathbun’s Daredevil, and in January 2000 his Motions for Cellos was premiered by the Orchestra’s cello section. Christoph von Dohnanyi, Leonard Slatkin, Jahlia Ling, and Franz Welser-Morst have conducted Mr. Rathbun’s compositions. His solo oboe CD Color Factory is available at www.dnote.com.

2005 College of Music Honored Alumna

DON CAMPBELL (’68), author of The Mozart Effect, the 2005 College of Music Honored Alumnus, was born in the US Army and moved to France with his family as a young teenager, where he found himself the youngest student at the American Conservatory in Fontainebleau, studying with Pablo Casals and symphony orchestras. He was a mentor to many of the 20th century’s leading composers, conductors, and soloists. At the Conservatory, Campbell was introduced to Leonard Bernstein, Yehudi Menuhin, Aaron Copland, and Francis Poulenc. Campbell says that at an early age he knew that he wanted to be a composer and a conductor, and he continued to study under the guidance of Edward Biberman, his composition teacher. He earned a PhD in musicology and composition from the University of Cincinnati College - Conservatory of Music.

Campbell is the author of nine books including the 1997 best seller, The Mozart Effect, in which he provides compelling evidence of the influence of particular sounds, tones, and rhythms on mental performance and spiritual outlook, as well as the treatment of disease. Interweaving stories of ordinary men and women who research with doctors, psychologists and musicians in the “Mozart Effect shows how music can be used to improve memory and learning in a wide variety of ways.

EARL TOM KEEL JR. (M.M. ’50) died August 11, 2003 of heart disease at his home in Grand Prairie home. He led the choral department at Grand Prairie High School for 18 years before becoming director of fine arts for the Grand Prairie ISD. He later was dean of the College of Fine Arts at Dal- las Baptist University. The retired high school choir director in Grand Prairie ISD is fondly remembered by several generations of students for bringing Broadway musicals - complete with professional costumes and live animals - to their town. “We all know him as Mr. Music,” said Denise Rodrigue, a former colleague who is assistant principal at Austin Elementary School in Grand Prairie. “In Grand Prairie, he is the ‘Mu- sic Man’. He’d come out, and they’d hit him with that Grand Prairie tuxedo,” Ms. Rodrigue said. He was “Mr. Entertainment,” a wonderful man,” Mr. Keel’s productions would pack the house, said Olen Massey of Grand Prair- ie, who was a junior-high student of Mr. Keel’s. “He was a very dynamic gentleman. He made himself known when he entered a room. You knew somebody special had entered the room because of the way he talked,” a teacher said. Mr. Keel was a native of Oklahoma, and earned a degree from North Texas State University (now UNT). Manton was a member of the U.S. Air Force Falcons from 1960- 73, then spent seven years in Arizona where he earned an advanced degree from the Vienna Hochschule für Musik, besides arranging and composing for jazz and symphony orchestras. Frank’s five albums, Suite Tooh, Persevere, Dan- gerous Precedent, Sophisticated Lady, and A Miracle have garnered a total of eleven Grammy nominations in both categories, and as an author, Frank published five volumes of The Best Chord Changes for the World’s Greatest Standards for the Hal Leonard Corporation. This is in addition to over 165 published songs, and jazz ensem- ble that have been published with five major publishing houses since 1978, as well as a beginning improvisation meth- od with accompanying play-along com- pact discs, two Christmas anthologies for solo piano, and the landmark treatise on chord construction, Voicings for Jazz Keyboard, which has sold over 20,000 copies. He is a recipient of the BMI’s Citation for Outstanding Contributions to Jazz Education.

FRANK MANTOOTH (BM ’69) died of natural causes at his home in Garden City, KS on January 30, 2004. He was a pianist, composer, arranger, clinician and educator, who was a native of Tul- sa, Oklahoma, and was awarded a Bachelor of Music and a Master of Music in Piano Performance from the University of North Texas in 1995. Earl Tom was active with the Grand Prairie Arts Council, where he served on the administrative board for many years. In 1989, he was instrumen- tal in reviving the city’s summer musical program.

LEONARD SHAKHOIAN (MM ’97) was a 1997 graduate of USC Thornton School of Music. He is a board member of the Los Angeles Symphony Orchestra and the Los Angeles Philharmonic Association.

DONALD STEVENSON (’61), former principal bass of the Fort Worth Symphony and alumnus of UNT, died Tuesday, October 10, 2004. He was born in March 15, 1959, in Davenport, Iowa, to James Dwight and Marilyn Schultz Ste- venson. Jeffrey was a resident of Fort Worth for 26 years, had been a student of the late Edward L. Rainbow, and was principal bassist with the Fort Worth Symphony from 1986 to 1997. A priva- tely funded project took place this summer in Moscow. "Memoriam" was a commission to the AIDS Outreach Center, 801 W. Cannon, Fort Worth, Texas 76104, (817) 335-1994. LATE WORD has been received of the deaths of Charles Millender (BM ’57) in June 2005, John Parnell (BM ’60), and Byford Gayle Sealy (BM ’49). More details will follow in the next issue of Counterpoint.
IN MEMORIAM

HOWARD DILL, who taught voice at the College of Music in the mid 1950s, died in early 2004.

EVERETT GILMORE (“Ev”) was born December 13, 1935 in Wheeling, WV. During his life, Gilmore blessed the world with his music, his great intellect, his love for people and his generosity of spirit. A life member of the Denver Musicians Association since 1963, he died on April 14, 2005, at his home in Dallas soon after being diagnosed with three types of cancer. Everett graduated from the University of Denver with an MA in library science. He studied tuba performance with Charles Kualahoff of the Philadelphia Orchestra and Arnold Jacobs of the Chicago Symphony. He served in the military with the US Army Field Band in Washington, DC and in the NORAD Command band in Colorado Springs. After working in Denver area public libraries for a few years, Ev won an audition and performed in the Wichita, KS Symphony Orchestra for two years. Then in May 1965, he auditioned and won the principal tuba position in the Dallas Symphony Orchestra, where he was principal tuba for thirty years until his retirement in 1995. In addition to his work with the Dallas Symphony, Ev was an Adjunct Professor of Tuba Studies at Southern Methodist University. After his retirement he held the same position at the University of North Texas until the time of his illness. At the start of the April 14 concert, Dallas Symphony Association president Fred Bronston gave tribute to Everett’s life and career, citing an interview he gave to the Dallas Morning News in the 1970s where he described his love of music and his desire for the good of humanity. Ev died of cancer on March 19, 2005. Services were held at St. Philip’s Presbyterian Church, and a memorial service was held at Preston Hollow Presbyterian Church in Dallas.

EVERETT GILMORE ("Ev") was born December 13, 1935 in Wheeling, WV. During his life, Gilmore blessed the world with his music, his great intellect, his love for people and his generosity of spirit. A life member of the Denver Musicians Association since 1963, he died on April 14, 2005, at his home in Dallas soon after being diagnosed with three types of cancer. Everett graduated from the University of Denver with an MA in library science. He studied tuba performance with Charles Kualahoff of the Philadelphia Orchestra and Arnold Jacobs of the Chicago Symphony. He served in the military with the US Army Field Band in Washington, DC and in the NORAD Command band in Colorado Springs. After working in Denver area public libraries for a few years, Ev won an audition and performed in the Wichita, KS Symphony Orchestra for two years. Then in May 1965, he auditioned and won the principal tuba position in the Dallas Symphony Orchestra, where he was principal tuba for thirty years until his retirement in 1995. In addition to his work with the Dallas Symphony, Ev was an Adjunct Professor of Tuba Studies at Southern Methodist University. After his retirement he held the same position at the University of North Texas until the time of his illness. At the start of the April 14 concert, Dallas Symphony Association president Fred Bronston gave tribute to Everett’s life and career, citing an interview he gave to the Dallas Morning News in the 1970s where he described his love of music and his desire for the good of humanity. Ev died of cancer on March 19, 2005. Services were held at St. Philip’s Presbyterian Church, and a memorial service was held at Preston Hollow Presbyterian Church in Dallas.

JACK ROBERTS, Professor Emeritus of piano at the University of North Texas College of Music, died Jan. 14, 2004. A native of Fort Worth, Roberts was also an alumnus of North Texas, where he graduated with a bachelor’s (1951) and a master’s (1952) in music, and studied with Silvio and Isabel Scionti. He was awarded a Fulbright grant in 1955 to study at the Vienna Academy for Music and Dramatic Arts, where he was a pupil of Richard Hauser, who had studied with Liszt’s pupil Emil von Sauer. In 1970, Roberts earned his doctor of musical arts degree from the University of Michigan, where he served as a fellow from 1967 to 1969 and studied under the noted Bartók student György Sándor. Roberts also had coaching with Alicia de Larrocha and Leon Fleisher. Roberts joined the piano faculty at UNT in 1957 and served as piano coordinator from 1984 and then as chair for the division of keyboard studies until 1999. Roberts gave performances and master classes at the National Music Camp at Interlochen, Brevard College, the AIMS Institute in Graz (Austria), Michigan State University, and Fuzen University in Taipei (Taiwan). For many years, Roberts was an official competition pianist for the G. B. Deley Competition in Dallas. In addition, he served as a juror for the International Piano Competition for Outstanding Amateurs, sponsored by Fort Worth’s Ciburn Foundation since 1999. Before joining the UNT faculty, Roberts taught at Southwest Texas State University. He enjoyed a distinguished career as a concert performer and pedagogue, and was praised by John Rosenberg of the Dallas Morning News as "a pianist of fine artistry and taste." He remained in demand not only as a soloist, but also in chamber music and vocal collaboration until his death. A special memorial concert was held in September of 2004. (Memorials may be made to the Jack Roberts Memorial Opera Scholarship.)

GRANT BARTHE WILLIAMS, Professor Emeritus of music who worked at North Texas from 1966 to 1994, died Jan. 27, 2004, in Farmers Branch, Texas. A memorial service was held at Preston Hollow Presbyterian Church in Dallas. Williams earned his bachelor’s degree in 1955 and master’s degree in 1960 from the Juilliard School of Music in New York while studying voice under Sergiu Kagen and acting under Uta Hagen.

IN MEMORIAM

Graham Co., World's Fair Festival of American Opera in Belgium, Horace Heidt with the King Stage Bands, and the Radio City Music Hall Men's Glee Club, among many other organizations. He performed leading roles with numerous opera companies and was the founder and first president of the Dearborn Symphony Orchestra and the founder and conductor of the Grant Williams Chorale. At North Texas he was named an outstanding faculty member for the 1969-70 academic year and was the sponsor of Phi Mu Alpha Sinfonia, the national music fraternity. Before coming to Denton, he was on the faculty of Oklahoma State University and Drake University. For the past 10 years he worked with the Dallas Symphony Chorus as a vocal technique coach and consultant and gave private voice lessons. Williams is survived by his wife, Patricia Ann Smith Williams; seven children; and seven grandchildren.

POSTSCRIPT:

ROBERT OTTMAN (1914-2005), Professor Emeritus of music theory at UNT, and one of the most widely recognized and respected teachers and authors in the field of music theory, died on June 30, 2005, at the age of 91. During many years of service here at UNT, beginning in 1946, he published a number of important books, including his now-famous Music for Sight Singing, now in its 6th edition. Since his retirement from active teaching in 1981, Ottman was active both in the Denton community, and in support of the College of Music through participation in the College Advisory Council, the North Texas Alumni Organization, and the UNT President’s Council. In 2003, he and his wife, Shirley C. Ottman gave a generous gift that enabled the purchase of a French Classical Organ by Bedient, now installed in the Main Auditorium. In 2004, he received the prestigious President’s Citation from the University of North Texas. A more extensive obituary will appear in the next issue of Counterpoint. (NOTE: Dr. Ottman’s widow, Shirley, along with an anonymous donor, has created the Robert Ottman Graduate Theory Endowment, with the aim of attracting top-level graduate students in music theory by providing substantial support via scholarships. To donate to this new fund, contact Elida Tamez, at (940) 565-2243.)

For information about these memorial scholarships or any other scholarships, contact: Elida Tamez, Director of Development (940)565-2243.
ALUMNUS CREATES FUND FOR COMPOSERS

In 2004, Richard and Candace Faulk created a unique endowment for young composers at the College of Music. The $50,000 gift created the Richard and Candace Faulk Young Composers Endowment, which not only provides $1,000 scholarships to students but also establishes a fund to produce an annual concert to showcase the student compositions. A 1974 music composition graduate from UNT, who is now recognized as one of Texas' top attorneys, Richard Faulk created the endowment with his wife to provide encouragement to and recognition for young composers.

"There are far too few opportunities available for young composers to have their works performed and recognized at the early stages of their careers," Faulk said. "Composers are different from other musicians in that they are entirely dependent on the cooperation and abilities of others in order to succeed. So, that's why this endowment provides scholarships and support for a concert where paid musicians will perform the students' works."

While at UNT, Faulk studied with William Latham, Martin Mailman and Merrill Ellis. He was a member of the A Cappella Choir for three years and studied voice with Arthur Schoepf. In 1974, he was accepted into the law school of Southern Methodist University, from which he graduated with honors in 1977. For 27 years, Faulk has pursued a trial and appellate practice concentrating in environmental law. He now leads the environmental practice group of Gardere, Wynne, Sewell, one of the largest full-service law firms in Texas.

In 2003, Faulk received the William H. Burton Award for Legal Excellence and Texas Monthly magazine recently recognized him as one of the most outstanding lawyers in Texas. Despite his busy practice, Faulk still composes actively. Three of his new works were performed in 2002-2003, including Psalm 121 and Tenebrae Factorie Sanct for mixed chorus, and Endless Tomorrows for soprano and chamber orchestra.

Candace Faulk's interest in music increased during summer internships working as an administrator with the Cleveland Orchestra. After graduating from Hollins College and moving to Houston in 1976, Mrs. Faulk was employed by Shell Oil Company where she ultimately was promoted to serve as Chief Administrator of Shell's legal department. After leaving Shell in 1990, she served as President of Gibson, Arnold, Inc., which provided a wide range of technical and support services to the legal community. Currently, Mrs. Faulk devotes her time to her family and is active in numerous volunteer organizations, fund raising efforts, and charitable activities.

The inaugural Faulk Scholars Spectrum concert in spring 2004 featured compositions by the '03-'04 Faulk Scholars: Jon Anderson, doctoral candidate, Kazuki Shiota, senior, Chapman Welch, doctoral candidate, and Daniel Zajicek, master's student. In spring 2005, the 2nd Annual Faulk Scholars concert highlighted works by the '04-'05 winners: doctoral students Chien-Wen Cheng and John Dribus, master's student Terry Lee and undergraduate student Camilo Salazar. A special treat at the 2005 concert was the presentation by Richard Faulk of a recording of his 1974 composition, The Road Not Taken.

A message from Development

Dear Friends,

In 2004, the College of Music proudly celebrated its 70th anniversary of awarding music degrees. Throughout the history of the college, its strength has been in the close relationship between student and teacher, conductor and chorister or instrumentalist, bandleader and saxophonist. Each individual's contribution is highly valued and necessary to create a larger entity: the Symphony Orchestra, the A Cappella Choir, the One O'clock Lab Band, the Wind Symphony.

Many of you have expressed how appreciative you are of the education you received at North Texas. Charles Nelson, Class of 1950, has told me that his experience at North Texas was life changing. He continues to maintain close relationships with many of his classmates. Charles believes strongly in the value of the education he received, and to express his appreciation, he gives annually to the Frank McKinley Endowment for Choral Studies.

Giving to the College of Music is also about close relationships. Each of your contributions is highly valued and necessary to create funds that support our students. Each of your gifts personally touches the lives of students, who, like you, chose to follow a passion and a dream. So, to those of you whose names are listed on the following pages, allow me to thank you and on behalf of all the musicians who have received scholarships over the past 70 years. You have made a difference.

Gratefully yours,

Eilda Tamez
Director of Development
940-565-2243
etamez@unt.edu

Sign-up for our email and mailing list online

With the new online sign up you can choose to receive our weekly email of events, our print calendars, and/or Counterpoint. You can also update your address, and let us know if you would like to become more involved with College of Music scholarships.

www.music.unt.edu/musiclist
College of Music Dean James C. Scott, David Shrader, former dean of the College, and UNT System Chancellor Lee Jackson, along with Neil Slater and the One O’Clock Lab Band, traveled to Thailand in March of 2004 to present His Majesty King Bhumibol Adulyadej of Thailand with an honorary doctorate, given in recognition of His Majesty’s skill in composition and performance in all genres of music, but particularly jazz and blues. An accomplished performer on saxophone, piano, clarinet and trumpet, he has performed with such legendary musicians as Jack Teagarden, Lionel Hampton, Benny Goodman, and Stan Getz.

During the Thai visit, the One O’Clock Lab Band performed for His Majesty in the concert hall in his Phra Nakhon palace, two hours south of Bangkok. After the performance, His Majesty sat in with the One O’Clock for a 3-hour jam session that was highlighted by an extended clarinet “duel” between the monarch and band member Aaron Lington (MM ’01, Jazz Studies; DMA, Saxophone, ’05).

(Another part of the College’s history of special connections with Thailand dates back to the enormously beneficial gift of $1,000,000 received from Thai businessman and UNT alumnus Charan Usawachoke in 1995. Usawachoke, along with other UNT alumni from Thailand, was instrumental in providing for the 2004 trip to Thailand.)

(See also “The College of Music Around the World.”)

Photo top right: UNT alumnus Charan Usawachoke with UNT System Chancellor Lee Jackson. Photo bottom right: College of Music alumnus Prachat Narksong with then UNT Director of International Studies Thomas Hocnacke.

Tuba/Euphonium Class

Fall 1976

From left to right: Robby Griffith, Brian Book, Kenneth Powers, David Kuehn, Donald Little, Laurence Roark, William Holmes, Alan Brown, Mark Wolfe, David Hoey, Lee Wells, Richard S. Morgan, Rich Matteson, Robert A. Winslow

From the Archives

Above: Front Row (left to right): Laurence “Larry” Roark, William Holmes, David Weddle, Richard S. Morgan, Robby Griffith, Numa H. Diane, Chad Irby, Kenneth Powers, John T. Ware, Lee Wells Back Row (left to right): Karl M. Hovey, Brian L. Book, Mark Wolfe, Leslie C. Gay, James Basile, Gary Adgate, Donald C. Little, David L. Kuehn, Robert A. Winslow, Rich Matteson, Alan Brown, David Hoey