Counterpoint
Music from North Texas
2005-2006

Wind Symphony

AND THE

DaPonte String Quartet

AROUND THE WORLD • TRUMPET TRADITION AT NT • LIVING OPERA: LIVING GLASS • THOSE WERE THE DAYS!
In August 2005, the University of North Texas One O’Clock Lab Band made a 14-day invitational tour of Poland, appearing at various international jazz festivals and other venues throughout the country. Among the concerts scheduled were appearances at Sopot/Gdansk Festival, Iwawa Jazz Festival, Pulawy Arts Series, and a U.S. Embassy-sponsored performance in Warsaw.

Sopot is a resort area on the shore of the Baltic Sea along the Northern border of Poland. The One O’Clock Lab Band headlined the evening concert, which also included a sextet from Sweden. The Pulawy performance was the only “indoor” concert of the trip, and the band was well received by the audience there. The Iwawa Festival is held in a quaint 700-year-old town on a small lake in northeastern Poland. The festival has quite a tradition and is very well attended; audiences there enthusiastically demanded multiple encores from the band.

The final concert of the tour was held at the Lazienki Park Palace na Wodzie in Warsaw. While in Warsaw, band members participated in late night jam sessions with top musicians from the area.

Aside from performing activities, the band also visited Auschwitz-Birkenau, and the beautiful and historic city of Krakow. Neil Slater, head of Jazz Studies and director of the One O’Clock Lab Band, notes that the tour of Auschwitz-Birkenau was a particularly profound experience for the band members as they viewed huge rooms full of human hair and gas chambers which still bore evidence of victims’ efforts to escape. Many of the students had not realized the full horror of these events and Neil relates that “the bus was totally quiet on the way back.”

-Craig Marshall
Lab Band Manager

The One O’Clock Lab Band's tour to Poland was made possible by a gift from Spectro Charitable Foundation, which supports the Jazz program at UNT.

Front Cover: During fall 2005, in the second of their three-year residency, the DaPonte String Quartet joined in the UNT Wind Symphony in a gala performance.

Back cover: For two years, the College of Music graduation ceremony was made more special by performances offered by graduating students. In August 2006, D.M.A. graduates Kathryn James Adduci (trumpet) and Kim Childs (voice) performed along with master’s candidate Elliot Figg (composition), Saxophone BM graduate Michael Machietto joined the jazz group for the special recessional jazz arrangement of “Pomp & Circumstance.”

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I t is a pleasure to announce to our readers the appointment of our new University President, Dr. Gretchen Bataille who began her duties at UNL on Aug. 14, 2006. Dr. Bataille came to us from the University of North Carolina System, where she served as Senior Vice-President for Academic Affairs and in her last year there held the additional position of Interim Chancellor of the North Carolina School of the Arts. She was a McNair Professor of English, with specialization in the field of Native American literature. Her background is rich in professional and administrative appointments in such distinguished institutions as Arizona State and the University of California at Santa Barbara.

Dr. Bataille arrived just as the entire University completed a multi-year planning process and approved a Strategic Plan for the next five years. The College of Music created its own plan to articulate with the University plan, and it, too, will guide us for the next several years. It was built on top of the plan we developed in 2003, but demonstrates specific intersections with the University's goals. We focused our goals on six areas: enrollment management, curriculum development, expansion of faculty resources, accountability, development of external support, and the renovation and reconfiguration of facilities. Within these areas are plans for limiting and shaping the enrollment of music majors while we expand our offerings to the campus in general, developing a DMA in Jazz Studies, revising our music core curriculum, enlarging our orchestral program, renovating the Music Building Concert Hall, and greatly expanding our scholarship base.

President Bataille has already demonstrated highly energetic leadership and support for our programs. As we clearly articulate our goals and work together on strategies for reaching them, we have every reason to believe that the widely celebrated quality of our College of Music will continue to grow, and the University of North Texas will have a still greater role in advancing the place of music and musicians in our society.

A New President and a Path to the Future
James C. Scott

Administration
James C. Scott, Dean
Warran Henry, Associate Dean, Academic Affairs
John Christopher Nelson, Associate Dean, Operations
John C. Scott, Associate Dean, Admissions and Scholarship Services
John Groom, Director, Undergraduate Studies
Graham Phillips, Director, Graduate Studies
Elda Tamez, Director of Development
Patricia A. Nordstrom, Senior Advisor to the Dean

Division Chairs
Composition Studies
Joseph Klein
Conducting and Ensembles
Henry Gibbons
Institutional Studies
Terry Sandberg & Donald Little
Jazz Studies
Neil Slater
Keyboard Studies
Jesse Eschbach
Music Education
Debbie Rohwer
Music History, Theory & Ethnomusicology
John Murphy
Vocal Studies
Jeffrey Snider

Conducting & Ensembles
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Alan McClung
Jerry McCoy
Lyle Nordstrom

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David Cloutier
Stephen Duberry
Paola Homer

Orchestra
Anshel Brullov
Clay Coutureaux
Lyle Nordstrom

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Corporon
Dennis W. Fisher
Nicholas E. Williams

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Pamela Mia Paul
Kathleen Reynolds
William Schamburg

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Sara Funkhouser
J. Keith Johnson
Lee Lattimore
Leore McCroskey
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Texas Center for Music and Medicine
Kris Chesky, Research and Education Director

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Dr. Andrew May joined the Composition division in 2005 as Assistant Professor of Composition and Director of the Center for Experimental Music and Intermedia (CEMI). May is a composer and computer music researcher whose music has been performed in Japan, Korea, Singapore, Greece, Switzerland, Germany, England, and throughout the United States. Born and raised in Chicago, May received his PhD from the University of California at Berkeley, where he studied composition with Roger Reynolds, computer music with Miller Puckette and improvisation with George Lewis. He has also studied composition with Mel Powell and violin with Laura Kuenne-Popper at the California Institute of the Arts, where he received his MFA in composition and violin performance; and with Jonathan Berger, John Sichel, and Deniz Ulbun at Yale University, where he received his BA in music (summa cum laude). He studied computer music at the Stage d'Informatique Musique at IRCAM in 1998. May has composed for orchestra, chorus, wind ensemble, and diverse other forces; he is known for chamber music in which some of the performers are computer systems. May's music has been presented widely in festivals and conferences (June in Buffalo, National Flute Association Convention, Third International New Music Festival in Las Vegas, Southeastern Composers' League, Darmstadt Summer Courses, Arcosanti Young Composers' Conference), new music concert series (Nottingham Green Umbrella Series, Round of St. Louis, Birmingham Art Music Alliance), and music schools (Juilliard, New England Conservatory, Peabody, Curtis, Brown, Dartmouth, Louisiana State, San Francisco State, Soomkmyung University). May has presented computer music and research at such venues as SEAMUS National Conferences, International Computer Music Conferences, Third Practice Festivals, Electronic Music Midwest, and Scarborough Electro Acoustic. Also a violinist, improviser, and conductor, May has performed in Germany and Switzerland and across the United States.

Dr. Elizabeth McNutt, now advanced to the rank of Lecturer in Composition, serves as director of the new music ensemble NOVA. Elizabeth, who is both a dedicated virtuoso and an award-winning composer, performs throughout the United States. Her advanced degrees are from UC San Diego.

Dr. Don Taylor continues in the Music Education Division as an Assistant Professor, having been a Visiting Assistant Professor in the previous year. Don's first three degrees are in piano performance (the B.M. in Piano Performance from The University of Texas at Austin, the M.M. in Piano Performance from Indiana University and the D.M.A. in Piano Performance from the University of Cincinnati). While for the Piano ISO Teacher studies in piano, he began teaching elementary general music in San Antonio, Texas. After teaching nine years in public schools, he pursued a Ph.D. in Music Education at the University of Texas at Austin and certification in Orff Schulwerk instruction. Dr. Taylor teaches undergraduate classes with an emphasis in elementary music education. His prime area of research include children's singing, teaching effectiveness within Orff Schulwerk instruction. He has presented his work at local, state, and national conventions.

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. Prior to this assignment at the University of North Texas, Mr. Williams, a two-time honoree of Who's Who Among America's Educators, was the Director of Bands at Clark High School in Plano, Texas. In his last year of public school teaching, he was honored as the Clark High School Teacher of the Year, a finalist in the "Ross Perot Excellence in Teaching Award" recipient—an award given to only four secondary teachers per year in the Plano ISD. During his tenure at Clark High School, the band program was a consistent sweepstakes award recipient, and under his direction, the Honors Band was awarded Best in Class or Best in Contest in every festival in which the band performed. Mr. Williams is active as a clinician, adjudicator, and arranger in the Southwest region of the country. Currently, he is a member of the Brass Staff of the Santa Clara Vanguard. Previous to his time with the Santa Clara Vanguard, he has been on the brass staffs of the Madison Scouts, Southwind, and the Boston Crusaders, where he has served in various capacities ranging from Brass Instructor to Brass Head/Staff Coordinator. His arrangements for band are performed by outstanding high school and college bands throughout the country. Mr. Williams professional affiliations include Texas Music Educators Association, Texas Band Directors Association, College Band Directors National Association, and Phi Mu Alpha Sinfonia.

Lester Brothers, former chair of the Division of Music History, Theory, and Ethnomusicology, retired in 2006 after having served on the College of Music faculty since 1974. After his retirement from UNT, Brothers and his wife Jan moved to Warrensburg, Missouri, where he is now Chair of the Department of Music at Central Missouri State University. Brothers received his bachelor of arts from California State University, Fresno, and his master’s and doctoral degrees from University of California at Los Angeles. In his long service at UNT, he served as special assistant to the provost from 1994-1997. His published research has included sacred music of the Renaissance and Baroque, the hexachord mass and theory to 1700, colonial Latin American cathedral music and 20th century American music. He has received the UCLA Alumni Association Distinguished Graduate Award and the Inglolf Dahl Award in Musicology, Northern and Southern California Chapters, American Musico logical Society. He has served as president of the American Musicological Society-Southwest Chapter and the South-Central Renaissance Conference.

Cody Garner, a College of Music faculty member since 1989, and chair of the Vocal Studies division from 1989-1999, retired in 2006. Garner holds a bachelor's of music from Baylor University, a masters of music education from the University of North Texas, and a doctorate in music education from the University of Oklahoma. He has quite a number of former students who teach in academia or are making a living singing on Broadway, in opera houses and apprentice programs throughout the United States and Europe. He has been a soloist with symphonies in the Southwest, and has been a lecturer, clinician and musical director for over 35 opera productions and continues to be "in the business" even now, as he teaches eight students at UT San Antonio. In a recent communciation, Professor Garner says "I plan to pass on to Deanna and him on the "Ga" ranch in the Texas hill country near Fredericksburg, reassuring us that "retirement is what it's cracked up to be" and that "it seems that they have never been this busy." Both have continued active professional lives.

Another 2006 retiree, Roger Warner, was Associate Professor of Music Education and the College of Music specializing in principles and practices of instrumental music education since 1976. As a band director, his high school bands achieved state and national recognition for performance excellence. He has also served as a supervisor of music and college director of bands prior to his appointment to UNT. Warner taught undergraduate conducting and instrumental music methods, graduate level advanced instrumental music techniques, music supervision and administration. He also supervised instrumental music student teachers and served on the graduate faculty committee. In addition, he was the founder and coordinator of the Teaching Excellence Fellowship Program (TEFP), a program which is a partnership between UNT and the Aubrey and Krum Independent School Districts. Dr. Warner has been in frequent demand as an adjudicator, clinician, conductor, and consultant and has presented clinics and workshops around the U.S. He currently serves as consultant and trainer of music teachers for the Nuevo Leon State Honor Band Program in Monterrey, Mexico.
The Liszt Academy in Hungary

In spring 2006 Associate Dean Warren Henry traveled to Budapest, Hungary to meet with representatives from the Liszt Academy. As a result of this trip, we anticipate sending groups of music education students to study at the Kodály Institute in Kecskemét, which is part of the Liszt Academy. Performing and teaching opportunities for UNT faculty members will continue to be explored.

The Czech Republic & the Janácek Academy

Our connections in the Czech Republic, led by Professor Thomas Sokol, continue to flourish. In spring 2005 our Black Pearl Trio received great acclaim for stunning performances at the Janácek Academy and the Prague Conservatory. Subsequently, the dean of the Janácek Academy, along with three students, came to the COM for a series of concerts and master classes. Next year the College of Music and the Janácek Academy will exchange students in each direction. Our Czech connections have led to a strong relationship with the Czech Educational Foundation of Texas and a $400,000 endowment at the College of Music for a residency in Czech music and culture.

UNT Opera & Italy

Similarly, our Collaborative Opera Project Exchange with the Conservatorio Statale di Musica Aspogosto Steffani continues to strengthen. In May 2006 students from our opera program, under the direction of Professor Paula Homers, performed Mozart's Cosi fan tutte. UNT Opera was invited to reprise its production of Cosi fan tutte in October 2006 for the prestigious Gallup Festival in beautiful Venice; a golden opportunity for our students to continue polishing their craft in a challenging and inspiring venue!

Taiwan Normal University Agreement

In summer 2006, the College of Music signed a formal agreement with National Taiwan Normal University in the city of Taipei, Taiwan. In this new collaboration with an Asian university, the three-year agreement focuses on the wish of both institutions to enable cooperation and exchange in all academic areas of mutual interest. Areas of focus include: collaborative research projects, courses & conferences, research & teaching personnel exchange, student exchange and exchange of publications.

One O'Clock Lab Band in Poland

Continuing their international odyssey, the One O'Clock was invited to play at several locations in Poland in summer 2005. (See inside front cover for more details & photos.)

Matt Sawyer and Friends

Students are also active on the international front. In July 2006, the Matt Sawyer and Friends group appeared by invitation at the North Sea Jazz Festival in Rotterdam, The Netherlands. This big band group was composed of Sawyer (woodwinds), Jay Jennings (trumpet), Sarah Renfro (vocals), Sueyoung Yoo (piano), Chris McQueen (guitar), Daniel Foose (bass) and Tony Spin (drums). Before leaving, they had a benefit concert to help support their travel.

Additional international study opportunities for our students included faculty-led trips to Germany (Professor Frank Heidbrunner), Ghana (Professor Steven Friedson), Italy (Professor Linda Di Fiore), Taiwan (Professor Gene Cho) and China (Professor Gene Cho). New opportunities are currently being explored with the University of Vienna and with the Rotterdam Conservatory.

COMPOSITION

Works by Andrew May, Elizabeth McNutt, and American students Jing Wang and Gary Knudson, and composition student Christina Rusnak all appeared on recordings in 2005-2006. Guest artists/teachers in 2005-2006 included computer music pioneer John Chowning; composers Charles Grigs, Philippe Manoury, Eric Eriason, Ivo Medek and Andrew Walters; soprano Juliana Snapper; pianist Robert Stabler; and BMI president Ralph-Jainson. Works by current composition students and alumni, as well as UNT faculty, emeritus faculty and former faculty, were presented at the 2005 International Computer Music Conference (ICMC) in Barcelona, Spain and the 2006 conference of the Society for Electroacoustic Music in the United States (SEA/KUS) at the University of Oregon. - Doctoral composer Chien-Meng Chen's stereo tape piece Under the Sea and the audio-visual work Samsara were selected for presentation at the eleventh Annual International Electroacoustic Music Festival "Primavera en la Habana" in Cuba in March 2006. - Works by doctoral composers Jeff Morris and Chapman Welch were represented at this year's Spark festival of Electronic Music and Art in Minneapolis, MN in February 2006. - Doctoral composition student Jing Wang was selected to participate in the Atlantic Center for the Arts 2005 Artists-in-Residence program, where she worked with UNT Professor Emeritus Larry Austin. Ms. Wang's work If for erhu and computer music, was awarded the 2006 Pauline Olivers Prize in composition.

COMPOSITION FACULTY

- Joseph Klein was invited to the Lodz Academy of International Studies (Lodz, Poland) in April 2006 to participate in the international conference "Music and Media," where he presented the paper "It Can't Happen Here: Political and Social Commentary in the Works of Frank Zappa.

NEW MUSIC

UNT, new music is a locus of activity for not only the division of composition, but also those of jazz, keyboard, ensembles and instrumental study, where composing and arranging are also natural ventures. Because new music needs to be performed, there is a natural outgrowth from newly composed works that include collaboration across disciplines and between faculty and students.

NOVA Ensemble - After several years of dormancy, the NOVA Ensemble, which utilizes student talent from all areas in the College of Music, was revived under the leadership of Dr. Elizabeth McNutt.

Nelson to be in France - Our composition faculty had a strong presence at this year's prestigious International Bourges Electroacoustic Conference (Bourges, France). The conference featured works by Jon Nelson, Damian Keller and Andrew May, and several works were performed live. Jon Nelson, NOVA director, Elizabeth McNutt. Jon Nelson received a commission to compose a new work by the UMB in their studies in Bourges, France in January of 2007.

Busy McTee Year - In 2005, there were more than 45 performances of Cindy McTee's music by various ensembles including the Dallas and Colorado Symphony Orchestras. Her music was also heard during an international audience of 1500 scientists attending the Nobel Conference in St. Peter, MN. BM reported well over 150,000 annual donation to provide scholarships, support for production costs, and contributions toward an endowed scholarship fund. The program, now in its third year, features new student works each spring at the Faulk Scholar Symposium. Concerts and allows students to showcase their "artistic research" accomplishments.

LEFT TO RIGHT, CLOCKWISE: Mark Scott, Cho-hee Kim, Elliot Figg, Hae-soo-lim Wang 2005 Faulk Scholars

• Andrew May wrote an article analyzing Philippe Manoury's Jupiter, published as chapter 7 of Mary Simon's book Analytical Methods of Electro-Acoustic Music in December 2005.

• Elizabeth McNutt premiered a new work by composer/flutist Robert Dick, commissioned for her by the Colorado Flute Association and the Bremmen-Coooper Fund.

• Visiting Assistant Professor Damian Keller's paper "New Concepts and Techniques in Ecocomposition" appeared in Organised Sound and an excerpt of Vivin Despots will be released on the next Organised Sound DVD. A chapter entitled "Crossroads in Multimedia Art" will be part of the fourth volume of "New Directions in Musicology," to be published by Cambridge University Press.

• In March 2006, Cindy McTee was the featured guest composer at Western Illinois University's New Music Festival, serving as mentor to ten participating composers.
Teaching Visual Jon (ICMC) standing Electroacoustique the University also Experimentation for his former prizes directed and the faculty given for an UNT faculty registrar. For example, the Pauline Jacobs Concert Hall is located in the Jacobs School of Music at the University of California, San Diego. The hall was named in honor of Pauline Jacobs, a well-known opera singer from the 1950s and 1960s. The hall features state-of-the-art acoustics and is used for a variety of concerts and performances. The Jacobs School of Music is home to one of the nation's top music programs and is known for its world-renowned faculty and students. In addition to the Jacobs School of Music, the University of California, San Diego also offers programs in music education, music theory, and music composition. The university is committed to supporting the arts and provides numerous opportunities for students to perform and participate in musical activities.
A major College of Music goal is to provide orchestral training to more of its many fine woodwind, brass, and percussion players than can be accommodated with only one orchestra. The addition of a second orchestra requires increasing our pool of highly qualified string players. To this end, an initiative has been launched toward both adding to the number of string faculty and to increase scholarship opportunities for outstanding, non-traditional string players. As part of this plan, Dallas Symphony concertmaster Emanuel Borok, who has an international following, has been engaged to teach selected students as well as a class in orchestral repertoire. In addition, we have been successful in directing donations toward larger, nearly full tuition, scholarships for top students. For fall 2006, we have been able to provide about seven new scholarships at this level.

D.C. Army Field Band auditions and doctoral student LeeAnne Skul was named one of three national finalists in the Mid-South Flute Competition. Both are students of Terri Sundberg.

Woodwind Faculty

Mary Karen Clardy gave several performances - with the University Symphony Orchestra, the Texas Music Educators Association annual meeting, the Texas Flute Association, and chamber groups. Clardy also recently completed a two-year term as a member of the Board of Directors for the National Flute Association, and taught master classes in Korea, as well as at Oberlin College and the Manhattan School of Music, among others.


Terri Sundberg gave recitals and master classes as Artist-in-Residence for the St. Louis Flute Club Festival, and also at the National Flute Association Convention. She also has been invited to record as part of a recording series of flute music by women composers sponsored by the Aaron Copland Fund Grant for New Music.

Charles Vanezy performed Eugene Goosens's Concerto for Oboe with the University of Iowa Chamber Orchestra, Benjamin Britten's Phantom Quartet with the University of Iowa's Resident String Quartet, and gave a master class to college and high school orchestras from six states short of Iowa. The other guest artists were Alex Keim, former Principal Oboist of the Chicago Symphony Orchestra and Carolyn Hoe, solo English Horn with the Los Angeles Symphony Orchestra. He also performed a joint recital with UNT bassoonist Kathleen Reynolds at the 2005 International Double Reed Society Conference held at the University of Texas, Austin.

JAZZ STUDIES

The Jazz Repertory Ensemble performed two concerts presenting an overview of jazz history for 4,000 young people at Bass Performance Hall in Fort Worth. • The UNT Jazz Singers performed to a sold-out audience at the International Jazz Education in California, as well as at the North Texas Jazz Festival. Their thirtieth annual album, Travelin' the Route, was released last fall. • The One O’Clock Lab Band performed by invitation at the Midwest Clinic and the Texas Music Educators Association annual meeting. They also were invited to perform with the Mid-South Flute Association tour of Poland, where the band performed as the headline artist at four international jazz festivals (see inside front cover). They also won in the category of “Best Jazz” in the 2005 Dallas Observer Music Awards.

• Master’s student Ken Edwards toured with Maynard Ferguson's Big Bop Nouveau and played with many current trumpet greats at Stratofishic, a 4-day tribute to Maynard Ferguson. • Daniel Foose, Matt Blaize, and Joe Johnson were finalists in the International Society of Bassists jazz competition where Daniel Foose won Third Prize. • Hildigunn Gjedrem was named Outstanding College Jazz Vocal Soloist by DownBeat Magazine.

• Carl Munu’s composition Chill Fish, recorded on lab 2007 (One O’Clock Lab Band), was chosen the coveted Nemesis Soloist award for jazz composition. • Brian Mulholland has married the music to dates on two CDs with the NEC Jazz Band with developing a virtuoso technique on the electric bass and being much in demand as a player.

JAZZ FACULTY

Rosanna Eckert's debut CD, At the End of the Day, was a finalist for DownBeat Jazz Album of the Year. Her album, In an Independent Musician, and was listed on Belgium's Top 40 Jazz Albums. Eckert performs with Homicide, as part of a recording series of flute music by women composers sponsored by the Aaron Copland Fund Grant for New Music.

In June 1981, it was announced that Neil Slater had been selected to take over the North Texas State University Winds program. In a notice in the "25 Years Ago" section in the Denton Record-Chronicle, an article, the April issue farewell concert for Leon Breeden was described, where Breeden was presented with a new piece of music written in his honor and played by the One O’Clock Lab Band. Besides directing Jazz Studies at UNT, and leading the One O’Clock Lab Band, Slater serves as Director of the North Texas at Addison Jazz Festival.

Ed Soph published an article in Percussive Notes, the journal of the Percussive Arts Society and was the subject of an article in that journal. He continues to perform with the Marvin Stanford Quintet. Soph presented a master class attended by over 600 people at the Percussive Arts Society International Convention and has also released a CD, "Counterpart," with Stefan Karlsson.

KEYBOARD STUDIES

In the fall, six young Chinese winners of the 2005 China Youth Piano Competition performed both Western classical and Chinese compositions at the College of Music. • Clayton Bray, junior organ major and student of Lonzo McCoy, won the undergraduate division of this year’s William Hall Pipe Organ Competition in San Antonio. • DMA student Hoshiko Huang performed in Cuba in January the performance of J.S.
The Austrian composer Franz Schubert (1797-1828) is perhaps best known as a creator of the arts songs the Germans call Lieder; he wrote over 600, including “Ave Maria,” “Serenade,” and “Erlking.” However, an astonishing amount of instrumental music also flowed from his pen during the barely seventeen years of his productivity, from his fourteenth year until his untimely death at 31. Choral, operatic, chamber and symphonic works poured forth as the young genius developed out of a meager musical background his own music of expressiveness. His skill in creating keyboard accompaniments for his songs spilled over into works of increasing complexity for the piano, both solo and ensemble.

Many of these works were performed in a series of seven evenings in the fall semester 2005 at the UNT College of Music by Associate Professor Gustavo Romero, with the help of guest artists and colleagues. Romero, hailed by The Washington Post as a “pianist of great power,” was already especially noted for extended series of recitals devoted to music of a single composer when he came to the UNT College of Music from the faculty of the University of Illinois/Champaign. Prior to the 2005 fall series, Romero performed in his first year the complete 32 sonatas of Beethoven, then in the next two seasons surveyed the solo and four-hand works of Mozart. Romero in his recitals creates a warm, engaging rapport, not only of programming and memorization, but also of interpretive insight, musicianship and pianistic brilliance. That he devotes time, energy and love, above and beyond the demands of an external performing career and the obligations of teacher to students, to sharing with the community the experience of great music has earned for artist Gustavo Romero the gratitude of his music-loving listeners. (In 2006, Gustavo Romero continues his exploration of great 18th and 19th-century composers with a series of concerts featuring the piano-related works of Robert Schumann.)

Harold Helberg

By Harold Helberg

By Harold Helberg

PRODIGIOUS SCHUBERT

Harold Helberg retired from the College of Music in 2004 after a distinguished 33-year career at UNT. He is the most energetic 80-something we know and continues to be a very welcome presence at the College, both in the halls of music building and at many of our concerts.

his multi-year series of explorations of the piano music of great late 18th and early 19th century composers continues.

Vladimir Viardo appeared in performances at UNT. In February, he soloed in Rachmaninoff’s Piano Concerto No. 3 with the UNT Symphony Orchestra, and in April explored the music of Karamanov, Medtner and Brahms in a solo recital. (This performance was preceded by the unveiling of a life-sized oil painting of UNT College of Music supporters Margot and Bill Winstead.) Viardo was also mentioned in a 2006 Dallas Morning News story about the careers of Van Cliburn award winners in the years after their awards were presented. Viardo was the 1973 gold medal recipient.

Adam Wodnicki served as co-director and faculty of a 2-week workshop in Budapest, Hungary, and soloed with orchestras in rectal in Austria, Poland, England, Portugal and China (2-week tour), often to rave reviews. In a review of his solo recital in Krakow, Poland (organized by the Pawelowski Foundation), the writer noted: “The artist is so masterly it is hard to discern the piece from the sounds it builds and so masterfully builds the dramatic form of the pieces that one listens intently, not wanting to miss a single note. Adam Wodnicki’s pianism equates a complete technique, great musical sensitivity and interesting personality.”

Hildegard Froshuhz, Professor Emerita and adjunct faculty member, had a busy year. She gave the keynote address for the annual colloquium of the MayDayGroup, an international group of music educators interested in innovation in music education, held in Vancouver, Canada, and presided over the 7th biennial conference of the Research Alliance of Institutions for Music Education (RAIME). Froshuhz also gave a workshop on music education and sociology at the U of Maryland, and a paper at the 34th Symposium on Music Education in Massachusetts. Her upcoming book entitled Sociology for Music Teachers: Perspectives for Practice is scheduled for release by Prentice-Hall in fall 2006. In a special honor, she was invited to give the commencement address at the 2006 BMU College of Music graduation ceremonies.

Arthur Henry authored a chapter in the recently published book, The Development and Practical Application of Music Learning Theory. He presented a paper in November at the national conference for the Society of Music Teacher Educators, and also was part of a panel discussion at the 2005 National Association of Schools of Music conference held at Eastern Kentucky University. Henry is working to establish a partnership between the College of Music and the Kodaly Training Institute in Kecskemet.

MUSIC EDUCATION

Sibel Karakall received a $15,000 research grant from the National Research Institute of Turkey. Jeremy Polk presented at the TMEA Conference. Joseph Sullivan won the award at the UNT One-on-One Teaching Fellowship. Doctoral student Ray Wheeler gave a presentation at the New Directions Conference held at the University of Arizona. He also accepted a teaching position at the University of Cincinnati - CBS 11-18, as a part of the feature or the UNT early music program. Wheeler was also invited to give the commencement address at the 2006 BMU College of Music graduation ceremonies.

Justin Lott was one of seven semi-finalists and the youngest participant in the “Silas Rotary Club Crescendo Awards Competition, Vocal Division.” Tanya Martin received a scholarship from the
Music History, Theory and Ethnomusicology Division, gave presentations in three classes, and delivered the keynote address for the annual meeting of the Texas Society for Music Theory, which the Center helped to organize and host. Charles' wife, Marian Burkhart, also spoke in classes in the College of Music and the Theatre Department.

Texas Center for Music & Medicine

Dr. Chesky took a variety of roles in key musician health events, including the eleventh European Congress on Musicians' Medicine and the Second International Congress on Musicians' Medicine in Barcelona and the Reflective Conservatory Conference in London. Events in North America included the Twenty-third Annual Symposium of Medical Problems of Musicians, the Sixteenth MENC National Biennial In-service Conference, the 2006 MTNA National Conference and the Musician Wellness Symposium. UNT now hosts the primary website for the Performing Arts Medicine Association (PAMA)—the world leader for performing arts medicine. • With $40,000 in funding from the Swedish government, the TCM initiated a Post-Doctoral Fellowship program in music medicine, and its first two participants are nearing graduation. • The first formal piano recital on our 15/16 keyboard was performed by DMA student, Erik Yoshimura. • Center research areas this year have included epidemiologic study of guitarists, biomechanics related to flute, violin and viola performance, and upper-extremity musculoskeletal problems of piano players. • A new undergraduate core wellness course was developed by Dr. Chesky and approved for fall 2006.

Chinese Instruments

Mr. Chenghua Sun and Ms. Ai- Yue Ding of the Chinese Music Society of Dallas donated an important collection of 21 Chinese instruments, including stringed instruments such as the erhu, and percussion instruments such as the yang qin to the College of Music in February 2006. In a special recital and reception in recognition of the gift, Mr. Sun was named Honorary Advisor of Chinese Music at the College.
Years ago I told many of my students that someday I would put on paper what I taught and how I taught. The how part included the opportunity for all my students to participate in telling me what they learned and used in their playing and teaching. I had been writing little lessons, musings, and finally they became essays in the book Inside John Haynie's Studio. I decided to match my thoughts with the learning experiences of my students. Thanks to Michael Gendy who helped in sending my message along to all my students we could find, and Anne Hardin's imagination and editorial skills, my students now have the book that I promised and there is nothing like it. The students' quotes on the left side have become "the other side of the story." The "Haynisms" always begin on the right side. When a quote came from a student for which I had not yet written about his/hers favorite remembrance, I created one by digging deeply to remember each student and the circumstances of his/her problems. It would not be possible to duplicate every student's lessons because everyone did not have the same challenges, but now you will have insight into everyone's lessons as you read your fellow students' reactions to what they learned. As you read the book you will find a vast amount of information. For instance there are some things that no one could escape such as scales. Everyone took the same scale exam; however, I prepared each of you technically and emotionally for the scale exam was different.

In these essays I do not try to impress anyone with how much technical information I have; nor are I trying to prove myself correct in every phase of trumpet playing. It was not the technical information that improved your playing. It was the common sense approach and how science relates to you. In the book rather than me doing all the talking I have conversations with my metronome. It talked to me. I even took breathing lessons from cows. It is a different book than any you have seen. The book is yours and I will be forever grateful for having you as my students. I hope you will have the desire to read it over and over. I also hope you will buy several books to give away. In so doing you will be thanking me for the opportunities you had as a student at North Texas. Every penny of my royalties automatically goes to the John Haynie Endowment for Trumpet Projects.

(John James Haynie came to UNT in 1950 as a temporary instructor of brass instruments. By the time of his retirement in 1978, the trumpet area had expanded dramatically. Haynie was renowned as "one of the most influential trumpet teachers of the 20th century" and "one of the greatest trumpet teachers in history." He was known internationally as "the place to be" for top trumpet instruction. For more information about Haynie's career, go to http://www.music.unt.edu/trumpet/hayniebio.html.)

Ronald Romm
Board Member, Canadian Brass
Professor of Trumpet, University of Illinois

John James Haynie

When one thinks of trumpet at the University of North Texas thoughts of John Haynie quickly come to mind. His accomplishments as teacher, performer, and now essayist are the stuff of legend. The vast number of students who passed through UNT during his watch can be found teaching, performing and pursuing other disciplines around the globe.

From time to time, UNT will visit us in our daily activities. Sometimes he comes to listen, perhaps to a guest artist, a concert or a student or faculty recital, and sometimes he comes to teach. His clinics and master classes aren't merely teaching; they are events. Our youngest students may not have met him when they first arrived, but they have heard the stories. They know the reputation. The ovation that greets him is the soul. Students and faculty alike know we are in the presence of greatness. He can, in the space of minutes, transform a young student's merely correct playing into art.

To watch and hear this man touches the heart and mind. He challenges each of us every day to pursue greatness. It is the only way for known. Thanks to him, the future looks brighter than ever.

Keith Johnson

Keith Johnson performed at the International Baroque Trumpet Workshop in Sillico, Italy and was principal trumpet with the Orchestra of the New Hampshire Music Festival. He was a judge for the Baroque Trumpet Competition at the 2006 National Trumpet Competition and presented a trumpet clinic at San Jose State University, California.

John Holt

John Holt recorded three trumpet concertos with the Slovak Radio Symphony Orchestra under the direction of Kirk Trevor released on the Crystal Records label in 2006.

For the second year, in 2006, he offered an orchestral trumpet class at the MuSUnivMusic Institute in Crested Butte, Colorado.

Nicholas Althouse. Nicholas Harvey and Jason Davel won first prize at the National Trumpet Competition, Baroque Ensemble Division. They are all students of Keith Johnson.

Kathryn James Adduci won first prize at the National Trumpet Competition in the Baroque Solo Division.
By Christa A. Wood, BME '78
Owner/Artist, Art Glass Ensembles

MY ODYSSEY

"The World's Greatest Instrument Interpreted in Stained Glass" Project came about like most good things in life, quite unexpectedly and in a round-about manner. I am a UNT grad (BME '78), and for a number of years my husband (a UNT grad in cello performance) and I lived in the Philly area. While I was there I took up stained glass as a hobby, and it soon became apparent that I was meant to do stained glass as a living, so I quit the computer business and founded Art Glass Ensembles.

We moved back "home" to Denton in 2001, and I set up my stained glass studio downtown, just off the Square, and did mostly residential work. One day in 2002 a young man walked into my studio, asking if I did any hot glass work. That is how I met Tim King, facilities manager for the UNT Murchison Performing Arts Center. He needed a replacement glass wall scions and although I was unable to help him, I was able to point him in the right direction. He casually mentioned he would keep me in mind for any future work. Right? How often do people say that to you actually follow through?

THE PROJECT

Tim King is not like other people. This dynamic young man had a great idea on how to solve multiple problems with one innovative solution. The Lyric Theater's mood lighting was rather boring, and Tim was looking to replace the metal light fixtures with something more in keeping with the theater's function, opera! The other, perhaps bigger problem the College of Music faced: how to raise funds for opera scholarships? Tim came up with a brilliant solution to both problems—replace the metal plates with stained glass panels depicting the world's greatest operas, and have donors sponsor individual panels. He worked hard, raised a lot of money, and now we are into full production.

Producing the Panels

Each panel must be exactly 17 1/2" wide x 8" high, and must have a 1" hole in the middle, allowing the panels to be mounted on the lighting fixtures. This creates a visual division that suggests two key design elements on either side. Each panel is made out of opaque or clear glass, which has been acid etched so that the lights behind the stained glass are not too apparent. Director of Development Elida Tamez sends me an email requesting a panel, and gives me the name of the opera selected by the donor. From there I do research on the opera's story and images, using the Internet or old opera posters as jumping-off points. I look for iconicographic images which tell the story, or recall to mind seminal parts of the plot. Since each panel is small, I can put too much detail into the design without losing visual impact.

All these panels are created using the Tiffany lampshade technique of combining glass. Some panels require just glass, such as Carmen or Tosca, and some require traditional glass painting (just like we use for painting the faces of the saints for church windows), to achieve detail. Take a look at Tannat or Sonnion and Delilah for examples of glass the paint.

Technically, I start with an image and draw it into a space computer software. I can create a stained glass. Once I have created the design, a very faithful approximation of the finished panel, I email it to Ms. Tamez. She consults with the patron for approval, and then I start selecting the glass, cutting it, and building the panel. The completed panels are photographed and uploaded onto my website, and then Tim-King picks up the completed panel. Voila—the cycle from inception to installation is complete!

To see all of the current panels, go to: www.artglassensemble.com/unt/unt.htm

If you would like to sponsor a panel, contact: Elida Tamez at 940-562-2242

Placing the Panels

R. Dale Olson (BM '56), who began his career in music theatre and went on to be a "young artists" at the Metropolitan Opera, continued to teach on the faculty of the Brook College of Music (CUNY). He was previously on the vocal and opera faculties of the U of South Florida, SMU, Northwestern University and UNT. Currently, he serves not only as Director of the International Institute of Vocal Arts in Chiari, Italy, but is also the faculty and advisory board of the Israel Vocal Arts Institute and is the American representative for the Royal Academy of Music in London, England, established by UNESCO. Woodruff lives in New York City.

50's

Betty Hood (BM '50) was recently honored by Music Teachers National Association as an MTNA Foundation Fellow at the MTNA National Conference in Austin, Texas. Hood is a Nationally Certified Teacher of Music, and a member of the Amaryllis Music Teachers Association, Texas Music Teachers Association, MTNA (50-year member), Sigma Alpha Iota and Pi Kappa Lambda. She has served in all offices of the Amaryllis MT and many offices of the Texas MTA. Hood was named Amaryllis MTA Teacher of the Year in 1983 and 2002-2003.

Wayne E. Cook (BM '62) reports that he has been a Professor Emeritus since 1999 from the University of Wisconsin-Milwaukee, having retired after 35 years of teaching trumpet and professional performance. He received a M.S. in Music Education in 1964 from the University of Illinois and did DMA postgraduate work at the Eastman School of Music. During those years at UW-Milwaukee, Cook also held positions as Associate Dean of the School of Fine Arts, Associate Dean of the Department of Music, and Director of Graduate Studies in Music. As a performer, he was Principal Trumpet with the Skyline Concert Opera, Music, under the Stars, the Milwaukee Ballet, the Florentine Opera, and the Festival City Symphony. His work as a soloist and freelance artist has taken him to concert stages in twenty-six countries on four continents. In 2002, Cook joined the trumpet faculty at the Wisconsin Conservatory of Music (Milwaukee) and currently teaches a studio of fifteen trumpet students. As a soloist, he continues being an individual investor in stocks, bonds, and mutual funds—especially if the market is going up. He and his wife, Marlene, have three daughers and two grandchildren. He is a student of John Haynie at UNT.

60's

Melvin Gordy (BA '63) reports that he, along with other College of Music alumni, was invited to participate in the 2006 UNT Awards Banquet, where his friend, Bob Morgan, was to be honored. They all had a great visit with Professor Emeritus, Bob Rogers, and a few other friends from UNT College of Music days.

Wood Schober (BM '59), who retired in 2008 after 30 years spent as the Irving school district's director of fine arts, was featured in the Dallas Morning News that described his work with the Silverton Boys Choir for senior citizens. The newspaper profile quoted Schober as saying: "I was always very proud of my oldest son, David Anderson, an orchestra teacher (violin and percussion) following in his footsteps, and those of his grandfather and father.

Don Campbell (BMI '68) was recognized in June 2006 by the BMI and the University of California-Berkeley's Latin American Studies Department as one of five recipients of the "Sabbatical'50's" program, which honors ten full or part-time professors, who have dedicated more than 50 years to Latin American studies. Campbell was honored for his contributions to the Latin American music industry. He recently published another book, entitled La Historia de la Música Mexicana.

Shirley Grubbs Latham (BM '68, MM '71) celebrated her 30th anniversary as organist of First Presbyterian Church of Richardson, TX, by giving a solo recital in 2005. The Sanctuary Choir of the church created a special piece by English composer Paul Led- dington Wright for the occasion. Ms. Latham and her husband, Bill Latham (BS '68) live in Richardson and are active volunteers for the Richardson Symphony Orchestra.

Gary Barrow '69 reminisces that coming out of Irving High School, he was able on several occasions to audition for the Dallas Symphony Orchestra. He heard the trumpet work of John Haynie, and was thrilled upon his high school graduation to be offered a modest music scholarship that was sufficient to get him started on the
Robert Blocker (BM ’72, DMA ’77), former UNL College of Music Dean, has returned to Yale University as dean of the School of Music after a brief sojourn as provost and vice president for academic affairs at Southern Methodist University in Dallas, Texas. He was appointed to the position following the retirement of Louis Chaikof, whose resignation had led to a search for a new dean. Robert Blocker is known for his innovative and forward-thinking approach to music education. His tenure at UNL was marked by the expansion of the music program and the establishment of new music technology facilities. He also worked to diversify the faculty and student body, which included recruiting music educators from underrepresented groups.

At UNL, Blocker was involved in numerous initiatives, including the creation of the Center for Arts Entrepreneurship, the launch of the UNL Music Pre-College Program, and the establishment of a new Master of Music Education degree. He was also instrumental in the creation of the UNL College of Music’s first-ever bachelor’s degree in music technology.

Blocker’s leadership at UNL was characterized by a commitment to excellence and innovation. He was a staunch advocate for the arts and recognized the value of music in education. He believed in the power of music to bring people together and to inspire creativity and innovation.

At UNL, Blocker was known for his passion for the arts and his dedication to the advancement of music education. He was a respected leader in the field and a mentor to many young musicians. He is remembered for his contributions to the field and his legacy will continue to inspire future generations of music educators.
Those Were the Dags!

By William Thomason, BMI/Composition, '49

T

hat old cliché about "being in the right place at the right time" surfaces every time I reflect on my career and its beginnings. Hands down, the place to be for the budding young musician in the mid-1940s was the Music School, North Texas State Teacher College.

By that time my life as a musician was set—whatever exotic forks it might take later, from age five I had successfully studied trumpet and horn with TCU's Don Gillis. A '43 high school graduate, I had graced Fort Worth's local Danceland "house band" and had been "on the road" with two other bands. So even at the ripe old age of 17, I was a veteran of the Music Biz's starker realities. But I had more serious things in mind.

Word was out that for "really serious musicians" the place to go was Denton. It seemed strange advice in those days—at least to folks from teeming Big "D" or Fort Worth. I nonetheless drove up to Denton, early spring of '44, anxious to check out this new Texan primal force in music.

In the "Music Hall" I met the Dean's secretary, Isaac Mullin, to whom I confided my longings. She dialed up a faculty member for help. Turned out to be one Floyd Graham. Even that was a "right time/right place" winner. "Fessor" was a masterful guide, a charming mentor for anything musical at NSTC. We saw the campus. We talked heavy shop talk. He assured me that in addition to abundant jazz possibilities, as a music major I would study theory and counterpoint and music history and "secondary piano and strings"—all of those hardcore and "rounding out" subjects that make the real musician. There was no formal jazz program at NT then, but there was the Aces of College—lance—jam- and bull- sessions that were numerous and fulfilling.

Wilfred Bain had assembled the nucleus of one of the most impressive music faculties in the nation—no small feat at this little "teachers college" of around 7,500 students. With the creativity and quality control he later imposed at Indiana University, he had hired stellar group—composers, theorists, historians, vocal and instrumental performers, even a vet of opera production. His goal: combine into one operation the old scholarly, performing, and educational segments of the college/conservatory past. The school had it all.

Among the stars were

historian/organist Helen Hewitt, violinist Joseph Kirshbaum, former Met prima donna Mary McCormick, pianist Silvio Scionti, historian Hugh Miller. This was no backwoods bunch of academics: these were people from the top ranks of the nation's academic and professional culture. For two semesters I relished my every day at the place.

Returning in 1946 after a year as a Navy musician, I was heartened. The school's best had become even better. An inflated population of returning War Veterans had a salutary effect; the Music School swelled with returning GI's who were elderly, worldly wise, career oriented. Best of all, the new jazz program (initially called "Dance Band Laboratory Program") was launched that fall, first of its kind in the world. And I lucked out to be in it. In trombonist Frank Todd, trumpeter Tommy Reeves, saxophonist Doug Williamson, and myself, we even enjoyed an in-house composer/arranger team. Alfy (by far the greatest graduate student Charles Meeks), it was a more polished and sophisticated ensemble than any professional band in Dallas or Fort Worth. It even boasted members like tenor man Fred "Fritzie" Schubert who was playing as a professional in Dallas and Fort Worth while attending NT. The old Music Hall and Orchestra Hall and "The Shack" practice rooms across Chestnut Street resonated from early morning till 10 at night with the sounds of ensembles and private practice. It was the Southwest's most sonic place. Indeed, the '47 NT Yucca characterized it as "a separate colony on the hill!"

By this time even more stellar faculty had been added: historians Lloyd Hibberd, theorist Robert Ottman, composer-viologist George Morey, clarinetist Lee Gibson, band director Maurice McClary, and composer-conductor Frank McKinley. But in retrospect, the student talent congregated there 'on the hill' was even more spectacular.

Every day found captivating sounds echoing from the practice rooms: Willard Elliot pounding the piano with syncopations from Stravinsky's Rite; he later became principal bassoonist for the Chicago Symphony. Or Jeannine Davis, carrying a Beethoven sonata on a practice room upright, years later to join the Juilliard faculty. A special treat was Bob Doroff, the young Yippie who had created a cubicle in the style he later would project in recordings with Miles Davis. Or the dizzying runs of J.B. Floyd, who was Tatum and Horowitz all rolled into one skinny kid from Tyler; he would later create avant-garde recordings, found the first-setting multi-media performance group Electric Stereopticon, and head the piano department of the University of Miami. Or George Dawson, soon to depart for Dallas and its fine orchestra's contratass section.

And then there was Bill Lee, practicing trumpet—or maybe piano today, he eventually would serve as vice-president of a Texas university as well as head the International Association of Jazz Educators. And don't let us forget the day Larry Austin auditioned for a chair in the trumpet section of the Lab Band; Bernstein would later record his music and he would join the NT faculty. That NT Music gang in the mid-40's was overrun with superior talents, all making music in their immediate ways.

Those Were the Dags!

I find it incredible yet wonderful that I can look back on those times with an overpowering single conviction: it couldn't have been better.

Walter Hodgson took over this rich scene in 1947-48, continuing the tri-front approach to music acculturation begun by Bain, prodding into full swing the new Jazz Lab Program with Gene Hall now at its helm. By then my own jazz focus had shifted into composition and theory. "Fessor" had been right: this was the place to do it all, I no longer played in the Lab Band or the Aces; instead I had a year's hitch playing double bass in the Symphony Orchestra (learning "how better to write for it!). And there was Scionti's "Concerto Orchestra" (I played trumpet), the Concert Band (also trumpet), and Kirshbaum's String Orchestra (bass again). These were the kinds of experiences available only in such a broad-based and flourishing musical culture. But there could be a down side to it. I remember going into Bain's office one day in the spring of '47 with a simple request: "I need relief, Dean, from that spring concert band tour, too much to do!" What a great problem for a young musician to face!

I left NT in 1949, Composition Mill in hand. But even that final year provided a special treat, a matchless opportunity. Bob Ottman chose me to teach a freshman theory class.

Not a spectacular job! It was when the class roster included Larry Weehe, who would later become featured trombone soloist with the U.S. Marine Band; and academic late-bloomer Claude Leaky, who for a decade had played lead alto and arranged for the Harry James band; and Jack Rumbley, who would become the chief percussionist in the Greater North Texas symphonic scene. Where else would a lowly grad assistant break into teaching with a class like that?

It all had been precisely what I had needed at precisely that time of my budding life. I find it incredible yet wonderful that I can look back on those times with an overpowering single conviction: it couldn't have been better.

My sincere thanks, NT!

Many thanks to William Thomason for sharing this reminiscence with us! Bill, Emeritus Professor and former Dean of the University of Southern California's School of Music, is the publisher author of several books and numerous periodical articles related to music history and theory, aesthetics, music perception, music education, and jazz. In the course of his academic career, he also taught at a wide range of universities, including SUNY-Buffalo, University of Arizona, Case Western Reserve & the Cleveland Institute and Indiana University. His 1999 publication, Tonalism in Music, was nominated by the Society of Music Theory for the Wallace Berry Prize of 2000. He is currently a Consulting Editor for the University of California periodical Music Perception and for the website publication Empirical Musicology.
2006's Cindy Thompson Carroll (MM '01) is on the music faculty at Harding University, a Church of Christ-related liberal arts school of about 5000 students in NE Arkansas offering the music degrees of BM and BA. She teaches trumpet/horn, freethread theory, brass methods, and music appreciation. Cindy provided this picture found on the archives page of John Henley's last full-sized studio (1985-86) taken after a surprise luncheon with him. Jargueen Bae (MM '06) has released her first CD in Korea. She's joined by alumni Brian McCullicboy on bass and Jon Detterman on drums.

Zak Hexum (BM '01) performed on the CBS-TV "Late Late Show" with Craig Kilborn and is performing actively in the south Texas area, www.zakhexum.com/main.html.ParticleSystem Daniela Mineva (MM '01) recently performed the North American premiere of the Sofia Gubaidulina intritus, a concerto for piano and chamber orchestra at the eastern School of Music. The chamber orchestra was one of the "new music" groups at Eastman. After graduating from UNT, Jeff Novack (BM '01) performed on two national tours with production. Harried performed by The Kennedy Center for Performing Arts, since relocating to Los Angeles in 2003, he has appeared with such artists as Lou Diamond Phillips, Tia Carrer, Marty and Elaine from the movie Swing! and appeared on Broadway singer Rachel Yorin's album "Fall In Love for Barnes and Noble productions. In 2005, Jeff became the bassist for the swing singer Englebert Humperdinck and toured across North America and Europe, with Australia and South Africa scheduled for 2006. When he's not on the road Jeff maintains a busy freelancing schedule as well as teaching 3 classes at the LA area.

Deborah Williamson (DMA '01) is Chair of the voice Department and a tenured Associate Professor at Baylor University. In her summers, she is on the faculty of the Graz American Institute of Musical Studies program in Graz, Austria, and studied voice with Linda Di Fiore at UNT.

Joe Kaufman (BM '02) was appointed to the bass section of the Seattle Symphony Orchestra. Following his study at UNT, Mr. Kaufman played for two years in the New World Symphony in Miami.

JeeYen (Sunny) Son (BM '02) was accepted to the Artists Diploma program of the Royal Academy of Music, London, for the 2006-07 year. She is also one of two finalists in the San Marino (California) organ competition. Sunny was a student of Lenora McCloskey, FACMA, FCMRCA.

Charles Terluy (DMA '02) is Director of Opera and Assistant Professor of Voice at the University of Oregon in Eugene and Assistant Director Opera Production at Oregon's annual Young Artists' Festival. Charles was a national finalist in the NASA competition to be held in Minneapolis this summer.

Alissa Anderson (BM '03) will begin her second year as a Young Artist with Pensacola Opera and the 14th World Saxophone Congress in Slovenia, along with Ms. Moore's duo for 2 alto saxophones, entitled A Cherie. Debbie received a MM in Composition in 2004, and was a student of Dr. Cindy McTee.

Debbie Monroe (MM '04) was commissioned for a piece for alto sax and tape by saxophonist Stacy Mau- gans. Where Morning Dawns and Evening Fades was premiered at the NASA Biennial Conference at the University of Iowa in February. In July, saxophonists Stacy Maugans and Kenneth Tse presented its European premiere at the 14th World Saxophone Congress in Slovenia, along with Ms. Moore's duo for 2 alto saxophones, entitled A Cherie. Debby received a MM in Composition in 2004, and was a student of Dr. Cindy McTee. Daniel Collins (BM '05) performed the role of Papageno in the Mozart Opera and received an outstanding review in the Washington Post. He was accepted into 2006 and 2007 with South-West opera in Albuquerque. At UNT, Daniel was a student of Linda Di Fiore.

Karen Kanakis (DMA '05) accepted a position with Luther College as assistant professor of voice. She presented her first recital in 2005 and has also sung the soprano solos in the Verdi Requiem with the Iowa City Symphony Orchestra in 2006. She studied voice with Linda Di Fiore at UNT.

Brian Nedvis (BM '05) sang the role of Actis in Handel's Acis and Galatea with the Crested Butte Montain Festival in summer 2005, the same year he began a position as Assistant Professor at Voice at Shorter College in Rome, GA. Brian was a student of Lynn Eustis.

David Portillo (BM '05) sang with the San Francisco Opera Merola program in summer 2006 for the second consecutive summer. He also has accepted the tenor position with the Florida Grand Opera Young Artist Studio for the 2006-2007 season. David has just com- pleted a season with the Chautauqua Opera Studio, the Tuba Opera, Opera North and the El Paso Opera. He studied voice with Cody Ganer while at UNT.

Tawny Seward (BM '05) begins her third year in the Young Artists' Program with Opera North in 2006. She has appeared in main stage productions with the company in Dialogues of the Commissaries, and Le traviata during the 2007 season, will also take the role of Nanetta in Falstaff at UNT, she studied voice with Cody Ganer.

Former BM student Andrew Tucker was appointed Assistant Professor of Tuba and Euphonium and Assistant Director of Bands at Southern Illinois University.

with the paragon Ragtime Orchestra. AnnMarie was a student of Lynn Eustis at UNT and currently studies voice in New York City with Doris Cross.

Diana Ellis (DMA '04) is Associate Tenure-Track Pro- fessor at McNeese State University in Lake Charles, Texas. She studied voice with Linda Di Fiore at UNT.

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The UNT Alma Mater & the Julia Smith Collection

By Cynthia Beard

Duke Ellington, former Voice of America disc jockey Willis Conover, as well as composers Merrill Ellis, Don Gillis, and Jean-Baptiste Lully, if you are interested in learning more about special collection materials or are interested in donating a music collection to the library, please visit the Music Library's Special Collections page on the web at: www.library.unt.edu/music/special.htm

Cynthia Beard is a doctoral candidate in musicology at the University of North Texas. She is currently writing her dissertation on Francis Oollenpen’s Dialogues des Carmélites. She received her master’s degree in musicology from UNT in 2000.

“The Alma Mater through the Years”

Though completely original, slight adjustments to the words and music of Smith’s Glory to the Green have been necessary to reflect the university’s name changes. When the Board of Regents approved of the change to North Texas State University (from North Texas College) in 1961, the Student Senate voted on some textual changes to the song, but Smith did not agree with their recommendations. Langford had died, so Smith was the sole consultant for these modifications. Several months of heated discussions occurred before the students simply decided to discard Smith’s recommendations. In the meantime, Smith quickly published two arrangements of the song to establish her authority on the matter, but the Student Senate continued to ignore her version. In fact, the Student Senate’s version of the lyrics still appears at university events today, despite Smith’s publications.

Eldon Udell Black (BM ’53, MM ’54) died in November 2005 in San Angelo, Texas. He was a professor of vocal music for many years at San Angelo College (until 1970), and then at Angelo State University from 1973 until his retirement in 2003, earning him the distinction of “senior professor” at the University.

David Breeden (BM ’68)

David Breeden, principal cornetist with the San Francisco Symphony for 25 years, died in 2005 of complications from multiple myeloma. Upon graduation from UNT, he earned a degree at Catholic University, and then performed for several years with the U.S. Navy Band, touring the country before joining the Symphony in 1972. Breeden was praised by Michael Tilson Thomas, who first met the cornetist in the late 1960s when they were fellow students in the summer program at the Berkshire Music Center (now the Tanglewood Music Center), as “an extremely artistic musician and wonderful man.” David played with an especially beautiful and floating sound that took us immediately to the most beautiful part of the music’s dream world,” Thomas wrote. “That sound, as well as the spirit of the man who made that sound, we will never forget.” In joining the San Francisco Symphony, he also met his future wife, Barbara, who was then the orchestra's assistant principal flutist. She survives him, as do their three children. A native of Fort Worth, Breeden was the son of Leon Breeden, who was an instructor of jazz studies at the University of North Texas from 1959 to 1981. David taught at Stanford University and the San Francisco Conservatory of Music, and was an active member of Gloria Dei Lutheran Church, an avid player of the stock market, and according to his daughter, the proud possessor of a “fantastic armadillo collection.”

George Edward McCoy (BM ’50), age 79, passed away in his home in Oceanside, CA. He played the trombone in the UNT band and was the annual photographer, graduating in 1950 with a Master’s degree in instrumental music. He was a teacher of various grades in Torrance, CA, and soon became a curriculum consultant in music, art, science, and computers. Meanwhile, he continued his love of travel, a fine trombone player and traveler. Upon his retirement from the school district, he became a financial consultant and had great success. His legacy is his two sons and four grandchildren, as well as many wonderful friends and memories for his remaining family.

Charles E. Millender (BM ’57) died in June 2005, in Waukau, OK, at the age of seventy-two. Charles received his BM degree from North Texas State and his Master’s from Southwest Oklahoma State. He and Jane Ann Calhoun were married in 1951. Charles was a high school band director for over 28 years in various Texas high schools. He also worked for Frontier Music in Waxton and owned Millender Band Supply. He was a member of the Oklahoma Bandmasters Association, where he was also inducted into the Hill of Fame in 1988. A member of Phi Beta Mu Honorary Band Director Fraternity and Phi Mu Alpha College Band Fraternity, he enjoyed spending time with his family, especially his grandchildren, as well as with “the boys” Taco and Tew, his chihuahuas. He loved taking care of trees and watching birds and caring for the horn toads the children would bring him for which he would generously pay a dollar. Mr. Millender’s daughter Liz Grant shores her family’s affection for Mr. Millender: “I wanted to let all of my father’s friends know of his passing... Charles Millender loved and admired Mr. Haynie very much. Mr. and Mrs. Haynie were kind friends so our family for as long as I can remember. Mr. Haynie taught my father after he was discharged from the Air Force and attended NTU in the mid 1950s. There are three others in our family who were Haynie trumpet students as well as my sisters: Martha Millender, my older sister and my mother Rose Grant. My dad attended as many of the Haynie reunions as he could and always enjoyed them very much. He was honored to be included in such a special group.”

John B. Parnell (BA, MA ’60) died in June 2005. A charter member of Texas Music Adjudicators Association, he enjoyed a 40-year career directing bands in De Queen, Arkansas, and San Antonio, Sherman, and Fort Worth. After his retirement from teaching in Texas, he taught for another 15 years in Durant, Oklahoma, and produced more award-winning bands. He was inducted into the Oklahoma Music Educators Hall of Fame in 2004 in recognition of his lifetime of achievements.

Byford Gayle Sealy (BA, MA ’51) died in July 2005. After graduating from UNT, he spent some years in the Marine Corps and in the Federal Bureau of Investigation as a Special Agent in Washington, DC and Chicago. Upon returning to Andrews, in West Texas, he went into the indoor business with his father, served on the City Council as mayor, as a board member of the Andrews school district and on the West Texas Chamber of Commerce. He continued to perform and shared this love of music with his wife Johna.

From Bill Thompson: one of the original Lab Band musicians, Frank Todd, died in Dallas in May 2006. According to Bill, Frank was a highly talented trombone player, later (did piano work in local Dallas bands) and a fine arranger. He played a key role in the health and vigor of the early Lab Band program, from its beginning in the fall semester of 1945. He is survived by his wife Patricia.

Late Inclusion

Fort Worth native and jazz tenor saxophone great Dewey Redman, who earned a master’s at UNT over 3 summers in the late ’50s, died in September 2006. His famous saxophonist son Joshua is a frequent performer in the North Texas area.
IN MEMORIAM

ROBERT W. OTTMAN, emeritus professor of music theory at the University of North Texas, and one of the most widely recognized and respected teachers and authors in the field of music theory, passed away in Denton, Texas, on June 30, 2005, at the age of 91. He was born in Fulton, New York, and attended high school in Rochester, New York. He then entered the Eastman School of Music—earning his bachelor of music degree in theory in 1938, and his master's in theory in 1944, under the direction of Allen L. McOsker. He served in the United States Army in World War II, and saw duty in Europe from 1943 to 1946 as a chaplain's assistant where he played for field worship services on a portable organ. In 1945, while based in Linz, Austria, he was allowed to study composition and voice at Trinity College of Music, London, for several months, and sang on a BBC short-wave broadcast. In 1946, he was teaching in the public schools in Akron, New York where he was hired by Wilfred Bain, dean of the School of Music at North Texas State College (NTSC), to head the Music Theory Department. In 1948, he joined the NTSC Madrigal Singers and became their director the next year. He guided these unique costumed concerts/dinners (a colorful campus musical tradition) until his retirement in 1981.

In 1956, Ottman completed his Ph.D. degree in music theory at NTSC, and also published the first edition of his now-famous Music for Sight Singing (Prentice-Hall). He has authored or co-authored eleven books, many in multiple editions, including Basic Repertoire for Singers (with Paul Krueger), Elementary Harmony, Theory and Practice, Advanced Harmony, Theory and Practice, The 371 Chorales of Johann Sebastian Bach (with Frank Mainou), Rudiments of Music (with Mainou), Workbook for Elementary Harmony, Programmed Rudiments of Music (with Mainou), More Music for Sight Singing, Basic Ear Training Skills (with Paul Dvorak) and Workbook for Advanced Harmony.

In 2003, he and his wife, Shirley C. Ottman, made a unique gift to the University in the form of the 1985 Bedient French Classical Organ, which was originally installed in Grand Rapids, Michigan, and which now graces UNT’s Main Atrium. In 2004, the University of North Texas awarded him the President’s Citation for his extraordinary service and support in enhancing its reputation and in helping the university to accomplish its mission.

While his musical interests began with singing, when he began teaching, he became concerned with the lack of truly student-oriented books on theory. This prompted his very readable textbooks with concise explanations, many quotations from musical literature, and practice examples adapted from "real" music, as well as self-composed ones. His adamant assertion that students should learn from the works of the masters also prompted him to compile many melodic examples from across the spectrum of musical literature, and to organize them into categories of specific musical content in his sight-singing books, rather than to simply construct "unmusical" practice examples. This extraordinary individual who influenced so many musicians through his teaching and writings is also listed in Who's Who in America, Who's Who in the South and Southwest, and The Concise Baker’s Biographical Dictionary of Music and Musicians (7th edition).

—Joan Groom

On October 9, 2005, "In Memoriam Robert Ottman—a musical celebration of his life and work" was presented. Dale Peters, Lenora McCroskey, Jesse Eschbach, Charles Vesey and Henry Gibbons (Canticum novum & Denton Bach Choir) performed, while Paul Dvorak and James Scott spoke on the significance of Ottman's life and career. The Robert Ottman Graduate Theory Endowment now stands at $36,540 and provides over $5,000 annually for graduate theory scholarships.

MORE RECENTLY RECEIVED

DIKA NEWLIN, composer, pianist, musicologist, Schonberg student, cult movie star and punk rock performance artist, passed away July 21, 2006, in Richmond, Virginia. Ms Newlin, always a colorful character who is remembered by all who were faculty members here in the late 60s and early 70s, was also the author of Schonberg Remembered: Dianes & Recollections (1938-76).

ULLIAN PHILLIPS, retired Ball State harpist, who taught at the College of Music in the 1950s, died on August 30, 2006 in Muncie, Indiana.

DR. ROBERT A. WINSLOW, Emeritus Director of Bands at the UNT College of Music and a conductor of national and international reputation, died on September 23, 2006. Two of UNT's wind ensembles dedicated their fall concerts to him, and a presentation of the score of colorations by William Kraft donated by Dr. Winslow to the UNT percussion area was a highlight of the November 6 Wind Symphony concert. Look for a more extensive obituary in the 2006-2007 issue of Counterpoint.

A message from DEVELOPMENT

Dear Friends,

I am proud to introduce Curtis Oakley, a senior from Abilene, Texas who came to UNT in 2003. I got to know Curtis last year, when we hired him as a work-study student for the front office. Curtis will graduate in May 2007, and hopes to teach band or orchestra in our public schools. He has maintained a 3.5 grade point average, and has participated in UNT Marching Band, Concert Band and Symphonic Band. I know that his love and commitment to music and teaching will make a positive difference in the lives of many.

Being around Curtis reminds me of my own time as a student at North Texas; that first breath of cool autumn air—hearing the drum line reverberating between buildings, and Coltrane-like riffs coming from saxophones in the distance from Bruce Hall windows....

But our experiences differ dramatically when it comes to student debt. When I graduated from North Texas in 1981, my in-state tuition was $245 a semester, and upon graduation, I had $1600 in Stafford loans to pay off. This fall, Curtis’s in-state tuition was $12700, and he will graduate from UNT owing more than $18,000.

Unfortunately, Curtis has a lot of company. About 90% of our students have to borrow money to pay for tuition and fees and living expenses. The heavy debt burden faced by students like Curtis is a nationwide problem, but it is a particularly serious issue for us in the College of Music, because we compete for the best students with schools that can provide greater scholarship support. Every year we lose promising students to music schools with larger endowments offering more generous financial assistance.

Unless we increase our ability to provide financial support for our music students, many of our most talented applicants will go elsewhere. For this reason, scholarship fund-raising has become a top priority. Some of you have already endowed scholarships that play a vital role in the lives of our students, and many of you sponsor annual scholarships through the Dean's Camerata. We are grateful for your leadership and generosity, but our needs continue to grow.

Simply put, we depend on private philanthropy for every scholarship we offer in the College of Music. I hope as you reflect upon your days at North Texas that you will agree with me that this is a worthy cause and one that merits your support. Please give it some serious thought and respond as generously as you can.

Gratefully yours,

Eilda Tamez
Director of Development
940-565-2243
etamez@unt.edu
After 35 years at UNT, Richard DuFree (BM ’65, MA ’70) was among other long-time employees honored in April 2006 upon their retirement. Of the many critical roles Richard played at the College of Music, the most recent was that of manager of recording services, where he recorded or supervised the recording of more than 700 events. Under his leadership the College of Music became one of the earliest adopters of digital recording in 1988. He also produced North America’s first collegiate live performance DVD with surround sound (Mahler: Symphony No. 2 (2002)). He is enjoying retirement in Denton with his wife Lurline (BM ’67, MM ’75), and his four grandsons and one granddaughter.

The College of Music in Eastern Europe

Memorable scenes provide fond memories for the increasing number of College of Music students and faculty who are participants in our activities in Eastern Europe. The photo below and small photos were taken by Adrián Sokí in the city of Brno in the Czech Republic while Warren Henry has shared a moody image (above) from Budapest, Hungary taken during his visit there in April 2006.

SEND

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

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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

Those whose names are in **bold** have joined us since the last edition of Counterpoint. The College of Music main number is (940) 565-2791.