Counterpoint
Music from North Texas
2012
UNT College of Music thanks Charn Uswachoke for $10 million gift

We hardly know how to begin to express our appreciation to our long-time friend and supporter, Charn Uswachoke (MBA ’73), for the historic gift commitment he has made to UNT and for his designation of 10 million dollars of his pledge for the College of Music. In every sense it is a transformative gift, and the college can look forward to a future that would have been unimaginable without such generosity.

During a visit to the UNT campus in the 1990s, Charn was so moved by one musical performance that he decided to make his first gift to the College of Music. This million-dollar gift rescued the college at a time when the threshold for scholarships that would provide in-state tuition rates for many of our students increased fivefold. Without that gift from Charn, the college could not have maintained its commitments to existing students or continued to seek top talent from all over the world.

Charn’s second historic show of support came in 2004, when he facilitated the awarding of an honorary doctorate in music from UNT to His Majesty King Bhumibol Adulyadej of Thailand. The King first experienced the One O’Clock Lab Band while visiting the White House during the Johnson administration. In accepting the invitation to receive the degree, which was presented at his southern palace in Hua Hin, he invited the One O’Clock to accompany the official delegation, perform two official concerts, and give a master class for jazz bands from all over Thailand. At the more private concert, the King even sat in and performed with the band on trumpet, clarinet, and saxophone. The band played stunning arrangements of the King’s own music, as well as some of his beloved Dixieland. Without Charn’s initiatives, support, and monumental efforts, such an event would never have happened.

After several years of deepening our friendship with Charn during his visits to Denton and visits by representatives from UNT to Thailand, he has now committed to the largest gift in the university’s history, with the largest single component designated for the College of Music. All of the gift will be used for endowments, with seven million dollars dedicated to the people who define our college—our students and faculty—through scholarships, fellowships, chairs, and professorships. The remaining three million is dedicated to enhancing the activities and reputation of the College of Music through a touring and recording fund.

To further expand the impact of his generosity, Charn has asked that the funds designated to support our faculty and students be matched by other donors before they are used. Put differently, this provides others the opportunity to see their own philanthropy multiplied by Charn’s challenge to us.

There is much to be celebrated and much to be accomplished. We look forward to the help of our friends as we celebrate the extraordinary potential of this unprecedented gift.

Again, in the only words we have...Thank you, Charn, from the bottom of our hearts, for what you are doing for us.

- The UNT College of Music
It is a pleasure to take this opportunity to greet our alumni and many other friends as we embark on the 2012-13 academic year at UNT’s College of Music. Since our last edition of Counterpoint, we have completed our ten-year reaccreditation review, receiving a glowing report from the Commission of the National Association of Schools of Music. Our faculty and staff worked very hard in developing a new strategic plan for the college, preparing our self-study report, and responding to suggestions made by the team of visitors in preparation for commission review. The positive outcome of this work is a tribute to all those efforts and to the reality of our excellence in programs and operations.

The quality and the scope of the work produced in our College of Music is of the highest level, and our goals for the future include strengthening our international reputation as one of the nation’s very best comprehensive schools of music and, of course, preparing our students for the increasingly challenging professional environment in which they will build their careers. This issue of Counterpoint focuses on our efforts to share the excellence and vitality of our music programs with ever-widening audiences regionally, nationally, and internationally; and how we enhance the efforts of our superb faculty by bringing recognized leaders in the field of music to perform and work with our students in master classes and residencies. I hope the excitement of these events will be communicated in the pages that follow.

Beyond these stories, I know you will share our enthusiasm for three current projects:

- Our endowed Kostohryz Residency in Czech Music and Culture, which will be held annually through 2014 with symposia and performances taking place each term in Brno, Czech Republic, and the in Denton. The Brno performances in February 2013 will include many of our performing ensembles during four days of concerts and scholarly presentations.
- The long-anticipated premiere of the new symphony that Jake Heggie is writing for the College of Music will occur on April 24, 2013. His on-campus residency was truly transforming for many of our students and we look forward to this upcoming collaboration.
- Our relationship with Mahidol University in Thailand continues to grow, most recently with a new faculty exchange initiative. This past spring, three of our jazz faculty members visited us for six weeks, learning about our program as they further develop their own, and in early 2013 we will send three of our jazz faculty members there for a residency. Mahidol is a very exciting partner, building one of the great music programs in Southeast Asia, and we look forward to many more collaborations in the coming years.

We hope our readers will have many opportunities to join us for live concerts, but remember that you can also enjoy UNT music through our many live-streamed concerts, accessible at recording.music.unt. edu/live.

Sincerely,
James C. Scott
Daniel J. Arthurs (Music Theory)  
Lecturer

A UNT faculty member since the fall of 2011, Danny Arthurs received a PhD in music theory from Indiana University where he wrote a dissertation on the tonal jazz language of New York jazz pianist/composer Brad Mehldau. At IU he taught core theory courses and analytical survey courses from pre- to post-tonal music. In addition to core musicianship classes, at Eastern Illinois University he taught composition. Since arriving at UNT he has been teaching Theory I, II, IV and 18th-century counterpoint where he uses recently re-discovered historical methods of teaching composition. Originally specializing in both classical and jazz piano and trombone, his research interests include the intersection of the jazz tradition and common-practice tonality. He has presented his research at numerous regional and national theory conferences, and has published in the Journal of Music Theory Pedagogy, Indiana Theory Review, and is about to have an article published in *Theoria*.

William Coble (Composition)  
Visiting Assistant Professor

Composer William Coble’s music has been performed by groups including the Richmond Symphony, Hudson Valley Philharmonic, Syracuse Symphony, the New York New Music Ensemble, eighth blackbird, and the Pacifica String Quartet. He has received honors from The American Academy and Institute of Arts and Letters, The Rockefeller Foundation, Columbia University’s Bear’s Prize (orchestral music), the Davenport Prize, BMI, the MacDowell Colony, Yaddo, and the Pennsylvania and Illinois Arts Councils. He is published by G. Schirmer/Associated publishers. Born in Syracuse, New York, Coble studied at Boston University (BM), the Curtis Institute of Music (Diploma), Roosevelt’s Chicago College of the Performing Arts (MM) and The University of Chicago (PhD). His principal teachers include Ned Rorem, David Del Tredici, Mario Davidovsky, Steve Albert, Marta Ptaszynska, John Eaton and Howard Sandroff. William is also a frequent performer, appearing as a recital pianist, organist, conductor, and trumpeter.

Jennifer Barnes (Vocal Jazz)  
Assistant Professor

Jennifer Barnes is a highly sought-after vocalist, educator, clinician and arranger throughout the United States and Canada, and recently relocated from Los Angeles to accept the position as Director of Vocal Jazz at UNT. She is an active vocalist in both studio and live performance settings, singing for radio and television advertisements including Chili’s Restaurant, Epson, Old El Paso, and McDonalds, and films including Wolf-E, Live Free Or Die Hard, Ice Age 2, 3 & 4, Enchanted, Star Trek, and the FOX television hit Glee. As an educator, Barnes has directed DownBeat award-winning vocal jazz ensembles and taught privately at seven universities, served as a guest conductor for district and all-state music festivals in twelve states, taught jazz vocals at the Jamye Aebersold Jazz Camps, and her numerous vocal arrangements are published by both Sound Music Publications and UNC Jazz Press.

Panayiotos Kokoras (Composition)  
Assistant Professor

Panayiotos Kokoras studied composition with Yannis Ioannides and Hector Berlioz, and classical guitar in Athens, Greece. In 1999 he moved to England for postgraduate study at the University of York where he completed his MA and PhD in composition with Tony Myatt. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), and have been performed in over 400 concerts in 150 cities around the world. His compositions have received 48 distinctions and prizes in international competitions, and have been selected by juries in more than 120 international competitions for scores. His sound compositions explore significant influences of the electroacoustic studio upon acoustic instrumental compositions and vice-versa. As an educator, Kokoras has taught at the Technological and Educational Institute of Crete, and since October 2005, the Aristotle University of Thessaloniki (Greece).

Justin Lavacek (Music Theory)  
Lecturer

Justin Lavacek received a bachelor’s degree in music theory from Loyola University New Orleans, a master’s in music theory pedagogy from the Jacobs School of Music, Indiana University. His dissertation formalizes an approach to Machaut’s counterpointing of borrowed tenors in the motets. Justin has taught across the undergraduate theory curriculum, honors theory courses, and graduate theory review. As an adjudicator at DePauw University, he designed a theory course for non-majors and taught in the musicianship sequence. Justin has presented papers on early music, counterpoint, and musical meaning at regional and national conferences, and will be presenting at the upcoming 2012 Society for Music Theory conference. His other musical interests include piano, choral conducting, singing, and composition.

Kimberly Cole Luevano (Clarinet)  
Associate Professor

With reviews such as “breath-taking…”, “virtuosic tone and technique,” and “exceptionally sensitive and introspective rendition,” Kimberly Cole Luevano continually establishes herself as a formidable soloist and chamber musician. Luevano joined the UNT clarinet faculty in 2011 and has been a member of the clarinet faculty at the Interlochen Arts Camp since 2003. She has given acclaimed solo and chamber performances, adjudicated, and presented master classes throughout the United States, Canada, Europe, and South America. Her chamber recordings are available on the Centaur and Albany labels; a solo compact disc is forthcoming on the Fleur de Son label. Originally from Albuquerque, New Mexico where she studied with Keith Lemmons, Luevano studied in Paris as the recipient of a Frenath Prize and Kade Fellowship. She earned graduate degrees at Michigan State University where she studied with Elsa Ludewig-Verdehr and her undergraduate degree at UNT where she studied with James Gillespie.

Peter Mondelli (Music History)  
Assistant Professor

Peter Mondelli joins UNT as an assistant professor of music history after serving as an instructor in music history at West Chester University, Pennsylvania, and University of Delaware. He holds a BA in music from Columbia University and recently completed his PhD in music history at the University of Pennsylvania. At Penn, he was awarded a Graduate Fellowship for Teaching Excellence, as well as a Ben Franklin Fellowship and a Dissertation Completion Fellowship. Peter has presented his research, which explores the conjointed histories of Parisian opera and print culture in the long 19th-century, at conferences in the United States, United Kingdom, and Canada. His dissertation reexamines the role of print in shaping the economic, social, and political functions of opera. He also has pursued research on the disciplinary histories of musicology and ethnomusicology, considering their ideological ties to large-scale cultural projects like 19th-century French philology and German folk song collecting.
Robert Pearson (Music History)
Lecturer

Robert Pearson joined the UNT faculty after serving on the faculty at Brandeis University and the New England Conservatory. He received his MFA and PhD in musicology from Brandeis University following undergraduate studies at the University of California, Davis. Pearson’s research focuses on communities of listening in the 18th and 19th centuries (especially with regard to Beethoven), and he is grounded in diverse traditions of music theory and analysis. Pearson has taught in a wide range of areas, from music history and appreciation to courses involving social media, identity, and music.

Catherine Ragland (Ethnomusicology)
Visiting Assistant Professor

Catherine Ragland, who earned her doctorate in ethnomusicology from the City University of New York Graduate Center, joins the UNT College of Music after serving as assistant professor of music and director of the master’s program in ethnomusicology at the University of Texas-Pan American. She has been an artistic curator for the International Accordion Festival in San Antonio and worked as program director for the Center for Traditional Music and Dance (New York), Texas Folklife Resources (Austin), and Northwest Folklife (Seattle). Her research areas include music of the Texas-Mexican borderlands and the American Southwest, Mexico and Spain. Her work centers on music and the politics of migration, music and nationalism, popular music, and public arts research and education. She published the book Música Nortea: Mexican Migrants Creating a Nation between Nations; several book chapters; and articles and reviews in Ethnomusicology, Yearbook for Traditional Music, Journal of American Folklife, and Free-Reed Journal.

James M. Ryon (Oboe)
Professor

James Ryon has appeared as recitalist and soloist in the United States, South and Central America and the Middle East. With his appointment in the fall of 2011 as professor of oboe at UNT, he continues to serve as principal oboe of the Baton Rouge Symphony. He holds bachelor’s and master’s degrees in music from the Juilliard School, and his principal teachers are Robert Bloom and John Mann. He has served as principal oboe with the Akron Symphony, Caracas Philharmonic and Florida Orchestra, and toured as assistant principal oboe with the Pittsburgh Symphony. Previous academic appointments include Louisiana State University, University of Akron, Baldwin Wallace Conservatory, University of South Florida, and Caracas Philharmonic Conservatory, where he was director of “Música en las Escuelas.” Born in San Juan, Puerto Rico, Ryon also holds a degree in engineering and applied science from Yale University.

Carol Wilson (Voice)
Visiting Associate Professor

Soprano Carol Wilson’s teaching background is extensive, having served on voice faculties at Oberlin, Vassar, and Sarah Lawrence colleges. A graduate of the Yale School of Music with the DMA degree, she also was awarded their Music Alumni Association Prize. Wilson made her international opera debut at Deutsche Oper am Rhein in 1999, and as one of their principal soloists, has performed a number of roles in the jugendlich-dramatischer Fach, in particular works by Wagner, Strauss, Verdi, Tchaikovsky and Mozart. She has been engaged by major opera houses throughout the world: Dresden, Frankfurt, Stockholm, Vancouver, Netherlands, Taipei, Stuttgart, Manitoba, Bonn, Hannover, San Francisco and Metropolitan Opera, where she was responsible for the Marschallin in Der Rosenkavalier, a role for which she has earned critical acclaim. Wilson is also known as a concert artist, and as an advocate for the works of the 20th and 21st-centuries.

Deanna Bush (Music History)
As a member of the College of Music faculty since 1981, Deanna Bush served as Associate Professor of Music and Coordinator of Music History. After receiving bachelor and master of music degrees in performance from the Eastman School, she was awarded a National Defense Education Act Fellowship and an American Association of University Women Fellowship to complete her doctorate at Eastman. Her research interests include music of Haydn and Mozart, 18th-century choral music, history of the German lied and the symphonies of Mahler. Bush is the recipient of four grants from the National Endowment for the Humanities. Her current projects include editing a collection of Mass settings composed for the Mannheim court and major innovations for the freshman intercultural course “Music in Human Imagination.”

Rose Marie Chisholm (Voice)

Rose Marie Chisholm, Lecturer in Vocal Studies at UNT since 1993, taught diction courses and served as an accompanist and coach for UNT Opera. She has also taught at Tarrant County Junior College, Cameron University, and Indiana University. An active chamber musician, Chisholm has performed throughout the United States and in Taiwan and Austria, collaborating with musicians including flutist James Galway, cellist Yun-Yu Huang, and the Thouverel String Quartet. Her publications include “Notes on Samuel Barber’s ‘Hermit Song Texts’” and “Singing Shakespeare’s Words,” which were published in The Journal of Singing, and “The Poulenc Sonata Continuo: A Vocal Connection,” which appeared in The Flutist Quarterly. Chisholm holds degrees in music from Indiana University and Iowa Wesleyan College.

James Gillespie (Clarinet)

James Gillespie joined the UNT faculty in 1978, becoming a Regents Professor of Music in 2000. His scholarly work includes reference books on reed trio and solos for unaccompanied clarinet, which have become standard references in the field, and editions of works for Musica Rara, Southern Music Company and Billaudot. For 34 years he has been the editor of The Clarinet, journal of the International Clarinet Association, which honored him in 2005 with its Honorary Membership Award. Gillespie’s active career has taken him around the world to perform solo and chamber music recitals, give master classes, and serve on juries for competitions. His former students hold positions in numerous colleges and universities throughout the United States and in major military bands in Washington, D.C., and include winners of the I.C.A. Young Artist Competition and the Yamaha Young Performing Artist program. He holds the master’s and doctorate degrees from Indiana University and currently performs as a member of the Texas Clarinet Consort.
The University of North Texas is seeking greater regional, national, and international recognition, and there is no better way for the College of Music to contribute towards this goal than to take its music out to the Dallas-Fort Worth area, the state, the nation, and beyond…UNT music can serve as a standard-bearer for the entire university.

Fred Kern (Piano)

Fred Kern, a native of Pittsfield, IL, served as the Coordinator of Piano Pedagogy and Keyboard Skills and Professor of Music at UNT, where he joined the faculty in 1980. He is the author, or co-author, of seven piano methods and numerous volumes of pedagogical publications to which he contributed original compositions, arrangements and pedagogy curricula. One method, the Hal Leonard Student Piano Library, has been translated into eight foreign languages. His own doctoral research examined the contribution of Frances Clark to American piano pedagogy. Kern is one of piano education’s most respected clinicians, having led workshops in 36 states across the nation, as well as in Canada and Taiwan. He is an innovator in teaching fundamentals of music and pianism with creative approaches to learning. Kern holds degrees in piano performance, music education, and piano pedagogy: BS (Illinois State University), MM (Illinois Wesleyan University), MM (Northwestern University) and DMA (University of Northern Colorado).

Fred Kern

Charles O. Veazey (Oboe)

Charles O. Veazey was Regents Professor of Music and Coordinator of Woodwind Instruction at the University of North Texas, where he joined the faculty in 1973. He holds the BME and MM in music composition from the University of Texas at Austin and the DMA in oboe performance from the University of Michigan. Veazey has served as president of the International Double Reed Society and has held full-time positions with the San Antonio Symphony Orchestra, Northern Michigan University and West Texas State University. Veazey was presented the UNT President’s Council Teaching Award in 2000. His former students have held performing positions with the Cleveland, Dallas, San Francisco and Atlanta symphony orchestras and with the premier ensembles of the United States Army, Navy, Air Force and Coast Guard. His students hold teaching positions with Arkansas State University, Texas Tech University, University of Idaho, San Jose State University, New York University, Youngstown State University and Stephen F. Austin University.

Cindy McTee (Composition)

Hailed by critics as a composer whose music reflects a “charging, churning celebration of the musical and cultural energy of modern-day America,” Cindy McTee taught music for three years at Pacific Lutheran University, and twenty-seven years at the University of North Texas. She recently married conductor Leonard Slatkin, and their principal place of residence is in Bloomfield Hills, Michigan. McTee has received numerous awards for her music including two from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endowment for the Arts. Among the many ensembles to have performed her music are the Los Angeles Philharmonic, President’s Own U.S. Marine Band, Cleveland Orchestra, National Symphony Orchestra, Tokyo’s NHK Symphony Orchestra, London’s Philharmonia Orchestra, and the symphony orchestras of Colorado, Dallas, Detroit, Chicago, Houston, Indianapolis, Saint Louis, Seattle, and Sydney, Australia.

Cindy McTee

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—James C. Scott, Dean of the College of Music
UNT Music from Coast to Coast

College of Music students, faculty and alumni can be found on the nation’s most celebrated stages and consistently receive invitations to the top festivals and events taking place around the country.

In November 2011, UNT’s Jazz Singers were invited to perform at the Kennedy Center for the Performing Arts in Washington, D.C. As part of this invitation, the ensemble participated in a master class with the premier vocal group Manhattan Transfer and later performed with them in a full-length concert, alongside jazz legend Jon Hendricks and Howard University’s Afro Blue. The Jazz Singers also gave a feature performance at the Kennedy Center’s Millennium Stage.

Jennifer Barnes, director of the Jazz Singers and vocal jazz studies at UNT, said of the experience: “They were stimulated, encouraged, and challenged by these incredible musicians to think about their music in new ways and to keep focus on what’s truly important about being a musician and performer. It was an excellent opportunity for our ensemble.”

UNT students and faculty members also were invited to perform for the 2012 Center for Contemporary Opera (CCO) gala, which took place in March at the National Arts Club in New York City. The College of Music was honored to receive this invitation from CCO, which is considered the leading proponent of new opera in the country.

Faculty members Richard Croft and Stephen Morscheck, alongside students Maria Bellanca, Christian Bester, Shaun Brown, Sergio Cepeda, Emily Huesker, Lara Wasserman and Jennifer Youngs, performed excerpts from a variety of operas including Jake Heggie’s Amistad, Three Decembers and Dead Man Walking; William Mayer’s A Death in the Family; and Anthony Davis’ Amos.

According to Jim Schafer, UNT alumna and general director of CCO, “I listen to literally hundreds of singers a year as they try to win a role in one of our productions; there is no doubt that UNT alumni will continue to be well represented on the professional stage. The University of North Texas has every right to be proud and I could not have been more proud of my alma mater.”

UNT Music in DFW

The proximity of the UNT campus to Dallas and Fort Worth provides the College of Music with valuable opportunities for collaboration and partnership with other regional leaders in the arts.

The 2011-12 academic year saw the development of a partnership with Dallas Opera. Four UNT students—Jennifer Youngs, soprano; Avis Stroud, mezzo-soprano; Jonathan Harrington, tenor; and Christian Bester, baritone—were selected to sing in a production of Doctor Miracle, Bizet’s one-act opera, presented as part of Dallas Opera’s educational outreach programs in collaboration with Dallas Children’s Theater. The performances took place in October 2011 and January-February 2012.

As a result of the positive response from children, educators, parents and critics, Dallas Opera has invited UNT students to participate in additional performances of Doctor Miracle in the 2012-13 season, continuing this mutually beneficial collaboration.

“With the dedication and commitment of UNT’s College of Music, Dallas Opera is now able to take this marvelous art form into spaces and places where it’s never been heard before; and these talented young professionals from UNT are having a major impact on the next generation of opera and arts patrons here in North Texas,” explains Dallas Opera general director and CEO Keith Cerny.

The college also continues to cultivate its established relationship with Dallas Opera music director Graeme Jenkins. Since 2001, Maestro Jenkins has led UNT early music ensembles, faculty soloists and guest soloists in a series of performances of rarely heard Handel oratorios, including Israel in Egypt, Jephtha, Samson and Saul.

In February 2012, Jenkins and UNT teamed up once again for two critically acclaimed performances of Shalome—one in Winspear Hall in Denton and the other at the Winspear Opera House in Dallas. UNT’s Baroque Orchestra, Collegium Singers and A Cappella Choir (Paul Leenhouts, Richard Sparkes, Jerry McCoo, director) performed, along with UNT faculty soloists Richard Croft, Jennifer Lane and Jeffrey Snider, UNT student Christopher MacRae, and renowned guest artists Ava Pine and Ryland Angel.

The project was underwritten by Don and Ellen Winspear, UNT’s Fine Arts Series, and the Getty Foundation.

Dallas Morning News critic Scott Cantrell observed that, “the UNT Baroque Orchestra…was impressively secure” and student Christopher MacRae “delivered the Messenger’s news with quite a handsome tenor.” Olin Chism, KERA’s ArtsSeek critic, confirmed that “the student performers were well-trained and stylistically unified in Baroque practices.”

The impact of UNT’s College of Music can be felt in every corner of the Metroplex, from regular performances by the One O’Clock Lab Band at McDavid Studio in Fort Worth to faculty membership in the symphonies of Dallas and Fort Worth. Such partnerships are critical for the College of Music in achieving an important goal: enrichment of the musical life of the broader community.
UNT’s early music program received a number of important invitations, including an opportunity for the Baroque Orchestra, Collegium Singers, and early music faculty members to participate in the Boston Early Music Festival in June 2011. The festival is the foremost gathering of its kind in North America. The UNT Collegium Singers, directed by Richard Sparks, was one of six university ensembles invited in June 2012 to perform at Early Music America’s Young Performers Festival, part of the prestigious Berkeley Festival and Exposition.

UNT alumni are taking center stage around the country. Alumna Latonia Moore’s stunning debut at the Metropolitan Opera this March, singing the title role in Verdi’s Aida, is just one example. Moore stepped in when the lead became ill and had less than a day’s notice to prepare the role.

UNT Music Beyond our Borders

The College of Music also offers expansive international programs that give students and faculty opportunities to perform, study, and exchange ideas at institutions around the world.

One of the most popular international offerings for students is the Austria/Hungary program for music education majors. Each year, faculty members Warren Henry and Donna Emmanuel accompany students to one of two regions: either to Vienna/Salzburg, Austria, to study for several days at the Carl Orff Institute for Elementary Music and Dance Pedagogy, or to Budapest/Kecskemét, Hungary, to study at the Zoltán Kodály Pedagogical Institute of Music.

While pedagogical instruction is a key part of both programs, students also visit important cultural and historical sites and hear performances in some of the world’s foremost musical venues. Prior to each trip, the students study each country’s language, music, and culture in a semester-long course.

Other popular study abroad programs offered through the College have included studies at the Janáček Music Academy in Brno, Czech Republic; the Royal College of Music in Stockholm, Sweden; the Liceu Music Conservatory in Barcelona, Spain; the University of Leeds in Leeds, UK; and the Ethnomusicology Study Abroad Program in Ghana.

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UNT’s international students create valuable opportunities for other fellow students to perform and study in their home countries. Trombonist Lucas Borges, for example, organized a trip for the Center for Chamber Studies Brass Quintet in July 2011 to visit his home country of Brazil. Members Richard Adams and Rachel Madden, trumpeter; Heather Sucholdosi, horn; and Jesse Orth, tuba, were featured clinicians at the Piracicaba International Classical Music Festival along with Borges, where they also performed and gave master classes. Following the festival, the group traveled to Brasília to give a recital and master class at the Escola de Música de Brasília, and then to Pirenópolis where they performed one last recital.

Madden said of the trip: “It was wonderful to briefly step outside of the musical and academic bubble to experience a different audience. The people we met were incredibly gracious and joyful, and they were enthusiastic about music.”

UNT faculty composer Joseph Klein teaching at the Sichuan Conservatory of Music in China.

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New York Times critic Anthony Tommasini wrote, “...her voice was radiant, plush and sizable at its best, with gleaming top notes that broke through the chorus and orchestra during the crowd scenes. She also has appealing stage presence, and brought palpable emotion to her portrayal of the tormented Aida.” In addition to Moore, four other UNT alumni (Emily Newton, Patricia Racette, Jane Wray, and Scott Scully) are currently on the Metropolitan Opera roster, along with others in recent seasons (Takesha Kizart, Emily Pulley, and Michael Mayes).

Another example is that of trombonist Luke Brimhall, who recently won the solo jazz trombone position with the U.S. Army’s Jazz Ambassadors. Brimhall’s success is the most recent evidence of a great UNT tradition; amazingly, 28 out of the 73 musicians in the four Washington, D.C. area military jazz bands are UNT graduates.
In addition to its extensive regional, national and international programs, the College of Music has been working to extend and enrich its web presence. Since 2009, UNT Recording Services has provided live streaming video of many of the college’s concerts, giving easy access to anyone interested in experiencing these performances.

During the 2011-12 academic year, 61 streamed concerts attracted more than 80,000 online viewers. One-third of those viewers were from the DFW area, while the rest watched from locations all over the world.

UNT faculty members have also utilized streaming to give broader access to their lectures. College of Music professor Thomas Sovík takes an innovative approach to online learning by offering an online section for his Popular Music in American Culture class. The course is popular with students in Japan, and some students have even enrolled during deployments in Iraq and Afghanistan. Sovík records new lecture videos each week so he can address current events and respond to student questions. Students can then watch the high-definition videos online at any time. The semester culminates with the UNT Talent Show, which is produced by the class and broadcast via live streaming for students to watch as it happens.

John Murphy, UNT faculty member and chair of the division of Jazz Studies, has led an effort to establish an online store for the College of Music. This store features commercial recordings from ensembles such as the One O’Clock Lab Band, as well as downloadable videos and audio files from select live performances. Still in its early stages, the UNT Music Store will also carry faculty recordings and offer other College of Music merchandise for sale. Proceeds from sales will benefit student activities such as recording and touring.

From Austria to China, from coast to coast, and from our home in Denton to the World Wide Web, UNT students, faculty and alumni are making their mark. The reputation of the College of Music continues to grow, amplifying our opportunities and successes and expanding our impact beyond an already impressive reach. In the future, UNT will continue working to cross borders with music: the most effective ambassador of all.

Faculty members within the College of Music also seek out opportunities to share ideas and collaborate with their counterparts in other countries. UNT’s Division of Composition Studies has taken an important lead role in an exchange between UNT and the Sichuan Conservatory in China, an institution that is expanding its music technology program.

Jon Christopher Nelson was the first UNT composition professor to go to the Sichuan Conservatory in November 2010 to present a concert of his works. “It was intriguing to see the different aesthetic and cultural perspectives from my counterparts, who have been trained in the Eastern music tradition, rather than the Western tradition with which I am familiar. Their approaches to education were also fascinating,” he said.

In February 2012, composition faculty members Bai Xiaomo, Lu Minjie, and Han Yannin from the Sichuan Conservatory came to UNT to present a concert of their works, which utilized elements such as live motion capture and an installation for living goldfish, interactive computer music, and live video. UNT professors Joseph Klein, David Stout and Andrew May reciprocated the exchange with a visit to the Conservatory in May 2012.

A continuing partnership with Mahidol University in Thailand brought three jazz faculty members, Krit Burawatjaiyasut, Noppadol Tiritaradol, and Darin Pantoonphonol, from Mahidol to UNT in 2012, soon followed by Mahidol’s horn ensemble, Horn Pur, during the International Horn Symposium held in summer 2012. The partnership has developed further with the recent appointment of two UNT College of Music graduates, Joseph Rinaldi (DMA, voice, 2011) and Corey Trahan (DMA, voice, 2012) to the voice faculty of Mahidol.
While UNT’s College of Music provides musical ambassadors to all corners of the country and the world, it also brings top musicians, conductors and scholars to Denton. These guests experience the outstanding facilities and musical happenings on the UNT campus while enriching the musical experiences of students, faculty, and community members.

World-Class Guest Artists and Scholars Enrich Musical Life at UNT

Composer Jake Heggie performs his "Fury of Light" with College of Music dean James Scott during his six-week residency on campus.

Jazz guitarist Kurt Rosenwinkel visited UNT Campus in 2011 for a master class and performance with the One O’clock Lab Band.

Guest artist John Clayton performing with UNT jazz faculty Lynn Seaton and students Brian Ward and Brian Casey in spring of 2012.

Students Josip Kvetek, Thao Huynh, Sebastian Simak and Alexis Barnett participate in a master class with members of the Muir Quartet.

Jazz guitarist Kurt Rosenwinkel visited UNT Campus in 2011 for a master class and performance with the One O’clock Lab Band.
Faculty Highlights

Stephen Austin (voice) was an invited guest speaker and master class teacher for the South Carolina Chapter of the National Association of Teachers of Singing in September 2011. While in South Carolina, he also taught master classes at Winthrop College and Coastal Carolina University.

Joseph Banowetz (piano) was nominated for a 2011 Grammy for his recording of Paul Kletzki’s Piano Concerto in D minor, Op. 22 with the Russian Philharmonic Orchestra. Because of Kletzki’s Jewish heritage, his music was suppressed in Nazi Germany and unjustly uncovered by UNT’s Lost Composers Project led by Timothy Jackson (musicology). The work of Jackson and Banowetz with the concert has garnered international attention including a feature article in Deutsches Welt’s online news site. Banowetz and alumnus Alton Chung Ming Chan recorded the Carl Czerny Banowetz (music theory). The article appeared in the September 2011 issue of the Clavier Companion magazine.

Ming Chan recorded the Carl Czerny Piano Concerto No. 2 with the Cracow and Wroclaw. Highlights included a performance of Rachmaninoff’s Piano Concerto No. 2 with the Bayou Big Band. Steve Wiest (trombone, One O’Clock Lab Band) and the UNT Wind Academy of Music. The Eddie Gomez Group toured China with the Denver Symphony Orchestra and the UNT Wind Symphony. Ed Sopf (drums) received a 2011 Yamaha Educational Lifelong Achievement Award. The award is given to percussion and drumset artists who have been highly influential in education. Sopf was a member of the Grammy Performing Artist since 1986 and counts some of today’s best drummers as former students, including Keith Carlock, Ari Hoenig, and Dave Weckl.

Joe Banowetz
Mary Karen Clardy
Keith Johnson

Keith Johnson (trumpet) received the Award of Merit for service to the trumpet profession at the International Trumpet Guild Conference in May 2012. The Eddie Gomez Group toured China in early October. Along with bassist Gomez was UNT faculty member Stefan Karlsson (jazz piano) as well as recent UNT graduates Li Xiaochuan (trumpet) and Teriver Cheung (guitar).

Jennifer Lane (voice) continues to be active on stage with recitals and performances throughout the United States. These include performing the roles of Irene in UNT’s production of Handel’s Theodora under the direction of Anne Jenkins, Cipolla on Concert Royal’s newly released recording of Rameau’s Pygmalion, and Madame Larina in Tchaikovsky’s Eugene Onegin with Naples Opera. Lane also performed in a recital for the Helicon Foundation in New York City, a pair of concerts as soloist with the Denton Bach Society, St. Matthew Passion at Baldwin-Wallace, Beethoven’s Ninth Symphony with the Fort Worth Symphony, and released her CD, Giro (infinito). Lane was cited for her expertise in early music in an article titled “College Roundup: A Glimpse inside Texas Top Music Programs” that appeared in the September 2011 issue of Classical Singer magazine.

Just After The Rain, a work by faculty composer Jon Christopher Nelson (composition), is one of nine works selected by an international jury for Sonic Screens 2011. The work was performed at “D’ in Milan in November 2011. Nelson’s composition Turbulent Blue received honorable mention in the Electroacoustic Competition Música Viva 2011 in Portugal.

In spring 2012, Pamela Mia Paul (piano) gave the world premiere of the Steven Bryant Piano Concerto with Eugene Corporon and the UNT Wind Symphony.

Portrait in Piano, a feature film about Gustavo Romero’s (piano) life and artistry, was premiered January 31, 2012 at the Neurosciences Institute in San Diego, California. The film was presented by the Seattle Philharmonic and Arts Foundation and directed by Jonathan Bowley.

Jay Saunders (jazz trumpet) was recognized by Tony Kadleck for his artistry, was premiered January 31, 2012 at the Neurosciences Institute in San Diego, California. The film was presented by the Seattle Philharmonic and Arts Foundation and directed by Jonathan Bowley.

Kimberly Cole Luevano (clarinet) was recently appointed pedagogy chair of the International Clarinet Association for the 2011-2013 term. As part of the dedication ceremonies of Wilson Station in Plaza, Stephen Morscheck (voice) was invited by the American Friends of the Czech Republic to sing selections of both Czech and American songs at a presidential dinner in October 2011. In July 2011, Morscheck sang the role of Christ in a performance of Bach’s St. Matthew Passion at the St. Denis Festival in Paris, France; this performance was streamed live on the web and will be made into a DVD.

Jeffrey Snider (voice) performed the role of Scarpia in Puccini’s Tosca with the Utah Festival Opera. Critic Stephen Reichel applauded the way Snider “brought depth and dimension to his role.” He was also featured in Beethoven’s Ninth Symphony with Tallahassee Symphony, as Valens in UNT’s production of Handel’s Theodora directed by Graeme Jenkins, and in a performance of CarmenBurina with the Piano Symphony. Snider’s article “In Search of the Soprano Sfogato” appeared in the Journal of Singing in January 2012.

In May, Adam Wlodnicki (piano) completed a tour of Poland which included recitals and master classes in Opole, Częstochowa, and Wrocław. Highlights included a performance of Rachmaninoff’s Piano Concerto No. 2 with the Cracow Philharmonic under the direction of Marek Piaskowski and a day-long master class at the Almus Conservatory, the Cracow Academy of Music.
Lubbock. of viola at Texas Tech University in 2010. She received a full scholarship and sang the role of Cherubino in Gounod’s Le nozze di Figaro in 2011. Martin covered the role of Annivers in Aida at the Glimmerglass Opera Festival. This came on the heels of a number of performances with Houston Grand Opera in the roles of Flora in Le travolta, Berta in Il barbiere di Siviglia, and Anna in Maria Stuarda.

Pei-Ching “Paige” Su (BM ’06) is “one to watch” according to the Taipei Times. Of her recent EP Upside Down, they wrote: “In producing this beautiful sample of sophisticated jazz-pop, the singer-songwriter drew from extensive formal training, theory, aural skills, and applied lessons.” Former double bass students Dylan Palmer (BM ’07), Brandon McLean (BM ’05), and Brian Perry (BM ’02) all made the finals of the Cleveland Orchestra double bass auditions.

Sarah Craft (MM ’06) sang the title role in Le Cenerentolo with Fargo-Moorhead Opera. During summer 2011, she covered the role of Rosina in The Barber of Seville at the Music Academy of the West. In April 2012, she performed at Avery Fisher Hall as the alto soloist in Bach’s Mass in B minor with the National Chorale. Former pianist of the One O’Clock Lab Band and former adjunct faculty member Josh Hanlon (BM ’06) is still the music director for Ray Price and has also been the pianist for the Tenors. Josh was recently engaged to Michelle Briani (BM ’03), a violinist and music education graduate of UNT who is currently the Orchestra Director at Geyer High School in Denton ISD.

Mezzo-soprano Catherine Martin (BM ’06) performed the role of Nicklaus in Offenbach’s Tales of Hoffman at Wolf Trap Opera in Virginia, garnering praise from The Washington Post: “The evening’s standout was Catherine Martin as Hoffmann’s muse … she has a gorgeous, warm voice that you want to keep listening to and she’s a big talent.” In 2010, Martin was awarded the Richard F. Gold Career Grant from Houston Grand Opera, as well as the Catherine Shouse Grant from the Wolf Trap Opera Company. In 2011, Martin placed first in the National Opera Association Competition held in her native San Antonio. This past summer, Martin covered the role of Amneris in Aida at the Glimmerglass Opera Festival.
work songs for wind ensemble. Previous winners of this prestigious award include North Texas alumni Michael Daugherty (BM ’76) in 2007, Fisher Tull (BM ’56, MM ’57, PhD ’65) in 1970, and former faculty composer Martin Mailman in 1983 and 1989.

Composition graduate Gabriel Lit (BM ’05) is a music therapist for Arts for Healing in New Canaan, Connecticut. His work with patients at the Norwalk Hospital was featured in Norwalk’s newspaper The Hour in June 2011.

John Rutland (WM ’95, DMA ’05) was named 2011 College Educator of the Year by the American String Teachers Association, Missouri Chapter. Rutland, a faculty member at University of Central Missouri, continues to conduct the symphony orchestra, teach violin and viola, and serve as string area coordinator. He is also the concertmaster of the Lee’s Summit Symphony Orchestra.

Nick Schroeder (BM ’05) recently won a split lead trumpet position in the Giants’ organ section. For the last four years he has been teaching jazz performing in Urbana and Normal, Illinois.

Flutist Meg Griffith (BM ’04) presented her debut recital at Carnegie Hall in April 2011. The concert received critical acclaim from the New York Concert Review... “an excellent flutist... playing at breakneck speed... facility with total control.” Griffith currently serves as adjunct professor of flute and music history at Southwestern Adventist and Texas Wesleyan universities.

Armando Núñez Portillo (MM ’05) is playing an important leadership role in jazz education in Mexico. In 1996 he was named Carnival Halftime Show music coordinator at Chihuahua’s University. He also serves on the faculty at the Universidad de Chihuahua. In mid-January he obtained administrative approval to create a new jazz program at the bachelor’s level, including jazz improvisation, theory, history, composition and arranging, jazz combos, and applied lessons.

Alissa Anderson (BM ’03) recently performed the role of Marcellina in Le nozze di Figaro with the Santa Barbara Opera. She also sang the role of Lampito this past summer in the Fort Worth Opera Festival’s production of Lysistrata.

Stockton Helbig’s (BA ’03) newest album Bottleshots & Escape Plans was released in September 2011.

Michael Kerschner (MM ’03) is the artistic director of Young New Yorkers’ Chorus, which performed at the national convention of the American Choral Directors Association in Chicago during March 2012. Under Kerschner’s direction, the choir performs a variety of music in venues including Avery Fisher Hall, Merkin Hall, Symphony Space, The Knitting Factory, and many of the finest churches in New York City.

Jason Lim (MM ’03) received a Young Conductor Citation from the American Prize in Conducting, recognizing his burgeoning leadership skills in both rehearsal and performance in a broad array of repertoire.

Mezzo-soprano Laura Mercado-Wright (BM ’03) performed It Happens Like This, seven poems of James Tate for vocal quartet and large chamber ensemble directed by Charles Wuorinen at Tanglewood Music Center in Lenox, Massachusetts. The New York Times review stated that “[t]he four soloists were superb and dramatic and sung with clarity.”

Petronel Malan (MM ’96, DMA ’01) was awarded the UCSD distinguished Young Alumni Award in 2012. Her debut disc, Transfigured Bach received three Grammy nominations, including Best Instrumental Solo Album.

1990s

Soprano Latonia Moore, who studied voice at UNT from 1997 to 1999, made her debut at the Metropolitan Opera as Aida on March 3, 2012. The debut as a last-minute replacement in the role was well received by critics. She has sung this role many times in European opera houses during the last several years, and is scheduled to sing the role again with Dallas Opera in October 2012.

Carol Pollard (MA ’99) has been appointed chair of the Emerging Leaders Advisory Board of the National Academic Advising Association for 2012-2014.

Kendall Prinz (MM ’99) has accepted a position as assistant professor of low brass and instrumental music at Northwestern State University of Louisiana. Kendall received his master’s degree from UNT in composition with a concentration in tuba.

UNT and One O’Clock Lab Band alumni Mark V. Gonzales (BM ’95) released his first album in five years, This Dance with other music students in the jazz program. As a composed, Gonzales played trombone with other music students in the popular/soul/funk styles.

Alison Wedding (BM ’95) released her first album in five years, This Dance, on GroundUP Music/Ropeadope Records.

Musician, composer and producer Art Hays (BM ’94) has toured with bands such as Matchbox Twenty and Candlebox producing music for the NBC summer show “Love Bites”—a cover of The Pretenders’ “Message of Love.”

Alton Chung Ming Chan (BM ’82, PhD ’94) and Professor Joseph Banowetz recorded the Carl Czerny Concerto for Piano Four Hands and Orchestra with members of the Seattle Symphony on March 24, 2012 in Seattle. This recording will be released internationally on the Naxos label.

Epitaphs Unwritten, the second symphony by alumnum Kevin Walczyk (MM ’93, DMA ’94), was selected as the winner of the National Band Association’s 2011 William D. Revell Memorial Composition Contest. Walczyk’s Songs of Paradise for concert band received Music Educators honor roll in the 2011 College Band Directors National Association Young Band Composition Contest.

Trombonist Michael Bravin leads a jazz quartet and displays his whistling skills on his new CD Whistlin’ Brother, which also features Mike Noonan (MM ’92).

1980s

Mitchell Kaplan, who studied jazz at UNT from 1984 to 1987, published the book Jazz Flute. An In-Depth Study Into Contemporary Jazz Flute Performance (Mel Bay), dedicated to jazz flutist Herbie Mann, and University of Washington New Music Ensemble. In 2010, he was selected as a fellow to receive the Year of Oklahoma Music Teachers Association.

Lindy Rydman (BM ’72) and John Rydman (BM ’72) received the 2013 Distinguished Alumnus/Alumna Award from the University of North Texas. The Rydmans were both music education majors. After graduation the Rydmans moved to Houston to work in her family’s business, Spec’s Liquors. They took over the business in 1966 and have grown Spec’s Wines, Spirits & Fine Foods into what the Houston Press has called the “Best Liquor Store” for eight consecutive years.

1960s

In 1993, M.L. Daniels (BM ’64) retired after teaching music at Abilene Christian University for 34 years. Since then, Daniels has resided in Austin where he continues to write music and play golf. He has more than 100 music publications and is the composer-in-residence of the Williamson County Symphony Orchestra. He gives much of the credit to his composition study with Samuel Adler.

Marimba Lloyd Woods Masey (BA ’63) won two distinctive awards in March 2011: the Fulbright Alumni of the Month Award from the U.S. State Department, and the Internationals of Lithuania and the USA 2011 Award, presented by the Čiurlionis Foundation in conjunction with the US Embassy in Lithuania “for her outstanding work in promoting closer educational and cultural relations between people of Lithuania and the United States.”

Masey was head of the jury for the International composition Competition in Lithuania in March and also taught at the Baltic Academy of Music and Theatre, where she holds the title of Honorary Doctorate Professor.

1940s

Robert J. “Bob” Rogers, alumnum and professor emeritus of music, received an Outstanding Alumni Service Award from UNT. Among his many honors over the past few decades are the UNT Green Glory Award (1985), Phi Mu Alpha Sinfonia Professional Music Service Award (1990), Denton’s Community Arts Recognition Award (1999) and being named a UNT Outstanding Retiree (2003).
Pender's Music was a small store that evolved into a significant music retailer. The story begins with Pender in 1938 to supply the needs of college students, complete with a soda fountain and grill, serving breakfast and lunch. In its original location on campus, the store carried music supplies and maintained accounts with the major music publishers. After purchasing it, Gore kept the Pender's name, maintaining accounts with the major music publishers.

In 1938, Perry (Pop) Pender sold the college store to his son Harold, who was just out of college. Harold bought the small store and began carrying more music. The name was changed to Pender’s Music to reflect the new focus of the business. Times were hard, but Harold was able to find part-time teaching positions that allowed him to receive a steady income while the business grew. Betty ran the store while Harold taught, and she learned the business firsthand, gaining knowledge that was invaluable. She completely organized the business, creating the systems necessary for success. The scrappy family venture showed signs of life and ended its fifth year with a small profit, which was quickly invested in adding a choral music department.

Little did Harold know how dramatically the course of his life would change that day. Ed was ready to retire. “I really want to sell the store to you, but I have to have your decision in one hour,” said Meyers. Harold was certainly interested and soon found himself at First State Bank. In what may be one of the shortest business transactions in history, Harold purchased Pender’s and obtained a loan for $8,500, all without consulting his wife. Betty Gore was at home with their three other children, all under the age of nine. Things were very uncertain. It would take determination, hard work and a lot of faith to turn the little shop into a sustainable, profitable business.

The 72-year-old owner of Pender’s, Ed Meyers, in at Pender’s College Store for a cup of coffee. Harold was visiting Denton to take his daughter for testing before she started first grade. The testing would take about 4 hours, so he had time to kill. Remembering a favorite haunt from his college days at North Texas, he stopped in at Pender’s College Store for a cup of coffee. The 72-year-old owner of Pender’s, Ed Meyers, recognized Harold from his days as a student.

But from the very beginning, the most important ingredients to Pender’s success has been the dedicated, knowledgeable, helpful staff. Several have over 20 years of service with the company and some have multiple generation family members employed at the company. Harold and Betty’s son Richard, and daughters Robbie and Reesa continue the legacy of innovation and service to the music community.

In 2012, Pender’s celebrates 45 years under the family’s ownership and guidance, and patriarch Harold turns 82. In addition to managing the store, Harold started a music publishing company in the 1980s (Harold Gore Publishing), and still spends several hours a day working on music arrangements from his home in Denton.

According to Harold, Denton is possibly the best location in the United States for a sheet music specialty company. The close proximity to the talented faculty, staff and students from the University of North Texas College of Music, as well as Texas Woman’s University, provides not only a well-educated, skilled labor force, but more importantly, a professional, discriminating base of customers. Many remain loyal as they progress in their careers throughout the music world.

In addition to its current location at 314 S. Elm Street in Denton, Pender’s also has a location in Oklahoma City, similarly located near major universities, and its newest location in Dallas turns five this year. Innovative service enhancements continue with an outstanding website and social media initiatives to enhance the shopping experience. Pender’s is now one of the largest suppliers of sheet music in the world.

In 2011 Pender’s Music became a “Corporate Sponsor of Musical Excellence” for the College of Music through its contribution to Dean’s Camerata scholarships. The Dean’s Camerata is a special group of individuals and corporations who have chosen to align themselves with the College through annual support. The College of Music would like to say “Thank You” to Pender’s Music for their generations of service and support to the University of North Texas!
Composer Michelle Alonso was awarded a Foundation Fellowship from the Holme Wurtzler Foundation of New Mexico for the summer of 2012, providing her with a three-month residency in Taos.

Flutist/composer Lisa Bost-Sandberg’s Mile for solo alto saxophone was premiered at the World Saxophone Congress in South Korea by her husband, Scott Sandberg.

Stephen Carroll has been accepted into the Sarasota Opera as an apprentice artist for the 2012 season.

Wayla Chambo won a one-year co-principal flute position with the Allen Philharmonic.

Derek Chester received rave reviews for his performance of the Messiah with the Dallas Bach Society. Chester performed the role of the Evangelist in St. Matthew Passion with Ascension Music in New York City, and recorded newly-commissioned works with Seraphic Fire as part of their 10th anniversary season.

Brian Clancy won the Jazz Competition of the North American Saxophone Alliance Biennial Conference and the inaugural Vonder Jagi Emerging Artist Award. Clancy also released his new CD introducing Brian Clancy.

Zack Corpus has been appointed adjunct tuba/euphonium instructor at the University of Arkansas-Monticello. Concurrently, he is a teaching fellow in tuba at University of Memphis, where he began his studies in fall 2012.

Clarinetist Jennifer Mendez Daffinee has won a position with the US Air Force Band at Lackland Air Force Base in San Antonio.

Patrick Dill has been appointed associate director of choral activities at Northwestern Louisiana State University.

David Edmonds has been appointed director of choral activities at the University of Montana.

Kimy Fick’s paper, “The Aesthetics of Performance: CPE Bach and the Philosophy of Empfindsamkeit,” was accepted for presentation at the Fifth Biennial Conference of the Society for Eighteenth-Century Music in Charleston, South Carolina.

Violist Ashton Fineout performed Bruch’s Violin Concerto No. 1 in G minor with the Bay View Music Festival Orchestra as a winner of the festival’s 2012 Adrian Boyar Arlio and Concerto Competition.

Carlos Daniel Flores won first prize in the 41st annual Hall Organ Competition in San Antonio.

Twenty-year old Addison Frei, the youngest contestant in the Jacksonville Jazz Piano Competition, won the competition in May 2012.

Mónica Gastelumendi has won a Philanthropic Educational Organization (PEO) International Peace Scholarship.

Jennifer Glidden won first place in the XV International Voice Competition & Festival “Ciudad de Tijuana” Award in Tijuana, Peru. The award includes a recital in London and one in Mexico City.

Jonna Griffith was hired as adjunct professor of bassoon at Texas A&M University – Commerce.

Jennifer Guzman performed a duet recital with saxophonist Nick Natallie at The World Saxophone Congress in St. Andrews, Scotland this summer.

Baritone Aaron Harp, soprano Juliana Emanaki, and trumpeter Andreas Stolfofus took part in a performance of Bach’s Mass in B minor presented by the American Bach Soliists Festival Academy in San Francisco this past summer.

Jason Hausback was appointed assistant professor of trombone at Missouri State University–Springfield.

Soprano Heather Hawk placed first at the Dallas Opera Guild Competition.

Mark Holey won the second trombone position with the Boston Grand Opera. Holey was also selected by the Juilliard School for their 2012-13 Presser Scholar at UNT, and also received a one-year faculty appointment in horn at the University of Nevada-Reno.

Heather Suchodolski recently completed a one-year faculty appointment in horn at Texas Woman’s University.

Brandon Stewart has been appointed adjunct professor of horn at Southeastern Oklahoma State University.

Heather Suchodolski recently completed a one-year faculty appointment in horn at the University of Nevada-Reno.

Sarah Tran won first place in the Mid-South Young Artists Flute Competition in Memphis (Alabama). Sarah, who has been named the 2012-13 Presser Scholar at UNT, also won first place in the National Flute Association Orchestral Audition and Master class Competition held in Charlotte, North Carolina.

Freddie Ouellette, a bassoon freshman bass trombone student of John Janis, was named the winner of the 2012 George Roberts Bass Trombone Competition.

Scientific dad and saxophonist Sarah L. Roberts has been appointed professor of woodworking and bands at Tyler Junior College.

Sam Ross won the 8-Flat/E-Flat clarinet position with the West Point Band.

Emily Rudovsky won the 2012 National Flute Association Master Class Competition.

Freshman flutist Hyejeong Ryu has received the Claire Freshour Nelson Music Scholarship from the Texas Association of Music Schools, awarded to outstanding freshmen music majors from across Texas. Hyejeong is the first recipient from UNT to receive this award.

Laura Krumm has been appointed professor of trombone at Missouri State University – Commerce.

Aspern Papers - Jennifer Youngs has been selected to tour the role of Olimpia and to cover Carol Vaness in the role of Juliana in The Aspern Papers (Argento) with Dallas Opera this season.

Payawar, a vocal group made up of current students Laura Otero, Carolyn Curry, Mónica Gastelumendi, Mónica Jacoba, Michelle Alonso, and alumna Emily Marrelli (BM ’12), won the battle of the bands held by The Latin Cultural Center (Dallas) sponsored by Ford Motor Company.

Students in the UNT Division of Jazz Studies won more 2012 DownBeat Student Music Awards than any other music program in the country. Appearing in the June issue of DownBeat magazine, the DownBeat Student Music Awards are considered the most prestigious awards in jazz education. Congratulations to our 2012 DownBeat Magazine Student Music Award winners!

Graduate College Winners

Large Jazz Ensemble: Two O’Clock Lab Band (Jay Saunders)
Jazz Group: Zebras (Stefan Karlsson/Richard Deflora)
Latin Group: Sergio Papiets Latin Project (Stefan Karlsson)
Vocal Jazz Soloist: Sarah Kervin
Original Composition – Orchestration Work: Michelle Alonso/Sergio Papiets, “Desabafos”
Jazz Arrangement: Tyler Miere, “Confirmation”
Outstanding Performance, Large Vocal Jazz Ensemble: UNT Jazz Singers I (Jennifer Barnes)
Outstanding Performance, Vocal Jazz Group: Circling (Stefan Karlsson)
Outstanding Performance, Vocal Jazz Group: Zebras (Stefan Karlsson)
Outstanding Performance, Vocal Jazz Soloist: Kathryn Christe

Undergraduate College Winners

Jazz Soloist: Brian Clancy, tenor saxophone
Vocal Jazz Soloist: Trenton Hull
Outstanding Performance, Vocal Jazz Soloist: Kaela Bratcher
Outstanding Performance, Vocal Jazz Soloist: Ashleigh Smith
Original Composition Lead Sheet: Drew Zaremba, “A Happy Song”

UNT College of Music • 29
In Memoriam: Faculty

Richard Branham Case, Overland Park, KS, professor of piano (1967-1974), died November 28, 2009. He graduated from Furman University with a summa cum laude degree where he majored in piano performance and French under the tutelage of pianist Dr. Wendell Keene. As a Fulbright Scholar, he went on to study in Paris at the Ecole Normale de Musique with world-renowned artists Nadia Boulanger, Alfred Cortot, and Jules Gentil. Following his Paris debut, Cass began a performing and recording career with Columbia Artists Management in New York. In 1975, Cass became professor of piano at the Kansas City Conservatory, University of Missouri where he was named ‘Curator’s Professor,’ the highest honor awarded by the university. After retiring from UMKC he continued his performing career with recitals, concerts with orchestra, recordings, chamber music, and residencies at prominent universities and conservatories.

Michael B. Collins, Denton, professor emeritus of musicology, 1969-2001, died May 12, 2011. After teaching for a number of years at the Eastman School of Music in Rochester, NY, he taught at UNT for 33 years. During the Korean War, he enlisted in the military and enrolled at the Army Language School in Monterey, CA. He continued his study of the native fluency in Russian and was deployed to West Germany for Iron-Curtain duty. He earned bachelor’s, master’s, and doctoral degrees at Stanford University. His instrument was the piano, and he specialized in the performance of Baroque music and the history of opera. Contributions in his memory may be made to the UNT College of Music.

James Lerch, professor of violin, orchestra, and music literature at UNT from 1966 to 1990, died August 9, 2012. Lerch was born in Kansas City on March 14, 1925 and served in the U.S. Army for two months in 1942. He earned the BS in violin and conducting, and the MS in violin from the Juilliard School of Music, and began a DMA at the University of Indiana, finishing it at the University of Rochester (Eastman) in 1964. At UNT, Lerch served as coordinator of strings from 1966 to 1989 and founded the North Texas String Quartet. He held numerous positions with ensembles including the Richardson Symphony (as concertmaster), Eastern Texas Symphony, Fort Worth Symphony (concertmaster, 1970-1971), Akron Symphony (concertmaster/assistant principal, 1965-66), Cleveland Chamber Players (conductor, 1960-1961), Martha Graham Dance Festival Orchestra in New York (concertmaster, 1948-1950; 1957), and the Winston-Salem Symphony (founder, music director and conductor, 1946-1953). Lerch appeared as soloist under such eminent conductors as Louis Lane, Walter Hendel, Robert Shaw, Ezra Rachlin and Anshel Brusilow.

Gladys Lundgren Madsen (’54), piano, assistant professor of music education from 1958 to 1965, died January 23, 2012. She earned a bachelor’s degree from Northwestern University and taught in her hometown of Geneva, Illinois before moving to Dallas to teach. After earning her master’s degree from North Texas, she joined the College of Music faculty. She moved to Philadelphia after her marriage in 1965. She taught musical instruments while traveling around the world and gave them to the university. A member of the American Guild of Organists, she served as a church organist for more than 30 years.

Jean Mainous, Denton, who served on the College of Music faculty from 1949 to 1952, 1955 to 1957 and 1975 to 1997, died Jan. 23, 2012. Mainous earned a bachelor’s degree from Louisiana State University with majors in piano and voice, and then attended Yale University where she earned a bachelor’s degree in music and a master’s degree in piano, and received the Charles Ditson Fellowship for foreign study and travel. She received a diploma from the Juilliard Graduate School of Music, where she studied piano with Olga Samaroff Stokowski. She taught at the Manhattan School of Music and at Juilliard and was a faculty member at the Summer Music Institute in Taiwan. She appeared as featured soloist with orchestras, in chamber music ensembles and as a duo-pianist with her longtime friend and fellow piano faculty member Mary Nan Mailman (MM ’50, ’56). She was preceded in death by her husband, Frank Mainous, professor emeritus of music. Memorials may be made to the Dean’s Camerata — Jean Mainous Piano Scholarship in the College of Music.

Clyde E. Miller, Denton, professor emeritus of horn, died March 31, 2012. He was a College of Music faculty member from 1953 to 1988, becoming the university’s first full-time horn instructor in 1965. He served as principal horn in the Dallas Symphony from 1954 to 1964, and played with the Indianapolis Symphony, Vermont Symphony, Metropolitan Opera and New York Philharmonic Orchestra among others and for performances on Broadway, Dallas Summer Musicals and Fort Worth’s Casa Mañana. He also taught at Butler Conservatory. Miller earned a bachelor’s degree from Northwestern University and a master’s from Columbia University. Memorials may be made to the Endowed Clyde Miller Horn Scholarship at UNT.

Walton Russell Miller, Denton, professor of violin from 1951 to 1981, died August 5, 2012. He was born on May 4, 1919 in Williamsport, PA to Charles and Emilie Miller. Russell proudly served as a pilot in the United States Navy in World War II. He left the Navy as a Lieutenant in January of 1946. After leaving the Navy he returned to Juilliard where he received his Master of Arts degree. During his years as a solo violinist, he was asked to appear with symphonies across the country. One of his roles, in 1950 he married Carolyn Hallinan in Lewisburg, PA. Russell and his wife moved to Denton, TX shortly after, where he became a professor of music at the University of North Texas. He was a member of St. David’s of Wales Episcopal Church. After retiring, he became owner of the Hurricane Fence Company from 1973 to 1996.

Lorin C. Richtmeyer, Atlanta, GA, died June 8, 2011. He taught musical instrument repair in the College of Music from 1984 to 1997 after retiring as a professor of music from Northern Michigan University. He received a bachelor’s degree from Central Michigan University and master’s and doctoral degrees from Michigan State University.

Philip G. Winsor, Denton, professor of composition and conductor at the Center for Experimental Music and Intermedia, 1982-2010, died January 12, 2012. Philip G. Winsor earned a bachelor’s degree from Illinois Wesleyan University and a master’s from San Francisco State University, with postgraduate work at the University of California at Berkeley, Milan Conservatory of Music and the University of Illinois. He also taught at DePaul University and National Chiao Tung University in Taiwan. His musical compositions were performed at Carnegie Hall, Radio Cologne, Radio Tel Aviv, Warsaw’s Poland Conservatory, the Korea National Institute of Arts in Seoul and the Guangxi Conservatory University in Cheon-ju. Other works were commissioned by experimental cinematographers and modern dance companies, and he also exhibited traditional and experimental photographic prints. Memorials may be made to the Phil Winsor Scholarship Fund in the College of Music.

Dale Hugh Peters (’52, ’53), Denton, professor emeritus of music theory, harpsichord and organ 1959-2005, died July 16, 2011. He was coordinator of organ and harpsichord instruction for 20 years and served for 12 years as associate dean for academic affairs in the College of Music. His organ students won state and regional contests and he held positions and church music appointments in several states. Peters earned bachelor’s degrees in organ and English from North Texas and a master’s in musicology from Columbia University. He won first prize in the American Guild of Organists Young Artists Competition in 1954 and served as assistant organist/choirmaster at St. Paul’s Chapel at Columbia University before receiving a Fulbright grant for study in Denmark. In 1983, he passed the American Guild of Organists choirmaster examination and received the highest score nationwide on the guild’s Fellowship examination, which earned him the S. Lewis Elmer Award. Peters and his wife, the late vocalist and lecturer Juanita Teal Peters (’51), regularly presented concerts together. Donations may be made to the College of Music’s Dale Peters Organ Scholarship.
2000s

2009
Louise G. Brewer Jr (BM ’09), music theory, died Sunday, February 28, 2010

2010
Mary Gemoets (MM ’86), organ, died Wednesday, February 03, 2010
Christopher McLaughlin (BM ’81), jazz studies, died Monday, June 21, 2010

2010
Michael Allen (PhD ’89), music education, died Wednesday, August 25, 2010
Diane Penney (PhD ’89), musicology, died Thursday, April 21, 2011
Danny Ellis (BM ’82), music education, died Thursday, September 09, 2010

2011
Robert Heft (BM ’81), music education, died Sunday, January 02, 2011
Steven Kroil (BM ’81), music education, died Saturday, June 18, 2011
Duane Gohlke (BM ’81), music education, died Monday, January 03, 2011
Benjamin Thomas (BM ’72), music education, died Friday, April 30, 2010
Judy Anne Owens (MM ’81), piano education, died in July 2011
James Barros (MME ’73), music education, died Monday, May 03, 2011

2011
Joel Esobar (BM ’59), music education, died Tuesday, February 15, 2011
William McKee (MM ’58), horn, died Monday, September 05, 2011
Donald Pugh (BM ’73), music education, died Monday, August 29, 2011
Margery Carl (BM ’56), music education, died Thursday, December 15, 2005
Valentine M. Kolar (BM ’56), double bass, died Tuesday, March 29, 2011
Wille Mae Heldberg Beckendorf (BM ’53), music education, died Thursday, February 10, 2011
Paul Bourke (MM ’53), music education, died Tuesday, October 05, 2010
Betrice Brayles (BM ’53), music education, died Saturday, February 04, 2012
Mary Crosswhite (BM ’53), music education, died Sunday, January 23, 2011
Marion Maps-Bouck (BM ’51), music education, died Tuesday, November 17, 2011
Margie Jenkins (BM ’51), music education, died Friday, April 22, 2011
George Minter (BM ’51), composition, died Saturday, August 27, 2011
John Slavick (BM ’51), music education, died Tuesday, October 18, 2011
Clement Splaingard (BM ’51), music education, died Wednesday, February 09, 2011
Charles Braswell (BM ’50), music education, died Friday, April 16, 2010
Donna Tillery (BM ’50), music education, died Tuesday, October 03, 2010

2011
Jane Ito (BM ’49), music education, died Thursday, August 17, 2006
William Lee (BM ’49), music education, died Sunday, October 23, 2011
Lucile Millhollon (BM ’47), music education, died Sunday, July 24, 2011
Mary Elizabeth Durrell Stephens (BM ’48), music education, died Thursday, May 31, 2011
Anna Carmignani (BM ’47), music education, died Sunday, December 05, 2010
Wilma Cozart Fife (BM ’47), music education, died Monday, September 21, 2009
Donna Young (MM ’47), music education, died Tuesday, October 12, 2010
Estelene Schultz (BM ’46), music education, died Monday, September 11, 2011
Gloria Price (BM ’45), music education, died Friday, January 08, 2010
Ruth Margaret Walters (BM ’45), music education, died Monday, March 19, 2010
Marcelle Florence DeLeleu Hopper (BM ’44), music education, died Friday, July 9, 2010
Jewel Blackwood (BM ’43), music theory, died Monday, January 10, 2011
Richard Shafer (BM ’43), music education, died Monday, June 13, 2011
Leland Cumbie (BM ’42), music education, died Friday, March 11, 2011

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Brad Haefner: Muir Quartet master class, page 19
Laureles Drost: Quintet Turku, page 20
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