

# Counterpoint *Music* from North Texas

Spring 2002



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## C.E.M.I.

CENTER FOR  
EXPERIMENTAL  
MUSIC AND  
INTERMEDIA

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**NEWS FROM THE DEAN**

As this issue goes to press, I am pleased to have the last-minute opportunity to share news of the largest single endowment fund at the University of North Texas. The formal announcement was part of our Dean's Camerata Appreciation Dinner, just before a stunning performance of Mahler's second symphony by our Symphony Orchestra and Grand Chorus. Bill and Margot Winspear, our long-time patrons and supporters, have established an endowment of \$1.7 million in support of scholarships and faculty enhancement. The keystone of the endowment will be the Margot Winspear Excellence Award for a continuing student in voice, which will be the most prestigious award in the College. Expansion and perpetuation of the Shrader scholarships and the Winspear Scholars awards account for the greater part of the estimated \$85,000 per year income from the endowment. The faculty enhancement portion will represent the first endowed funds dedicated to the purposes of both bringing in guests for residencies and master classes and providing professional development opportunities for regular faculty. The Winspears previously contributed \$1.5 million toward the completion of the Murchison Performing Arts Center, making possible the Lyric Theater, which is now home to our opera program. They have thus added substantially to all three areas of ongoing need: facilities, student support, and instructional excellence.



Although we will tell you more about our new faculty in the fall issue, I also want to take this opportunity to let our alumni and friends know what an extraordinary year we had in faculty searches. Altogether we searched for seven tenure-track positions, two of them representing actual expansion of the faculty. We have just now completed bringing all seven searches to successful conclusions. In Music Theory, Stephen Slottow and David Schwarz will become regular faculty, both having served previously in visiting capacities. Music Education will be enhanced by Donna Emmanuel and Alan McClung. Eileen Hayes will join us in Ethnomusicology and Gustavo Romero in piano. Stefan Karlsson, one of our very successful alumni, will return to assume Dan Haerle's duties as Dan begins retirement. All of these people impressed us immensely by both their previous accomplishments and their visits to campus. We have every reason to believe in the future of the College of Music when we are able to engage such outstanding faculty to preserve our legacy and advance the College still further.

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In August of 2001, the College of Music came under the leadership of a new dean, Dr. James C. Scott. We took a few moments of his time to ask him some questions so you, our friends and alumni, may get to know him as we have.

## MEET *the Dean*

**Counterpoint:** How are you and your family settling into Denton and the DFW Metroplex?

**Scott:** We feel that a community is ultimately much more its people than its buildings and roads, and we continue to enjoy building new friendships in the larger community as well as within the University. We also enjoy the easy access to the entire metroplex and surrounding area.

**Counterpoint:** Was there one particular "selling point" that clinched your decision to come to UNT as the Dean of the College of Music?

**Scott:** It was more a constellation of factors—the quality and comprehensiveness of the College of Music, the quality of leadership at the campus level, and the proximity to a major urban cultural center. But, none of these factors would have mattered had it not been for the powerful impression made by the dedication and excellence of a welcoming faculty.

**Counterpoint:** For many years before you came to UNT, you were a music professor at other universities. Do you miss being in the classroom/studio?

**Scott:** Yes. I have over 35 years of teaching behind me and many students whose continuing friendships remind me of the incomparable satisfaction of teaching. However, my role as dean calls for me to mentor junior faculty and guide artistic decisions—activities which involve the essence of teaching.

**Counterpoint:** At what age did you begin studying music, and what instruments do you play?

**Scott:** I started piano at the age of 7 and flute at the age of 8. A series of four broken arms (deriving from such childhood pleasures as bicycles and horses) before I reached high school curtailed piano work, but not the flute. Although I have done professional work on both, it is probably those early years that determined the leading edge for the flute, which still continues.

**Counterpoint:** What is your favorite piece to perform in an ensemble?

**Scott:** When I'm working toward a performance, the repertoire for the next concert usually becomes my favorite. Whether as a pianist or flutist, I've always been drawn toward music including voice, but that preference, too, is quickly forgotten in preparing a chamber music concert with strings.

**Counterpoint:** Now that you have been Dean of the College for nearly two semesters, what would you say are its strongest points, and where is there room for improvement?

**Scott:** The size of the school, which implies its comprehensiveness and its diversity, is simultaneously one of its greatest strengths and greatest challenges. The large community of excellent faculty and students provides a wonderful setting for intellectual and artistic ferment, but our goal of serving each student appropriately in such a vast enterprise is daunting. We believe in giving a chance to students of widely varying backgrounds, but we are also proud of the standards we set and the high-quality opportunities we provide to many world-class talents.

**Counterpoint:** In what ways would you like to see the College of Music grow over the next five years?

**Scott:** Before speaking of new initiatives, I need to reaffirm my commitment to the protection of the many strengths that have been developed over the years. Although we are just beginning a strategic planning process, I will want us to consider advancements in the mentoring of graduating teaching fellows in the integration of our various instructional pursuits, in our attention to international programs, and in the services and offerings we provide our students in career development.

**Counterpoint:** What is your impression of the COM's newest facility, the Murchison Performing Arts Center?

**Scott:** The Murchison provides not only an exceptionally fine space in terms of acoustics and ambiance, it also stands in our region as a completely professional performance venue, providing the public with an appropriate image for music at UNT and our student ensembles with a sense of the import of their work. A space such as Winspear Hall inspires the best possible performances and the highest levels of audience receptivity. It is important though, to maintain a sense of the dignity, prestige, centrality, and performance quality of all of our performance spaces. Much of our finest music making will continue to take place in the Music Building.



# A Jazz Great Retires

by Edward Perez

When I first became acquainted with Dan Haerle, I was a 15-year-old struggling jazz trombonist. Equipped with adolescent stubbornness and Vol. 2 of the Jamey Aebersold Improvisation play-a-longs, I embarked on a journey to learn how to improvise. Of course, I did not really meet Haerle, per se, but I did try to jam with his piano comping. After all, he was the guy laying down the piano tracks on that play-a-long. Sixteen years later, I walked into his office at the University of North Texas to interview him.

At first glance, you'd never guess Haerle to be a jazz giant. But take a look at the plethora of photos adorning his office walls and you will see the scope of his evolution. Listen to him speak and you will hear all the wisdom and experience of a well-traveled blues singer. And his unassuming demeanor gives off an aura of relaxed confidence, perhaps even contentment.

Decidedly humble, he would never admit to his broad influence on musicians like myself, who indirectly studied with him; nor would he take credit for helping the various musicians who have come into his studio or attended his classes. And after 40 years (the last 25 at UNT) of teaching countless students the philosophical ins and outs of jazz, musicianship,

and life, Dan Haerle will retire.

No musician, especially one as versatile as Haerle, ever really retires, they just move on to the next gig. "It's time," says Haerle, who looks forward to being able to devote time to family and various projects. "It's just been fun, a real pleasure and a privilege to work with the kind of students and faculty we have here at UNT."

While his impact on the jazz studies program will undoubtedly continue, Haerle says his departure could be good for the jazz department in terms of having "new blood." "I have been here long enough, and I am ready to enter a new phase in my career as a musician," said Haerle.

Born in Quincy, Illinois in 1937 to musician parents—mom was a singer/violinist and dad was a trombonist—Haerle was immersed in sound. And even though his father would sneak him into clubs to listen to the music and watch the musicians, both parents initially tried to dissuade him from pursuing a career in music.

"They knew what a musician's life was like and they did not want that for me, but they finally gave in and let me take lessons," recalls Haerle, who began learning piano at the age of 12, after attempts on the clarinet and trombone.

In high school, Haerle also played

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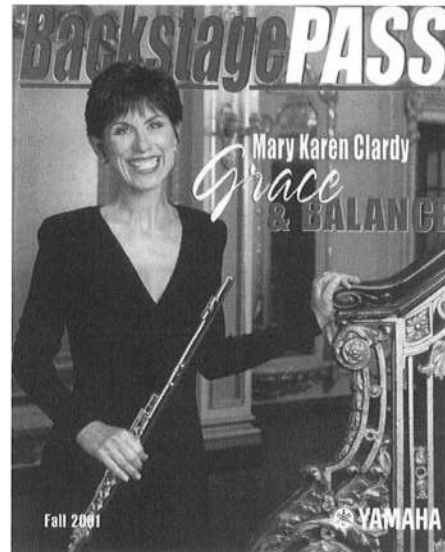
**Gideon Alorwoye** and the UNT African Ensemble presented a clinic at the Percussive Arts Society International Convention. **Paul Rennick** and the UNT Cymbal Line also presented a clinic. Christopher Deane performed with **Mark Ford** on Theresa Diamond's clinic.

**Brian Bowman** appeared as a guest soloist with the Western Kentucky University Band and also presented a clinic on brass playing on October 9, 2001.

**John Michael Cooper's** book *Felix Mendelssohn Bartholdy: A Guide to Research, with an Introduction to Research Concerning Fanny Hensel* has been published by Routledge in New York (2001). Cooper presented a paper entitled "Recent Recoveries and Discoveries in Mendelssohn Research" at a lecture at the Juilliard School at Lincoln Center during the week of January 25, 2002. Cooper and business partner Stephen Somary are involved in a comprehensive multi-year project to record the complete works of Mendelssohn, including more than 250 which have remained unpublished and unknown since the composer's death in 1847. On Friday, February 1, the Amor Artis Chorus and Orchestra gave a concert in New York devoted to works by Mendelssohn which were rediscovered and edited by Michael Cooper. The program featured two world premieres. An article was featured in *The New York Times* in February detailing Cooper's efforts.



The Fall 2001 edition of *BackstagePASS* magazine featured a cover story on flute professor **Mary Karen Clardy**. Titled "Grace & Balance," the article discussed Clardy's multi-faceted career as performer, teacher, clinician, and writer.



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**Christopher Deane** performed *Harmonic Rhythm*, a timpani concerto by Russell Peck, with the Western Piedmont Symphony Orchestra in Hickory, North Carolina on January 26, 2002.

**Linda Di Fiore** performed the alto solos in a *Messiah* workshop at Preston Hollow Presbyterian Church. In addition, she performed the role of Cyrus in Handel's *Belshazzar* with the Orchestra of New Spain in the Meadows Museum of Art in Dallas and in Temple, Texas.

**Stephen Dubberly** has been appointed to the board of directors of the National Opera Association. He is already serving as governor for the South Central region and chair of the chamber opera composition competition.

**Jesse Eschbach** presented two papers at the 41st Annual Conference on Organ Music at the University of Michigan, Ann Arbor on October 9-10, 2001.



**Lynn Eustis**, soprano, and **Jeff Snider**, baritone, were soloists in *Carmina Burana* at Bass Performance Hall with the Fort Worth Dallas Ballet on October 5-7, 2001. Eustis also performed the solo cantata *Diane et Acteon* with the Dallas Bach Society as part of the Valentine's Day program, and sang the role of Gabriel in Haydn's *The Creation* (February 23-24, 2002) with the Susquehanna Valley Chorale and Orchestra in Sunbury, Pennsylvania.

AUR Records released **Mark Ford's** new solo marimba CD, *Motion Beyond*, in November, which features the UNT Percussion Ensemble and the UNT Wind Symphony. Ford also performed a showcase concert at the Percussive Arts Society International Convention in November in Nashville.

**Hildegard Froehlich** returned from her Norwegian lecture trip as newly elected president-elect of the international music education organization RAIME (Research Alliance of Institutions of Music Education).

**Harold Heiberg** gave a two-hour master class in German *Lied* for the fall workshop of the DFW Chapter of N.A.T.S. at Southern Methodist University on October 7, 2001.

**Frank Heidberger** went to Germany in October for 10 days for a lecture tour: at Wuerzburg (Episcopal College) he gave a masterclass on Arvo Paert and the sense of mystery in postmodern sacred music and contributed a lecture to the opening ceremony of an Arnold Schoenberg exhibition; at Detmold (*Musikhochschule*) he was active in leading the annual meeting of the International Carl Maria von Weber Society.

**Elizabeth Hinkle-Turner**, adjunct faculty in Music History, received an ASCAP Composer Grant for 2001.

**Bernardo Illari** read the paper "Baroque Music and Ethnic Silence: Jesuits, Guarani and Chiquitos in South America" at the symposium Music and Dance in the Missions, at Our Lady of the Lake University in San Antonio, on October 27, 2001. On September 20, 2001, the Instituto de Musica of the Pontificia Universidad Católica of Chile issued the rules for the Musicology Prize Samuel Claro Valdes 2002, given every two years to the best short paper on Latin American music submitted by a young scholar. Illari has been designated jury member and was the first scholar ever to be awarded the prize, for his 2000 paper "Ízuola, criollismo, nacionalismo y Musicología."

**J. Keith Johnson's** book *Brass Performance and Pedagogy* has been published by Prentice Hall.

**Vern and Jan Kagarice** were recitalists and clinicians for the 8th annual Brazilian Trombone Festival in Salvador. They also spent time researching the life and music of the late Gilberto Gagliardi, distinguished brass teacher and composer.

**Joseph Klein** was the featured guest composer at this year's American Music Week at the American University in Bulgaria (November 16-19, 2001). During his residency, he oversaw the performance of two new works, conducted the premiere performance of a song cycle by Italian composer Andrea Agostini, and presented a lecture on notational systems in recent American music.

**Don Little** retired from the Fort Worth Symphony Orchestra after being principal tuba for 21 seasons, since 1980. He plans to spend more time at the university and with his family and will continue playing tuba and cimbasso with the Dallas Opera.

**Jerry McCoy** recently conducted high school honor choirs in Lubbock and Carrollton, Texas, and Las Vegas, Nevada, in addition to serving as guest clinician for Western Washington University's Chamber Choir Festival. He was guest conductor of the Oklahoma All-State Choir, January 17-19, 2002, in Tulsa, Oklahoma and also conducted the TMEA Region 8 All-Region High School Choir in Killeen.

**Lenora McCroskey**, artistic director of Fort Worth Early Music, led that ensemble in three concerts over September 1-7; two concerts were part of the *15e Festival Musique en l'Île*, in l'Eglise Saint Louis en l'Île, Paris, and the other, part of *Sinfonia de Périgord*, in l'Abbaye de Brantôme, near Périgueux.

Composition professor **Cindy McTee** received an award in music by the American Academy of Arts and Letters. McTee is one of four winners, including Claude Baker, Daniel Becker, and David Liptak; she will receive \$7500 toward the recording of one work.

**John Murphy** gave a talk on connections between jazz and artists in the exhibition, *Visionary Connoisseurship: The Mari and James A. Michener Collection of 20th Century American Art*, and sat in with a local jazz group at the Amarillo Museum of Art on February 14, 2002. Murphy also gave a talk on Bessie Smith at the Dallas Theater Center on March 3, 2002 in conjunction with the production of *Blues in the Night*.



**Jon Christopher Nelson** is the recipient of an Institut International de Musique Electroacoustique de Bourges (IMEB) Commission. This commission includes a one-month residency in Bourges, France to work in the IMEB electronic music studios. Nelson's composition *Scatter* has been selected for inclusion in the American Composers Forum Sonic Circuits IX compact disc recording project. In addition to the recording, the work will be programmed at numerous concert venues throughout the upcoming year as a result of this project.

**Butch Rován's** recent composition *seine hohle Form*, for interactive computer music, video tracking system and dance, was awarded a mention in the 2001 Bourges International Electroacoustic Music Competition; the same piece was also selected for the prestigious School of Visual Arts Ninth Annual New York Digital Salon, where it will be featured in New York for a month before traveling on an international tour. His piece for solo piano *Miro Sketches: Mostly Yellow* was just released on Wergo by pianist Guy Livingston. Rován won first place in the 15th annual Transmediale International Media Art Festival, held in Berlin, for his interactive work *seine hohle Form*. The work is for interactive computer music,

video tracking system and dancers. Rován shares the award with choreographer Robert Wechsler and programmer Frieder Weiss.



Hal Leonard Music Publishing has released **Paris Rutherford's** new group of vocal jazz arrangements this month. Paris was also the vocal jazz clinician for the Cedarville Southern Ohio Jazz Festival.

**Lynn Seaton** participated in the National Association for Jazz Education International Conference in Long Beach, California, January 9-12, 2002. He performed for the New Vocal Jazz reading session and also performed an original work by Dr. Willis Kirk, *Rejoice, Rejoice*, a jazz oratorio with choir and jazz orchestra for the African American Caucus. In February, Seaton was a guest at the University of North Dakota where he gave a bass workshop, adjudicated a big band festival and performed with the UND big band. Sigma Alpha Iota honored Seaton by naming him a National Arts Associate.

**Stephen Slottow's** paper "Fifths and Semitones: A Ruggles Compositional Model and its Unfoldings," which won the Music Theory Society of New York's 2000 Emerging Scholar Award, was published in *Theory and Practice* (vol. 25).

## The 2002 North American Saxophone Alliance Biennial Conference held at UNT, March 6-9.

Coordinated by **Eric Nestler**, the NASA conference brought over 500 saxophonists from the United States, Canada, Costa Rica, United Kingdom, Italy, and France to participate in three days of master classes and music-making.



Back row: Eric Nestler, Fred Hemke  
Front row: COM students Nathan Mandel, Taryn Leonard, Tim Brown and Jimmy Lee

Larry Austin retired from his 38-year academic career in 1996. He resides with his wife Edna at their home in Denton, Texas. Working in and out of his Denton studio, Austin continues his active composing career with commissions, tours, performances, writing, recordings, and lecturing. He anticipates future extended composer residencies in North America, Japan, and Europe.

HAERLE CONT.

classical bass and it was this skill that earned him a scholarship to Coe College in Iowa. "I had a bass scholarship; jazz piano was just a hobby," said Haerle, who also played vibes for about 10 years. After graduating from Coe College in 1961, Haerle taught elementary, junior, and high school music at Tri-County Community Schools in What Cheer, Iowa. Two years later, he decided to go back to school and pursue a master's degree in composition.

Like most composers, especially those of a more classical nature, Haerle says he dreamed of having his works performed by orchestras such as the New York Philharmonic. This traditional approach led to his first university gig in 1966 at Kansas State University where he taught freshman and sophomore music theory. In 1968, however, Haerle would begin his career as a jazz educator. Teaching everything from jazz history and improvisation to jazz piano and arranging to directing jazz ensembles, Haerle took positions at Monterey Peninsula College in California, the University of Miami at Coral Gables, Florida, and at Arizona State University in Tempe.

In 1977, Haerle came back to North Texas. "Like any normal student you just want to finish the degree, leave and conquer the world, and when I graduated in '66, this is the last place I thought I'd wind up 11 years later," said Haerle. "I remembered the high standard of musicianship and the excellent players and I thought I might not have anything to teach." Twenty-five years later, Haerle's impact and influence is felt throughout the College of Music.

"Dan is one of the most caring individuals I've ever had the pleasure of meeting and working with," says jazz assistant Darla Mayes. "He is a truly

wonderful person." Jazz bass professor Lynn Seaton refers to Haerle as a living legend and a pioneer of jazz education. "Dan Haerle is an icon in jazz education. His teaching at jazz camps and universities has enabled so many students to gain a greater understanding of the music and he has inspired and propelled musicians all over the globe to become better at their art and to become better human beings," says Seaton. "I shall miss working beside him so very much."

John Murphy, a student of Haerle's in the 1980s and now a colleague at UNT, said Haerle's inventive improvisation and sensitive accompaniment teaches as much by example as it does by explanation. "When it comes to explaining improvisation, he does it in a way that enables novice improvisers to start figuring things out, and advanced ones to keep working on new challenges," said Murphy. "His teaching has enabled countless numbers of UNT students to figure out not only the art of jazz but the art of living."

Haerle's educational efforts and energetic enthusiasm permeate all of his personal and professional endeavors. Having collaborated with jazz legends such as Stan Kenton, Clark Terry, Dave Liebman, Mel Torme, Kai Winding, and Freddie Hubbard, among others, Haerle remains confidently unassuming. Considering his authorship of several method books on various jazz topics and his stalwart presence on the aforementioned Aebersold play-a-longs, Haerle's down-to-earth persona emits an unpretentious inspiration.

"I consider myself a very lucky guy," admits Haerle, referring to all aspects of his career. "And I am not burned out on teaching, I am just ready for a new phase."

# Side by Side by Heiberg

*The College of Music celebrates with Harold Heiberg on the eve of his 80<sup>th</sup> birthday*

On February 5, Winspear Performance Hall was abuzz. Old friends and new friends alike gathered for the opportunity to wish Harold Heiberg a happy birthday in the most appropriate way, through song.

Current and former students from across the country, and members of the COM faculty, showered the audience with arias and duets, often with Heiberg at the piano accompanying. A few poignant speeches crowned the night, bringing to the stage the sentiments felt by all those with the opportunity and the luck to have worked with Harold Heiberg.

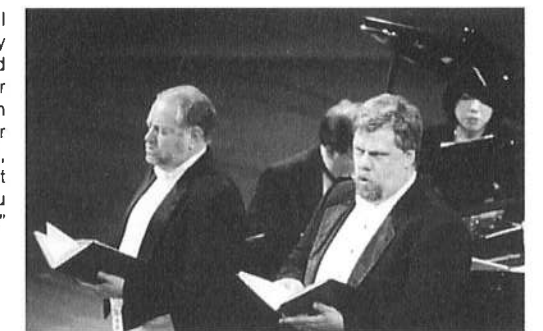
Elizabeth Jackson (soprano) and Harold Heiberg (piano) perform Wagner's "Traume" (*Wesendonck Lieder*) to a mesmerized audience.



Former students Jeannine Crader, Soo-Hong Kim and Kay George (wife of faculty member Steve Austin) celebrate with the honored guest, Harold Heiberg, at the post-concert festivities.



(L-R) In beautiful harmony, Barry Craft (tenor) and Jeffrey Snider (baritone), with John Tarver accompanying, perform the Bizet duet "Au fond du temple saint."



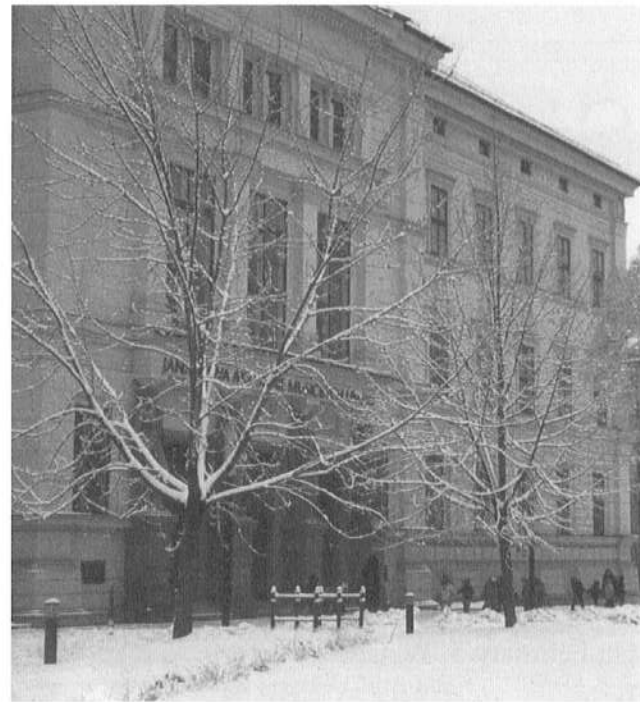
With accompaniment from Mark Metcalf, former Heiberg student Kay George (soprano) sings "Mi tradi quell'alma ingrata" from Mozart's *Don Giovanni*.



# Crossing Borders

by Karen Lim

The College of Music fosters a strong relationship with sister city Brno in the Czech Republic



Winter at the Janáček Academy of Music and the Performing Arts.

For more than a decade, University of North Texas music professor Dr. Thomas Sovík has coordinated a cultural exchange between the UNT College of Music and the Janáček Academy of Music and the Performing Arts (JAMU) in the Czech Republic.

Sovík first became involved in 1990 as Dallas was searching for a sister city in the Czech Republic. With Prague already “sister-ed” to Chicago, Dallas looked to the second-largest city in the Czech Republic, Brno: a city of 300,000 people and the home of the Janáček Academy of Music and the Performing Arts. As vice-president of the Dallas Commission for Sister Cities, and with his strong connection to the Czech Historical Society in Dallas, Sovík was an ideal choice to lead the first Brno-Dallas entourage of 95 people overseas to initiate the sister-cities relationship.

When Sovík first walked into Brno’s Janáček Academy of Music and the Performing Arts, perchance, he quickly realized the potential of yet another possible relationship, a sister-universities relationship between the UNT College of Music and JAMU.

“I walked into the Janáček Academy and asked them if they would be interested to have an exchange with the College of Music, because the University of North Texas was the second largest school in the United States and the Janáček Academy was a very famous school in the Czech Republic,” Sovík said.

It was too tempting an offer for the Janáček

Academy to refuse, and when Sovík returned to Denton, he approached Steve Farish (the interim music dean at the time) about establishing a sister-universities relationship with JAMU. Farish accompanied Sovík on a subsequent trip, during which Farish performed in several concerts in Brno. That trip marked the College of Music’s first official visit to the City of Brno and kicked off the *Sovík Adventure Tours*. However, the sister-universities relationship between UNT and JAMU was not finalized until UNT vice president Blaine Brownell visited Brno and signed the official document, establishing the foreign exchange, Sovík said.

The establishment of this relationship has resulted in nineteen *Adventure Tours* during the past 12 years, and it has given UNT faculty members Prof.’s Jolyne Jeffers, Eric Nestler, Dale Peters, Jack Roberts and others the opportunity to present lectures, performances and master classes to students at the Janáček Academy.

For associate dean Dr. Thomas Clark, last year’s visit to Brno represented his fifth visit. “The main reason for my visit was to conduct the performance of two of my compositions in a concert...for a professional concert series that was held at the facilities of the Czech Radio,” Clark said. While in Brno, Clark also taught English classes at the academy and presented lectures about American music, in particular about what composers here at UNT are doing right now at the turn of the millennium.

“On these tours, the College of Music has its faculty and students giving recitals, so that the JAMU stu-



Vichnov Castle in southern Moravia, one of the many spectacular sights to see outside Brno.

dents can hear what we’re doing,” Clark said.

“Apart from these performances, UNT students are also given the opportunity to mingle with the Czech students and compare diverse levels of playing,” Sovík said. “Not only do our students get the chance to talk with the Czech students, they also have the opportunity as the college’s teaching assistants to spend the day teaching these students,” Sovík said. This opportunity to work with students at the Janáček Academy has allowed abundant interaction between the American and Czech students, he said.

It’s not all work and no play. “One-third of the time is devoted to attending cultural events and touring castles and underground caverns in southern Moravia,” Sovík said.

UNT student Amanda Gauger, who has visited Brno twice, said she initially went on the trips because she loves to travel, but after going, she fell in love with the rich culture. “At a wine cellar party we heard some traditional Czech music being played, and Czech students were singing along and dancing,” recounts Gauger. “That was awesome and really cool that traditional music and dance is passed down through each generation. It was impressive that people

“...It is very important to develop the opportunities to compare lifestyles and mentalities of both nations.”

Brno native, Vilém Spilka

my age still hold traditions and heritage in high regard.”

Brno native Vilém Spilka, one of three JAMU students who has come to study at UNT, believes the cultural exchange is valuable. “From my point of view, it is very important to develop the opportunities to compare lifestyles and mentalities of both nations,” explains Spilka. “It is in most cases enriching for both parties.”

When asked what motivates Sovík to take on these responsibilities of overseeing these tours, he replied: “These *Sovík Adventure Tours* are geared to providing American students the opportunity to venture abroad and experience what it’s like to be a foreign student in another country where not everyone speaks English and things don’t work the way they work in the United States. It becomes an eye-opening experience that changes the students’ perspectives on life—that’s why I do it.”

# C.E.M.I. Skills

## computers and composition in the 21st century

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by Edward Perez



If a tree falls in the woods with no one around to hear it, does it make a sound?

We have all heard this rhetorical question and while physics (and common sense) tells us the answer is yes, a case can be made for the contrary. If no one is around to hear it, then the “sound” was never received and/or processed – at least not by human ears.

This quandary raises other questions, such as: What is sound? What is noise? What is music?

At the University of North Texas College of Music, composition students examine the perplexities of sound – both acoustic and electric – at the Center for Experimental Music and Intermedia (CEMI).

“CEMI is the computer music side of what goes on here in the College of Music,” says Dr. Jon Nelson, former director of CEMI and present associate dean of operations.

Established in 1963 as the Electronic Music Center (EMC) by the late Merrill Ellis, the Center began as a tape music studio in an old Denton home on Mulberry Street with a mission to foster the creation, production, and dissemination of experimental computer music and intermedia. Renamed in 1983 for expanded resources, facilities, and activities, CEMI enjoys international recognition as one of the world’s most renowned centers for computer music education, composition, research, and concert production. CEMI’s international connections include active collaborations with similar music centers around the world, including the *Institut de recherche et coordination acoustique/musique* (IRCAM) in Paris, the *Institut International de Musique Electroacoustique de Bourges* (IMEB), the computer music center at McGill University, and the University of Birmingham.

CEMI is also one of the founding organizations in the Consortium for the Distribution of Computer Music (CDCM).

Other founding studios include The Bregman Electronic Music Studio at Dartmouth College, Center for Contemporary Music at Mills College, Experimental Music Studios and Computer Music Project at the University of Illinois, iEAR: Integrated Electronic Arts at the Rensselaer Polytechnic Institute, and the Winham Laboratory at Princeton University.

Faculty and students involved with CEMI have experiment in the combining of computer graphics, dance, sculpture, creative writing, and web-based technologies, advancing the possibilities of musical expression. Concerts are a key component to the learning experience and several concert/lecture series are produced through CEMI. The “Centerpieces” and “Composer Forum” concert series showcase the latest computer music and intermedia research being done at CEMI. The “Music Now” lecture series presents technical seminars, performance of new works, and theoretical analysis of contemporary works with presentations given by UNT faculty and visiting guest artists.

Sophomore composition major Jessica Leza, became interested in electronic music by attending CEMI concerts.

“I’m presently an acoustic composer,” says Leza. “But I think electronic music is fascinating, some of the pieces are like musical representations of dreams. I’m definitely interested in composing electronic music.”

Jeff Morris, one of five CEMI-tech graduate assistants, says computer skills are increasingly becoming a necessary component of a composer’s craft.

“I compose more for acoustic instruments than electronics,” admits Morris. “But I also often use computers to assist in analyzing source structures and translating them into musical expressions, which might be called ‘acoustic’ computer music.”

According to Morris, CEMI’s wide range of professional tools, its wing of offices, studios and dedicated performance hall make it a world-class facility.

“Our strengths in interactive music are difficult to find elsewhere,” says Morris.

In addition to having three, eight-channel studios, students and faculty are able to use the state-of-the-art Merrill Ellis Intermedia Theater (MEIT).

Named after founding composer, the MEIT is painted black with black velvet curtains covering the front surface, allowing for different acoustic simulations. The audio set-up includes an eight-channel sound diffusion system with eight JBL speakers, QSC Power Bass 1 Amps, Mackie 32/8 mixer, Alesis ADAT, and a Yamaha Baby

Grand Disklavier. Visually, the MEIT boasts three projection screens (each two floors high), a VHS and DVD projector, and a lighting system. The overall flexibility of the accoutrements allows for a wide variety of configurations for theatrical, multimedia, acoustic, and electronic programs.

Dr. Joseph Butch Rován, assistant professor of composition and current director of CEMI, says CEMI’s strength lies in its incorporation with the composition department.

“We’re quite different here,” explains Rován. “CEMI is really integrated with the composition division and this shows that electronic music is more of a normal thing, it’s not an elitist endeavor, it’s just another way of making music using different tools and you actually have to use the same set of musical ears that you would for an acoustic composition.”

Rován says it is good for composers to learn about electronic music even if they don’t necessarily compose it. Since 1988, UNT doctoral composition students have had the option of earning a specialization in computer music. The program allows students to take 15 credit hours of electronic-related courses and this gives students the necessary time to devote to compositional projects. Time has also played an important part in increasing the awareness and acceptance of electronic music.

“People nowadays readily accept electronic sounds as normal,” says Rován. “The audience and the technology have evolved to a point where they are more in phase.” Rován also says the ongoing process has been moving toward more real-time tools with the computer acting as a virtual performer.

“Now that the computer can be used in a concert, in real-time, in the moment, it makes the computer an instrument and it creates a real dialogue between computer and performer,” says Rován.

History teaches us that each generation builds upon previous accomplishments. With regard to music, history’s timeline reveals a primordial yearning to comprehend that which we hear, as well as a penchant for devising clever ways to categorize and quantify sound. Merrill Ellis’s vision of an elec-

tronic music center has influenced countless musicians affiliated with the University of North Texas College of Music. Next year, the College of Music will celebrate the Center’s 40<sup>th</sup> anniversary. Anyone who wishes to share memories and recollections about Merrill Ellis and the Center please contact Dr. Rován at [Rovan@music.unt.edu](mailto:Rovan@music.unt.edu).



Graduate students Chapman Welch and Jeff Morris at work in the C.E.M.I. studio.

The University establishes four new endowed scholarships to honor four faculty members, current and retired, whose artistic influence, mentorship and years of dedication have helped forge the College of Music into the

# NEW SCHOLARSHIP announcements

success it is today.



## Frank McKinley Scholarship Fund

Frank McKinley first joined UNT as a vocal teacher and director of Chapel Choir in 1940. After military service during WWII, McKinley rejoined UNT in 1947. He retired in 1980, and in that same year, the Texas Choral Directors Association named him Distinguished Texas Choirmaster. Under McKinley's leadership the UNT A Cappella Choir presented concerts throughout the United States and Europe.

## Maurice McAdow Scholarship Fund

Maurice McAdow was director of bands, conductor, and teacher at UNT from 1945 until his retirement in 1975. In 1991, McAdow was inducted into the Texas Bandmasters Hall of Fame. Texas Bandmasters is the Alpha Chapter of Phi Beta Mu International School Bandmaster Fraternity. McAdow died August 20, 2001 at Denton Good Samaritan Village at the age of 96.



## Bob Rogers Scholarship Fund

Bob Rogers began his four-decade career at North Texas in 1948. He retired in 1984 as coordinator of piano and assistant to the dean. For the past five years, Rogers and his wife Daisy, have volunteered at UNT's Music Library. An active performer, Rogers has also organized yearly concerts under the title "Bob Rogers and Friends." These concerts have raised nearly \$100,000 for various charities.

## Harold Heiberg Scholarship Fund

Harold Heiberg joined the UNT College of Music faculty in 1971 as vocal coach and teacher of accompanying. A performer and composer, Heiberg has performed throughout the world as a soloist and accompanist. On February 5, 2002, the College of Music celebrated Heiberg's 80th birthday as well as his three-decade tenure as one of the College's most beloved faculty members.



Add your voice to the chorus

## REPORT ON GIVING

Dear Friends,

What good is the magic of Neil Slater, the drive of Eugene Corporon, the drama of Paula Homer, the energy of Jerry McCoy, and the genius of Anshel Brusilow without the world's most gifted students? The College of Music is facing a monumental challenge and we need your help.

*Recession  
hurts  
scholarship  
funds*

Not only has our scholarship endowment been hurt by the market downturn, but the Charn Fund, a million dollar gift given to the college in 1996 which was providing over \$200,000 a year in scholarships, has been spent. As a result, in 2003, these funds will only be able to provide half the scholarships of previous years, potentially affecting over 200 students. This dramatically impacts the recruitment and retention of the finest music students in the nation, and the effects can be long-lasting.

It is more vital than ever for you, our friends and alumni, to demonstrate your support. Please consider a gift to the music general scholarship fund to see us through this crisis. If each of us gets involved, the College of Music will have the financial resources to continue its mission to provide an environment that helps every student achieve his or her musical potential. Please call me if you would like more information on how you can help.

We truly appreciate your continued commitment and we thank you for your support.

Elida Tamez  
Development Officer  
940-565-2243  
etamez@music.unt.edu



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Marilyn and Anshel Brusilow  
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Elsbeth J. Chadwick  
R. L. Bufkins  
Beth and Tom Clark  
Emily and Ray Crocker  
Sandra and Neil Davidson  
Peggy and Lee Duggan  
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O. Lee Gibson  
Joán Groom-Thornton  
Elizabeth E. Gunter  
Marilyn and John Haynie  
Robert E. Houston  
Cecile and Keith Johnson  
Marion and Bill Johnson  
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Maurine LeBeau  
Elaine Mathes

Diane and Larry McCain  
Lenora McCroskey  
Nesha Joy and George Morey  
Helen and Bob Morgan  
Martha Len and L.A. Nelson  
Shirley and Bob Ottman  
Pamela Mia Paul  
Beth R. Purinton  
Betsy and Cullis Reese  
Daisy and Bob Rogers  
Helen and Phil Schenk  
Elizabeth and James Scott  
Judy and Dave Shrader  
Tom Spence  
Marjorie and Mack Vaughan  
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Phillip W. Young

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G. Thomas Wilson  
Lois Mae Wollan  
Clarence J. Wood, Jr.  
Claudia Ann Wood  
Aaron Todd Workman  
John R. Buddy Wright  
Helen Slator Young

## ALUMNI NEWS



1960s

In 1997, after 35 years of service, **Dollie G. Person** (MM '62) retired from teaching in the Dallas Independent School District. An educator, she served as general music teacher, reading specialist and computer specialist. She is a member of The North Texas Trailblazers, a group of black NTSU (UNT) alumni who attended in the 1950s. She is married with one son and three grandchildren.

1970s

**Kathy (Stall) Bruns** (BM '74) has been named staff accompanist in the vocal division of the School of Fine Arts at Boston University. There are over 150 vocalists in the department.

**Don Evans** (MM '79, MS '84, DMA '87) serves as a lecturer in the computer science and engineering department at Southern Methodist University.

Former One O'Clock Lab Band member, **Gerard Carelli** (BM '76) toured the world playing trombone for Ray Charles before moving to New York City. There he began playing Latin gigs with Manny Quendo's Con Junto Libre featuring Dave Valentine and with Hector Lavoe and Ray Barretto. Carelli played for many Broadway shows including *Cats*, *Starlight Express*, *Jerome Robbins' Broadway*, *42nd Street* and for singers Rosemary Clooney, Vic Damone, Johnny Mathis and Mel Torme. His latest CD, *Lucky to Be Me*, features pianist/arranger John Oddo, bassist Jay Leonhart and trumpeter Randy Sandke with liner notes by noted historian Dr. Herb Wong. Gerard continues to perform his own jazz/cabaret act at Firebird Café, Eighty Eight's, Judy's and Danny's in Manhattan and The Manor in West Orange, New Jersey. The Gerard Carelli Orchestra has become one of New York's most sought after swing dance bands. The orchestra has numerous clients and is also a favorite of the NY Swing Dance Society and will play a second year for Lincoln Center's very popular "Midsummer Night's Swing." Look for Carelli on NTSU's One O'Clock Lab Band recordings *Lab '75*, *Lab '76*, and *Best of The One O'Clock*, Charlie Persip's Original Superband, Jean Loup Longnon's NY Big Band and Paul Nash's Impression featuring Frank Wess, Johnny Coles and Tom Harrell. For a calendar of events or to order Gerard's CDs, visit [www.1800GCSINGS.com](http://www.1800GCSINGS.com) or call: 1-800 GCSINGS (427-4647).

**Don Glanden** (BM '75) is chair of graduate jazz studies and the piano department at the University of the Arts in Philadelphia. He has two albums out as a leader, *Sudden Life* and *Only Believe*. He has had several articles pub-



lished in *Downbeat* and *Jazz Improv Magazine*. He leads his own trio and has performed with Ernie Watts and Donald Byrd.

**Steven Paxton** (BM '73, MM '77) completed a new opera, *Bellini's War*, which was premiered in October 2001 by Texas Tech University Music Theatre. Paxton, who was a composition student of William Latham, is associate professor of music and chair of the Division of Theory and Composition at Texas Tech.

**Dwayne Pedigo** (BM '70, MME '77) retired from Plano East Senior High in May of 2000. He currently serves as orchestra director at Hillcrest Church (Dallas) and part-time band director at Prestonwood Christian Academy. He also teaches part-time at Collin County Community College and freelances as an arranger, editor and music engraver.

**Joseph Pinson**, lecturer in music therapy at Texas Woman's University, is president of the southwestern region of the American Music Therapy Association. His activity as a composer earned him the Standard Award from ASCAP in 2000 and 2001.

**Margaret (Peggy) Volk Wood** (MME '75) has retired from public school music after many years as a secondary choral director. She now enjoys teaching American and English literature and AP literature at the Alexander School in Dallas, where she is head of the English department. To stay active in music, she plays organ for St. Michael & All Angels and St. George's Episcopal churches.

## Frances Ginzer



Although **Frances Ginzer** (MM '79) now makes her home in Germany, this former student of Ed Baird and renowned Canadian soprano, received rave reviews for her portrayal of Brunnhilde in Dallas Opera's production of Richard Wagner's *Götterdämmerung*, the last in the famous four opera cycle *Ring of the Nibelung*, in January 2002. The role of Brunnhilde in *Götterdämmerung* (The Twilight of the Gods) is one of opera's most challenging roles. The *Fort Worth Star-Telegram* ranked the production as one of Dallas's top 5, and according to arts critic Wayne Lee Gay, Ginzer's "Brunnhilde soared."

## 1980s

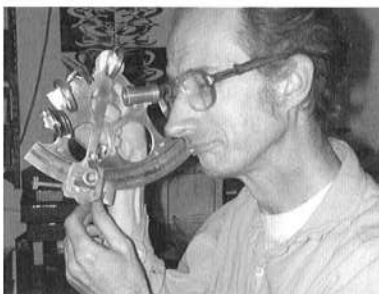
**Jason Adamik** (BA '84) developed an interest in Russia in the late 1990s. He has traveled to Russia six times since 1998 and married his wife, Nadezhda (Nadya) Polyakova, in Volgograd in November 2000. Also a painter, Adamik is beginning to find gallery representation in northern New Mexico, where he soon hopes to move. He has worked at Texas Instruments (Dallas) as a process engineering technician since 1997 and is currently doing electron microscopy/failure analysis.

**Rebecca Burkhardt** (MME '83) completed a Ph.D. in music theory at University of Texas, Austin, in 1993 and was appointed music director of the Northern Iowa Symphony Orchestra in 1988. She teaches theory, conducting and orchestral literature and conducts the orchestra and opera at the University of Northern Iowa.

**Alex E. Hill** (BM '88) recently conducted performances by the Pennsylvania Chamber Chorale and the Central Pennsylvania Youth Orchestra, which just completed its 10<sup>th</sup> season. He has published several liturgical compositions with CantiaNOVA publications. Alex serves as managing director of Ballet Theatre of Central Pennsylvania and is the music director and founder of Central Pennsylvania Youth Orchestra. Alex and his wife, Andrea, have five children and reside in State College, Pennsylvania.

**Michael Reid** (BM '81, MM '85) recently worked with the Opera Orchestra of New York on *Les Huguenots* and *Maria Stuarda*; a recording of *Les Huguenots* will be issued to raise funds for relief related to the 9/11 disaster. He has also worked with the New York Grand Opera, which just completed an eight-year traversal of the entire 28 operas of Verdi in order of composition: a cycle which he participated in completely with the exception of *La Forza del Destino*. He has recorded with BMG, Sony Classics, Newport Classics, and others. In addition to singing and a full-time position in a nonprofit company, he has served on three non-profit boards, including current service on the national board of governors of American Guild of Musical Artists, the union for opera, dance and concert performers and staging staff (serving alongside fellow UNT alums **Mary Kay McGarvey** and **Emily Pulley**).

**Bill Robinson** (BM '84) is now studying physics at North Carolina State University, Raleigh. He should receive his BS in 2003 and plans to pursue a graduate degree afterwards. Arthritis forced him to quit violin in 1981, but he now plays again by mounting an electric violin onto a camera monopod, allowing him to position the violin like a cello. He hopes to be able to perform again in a year or two.



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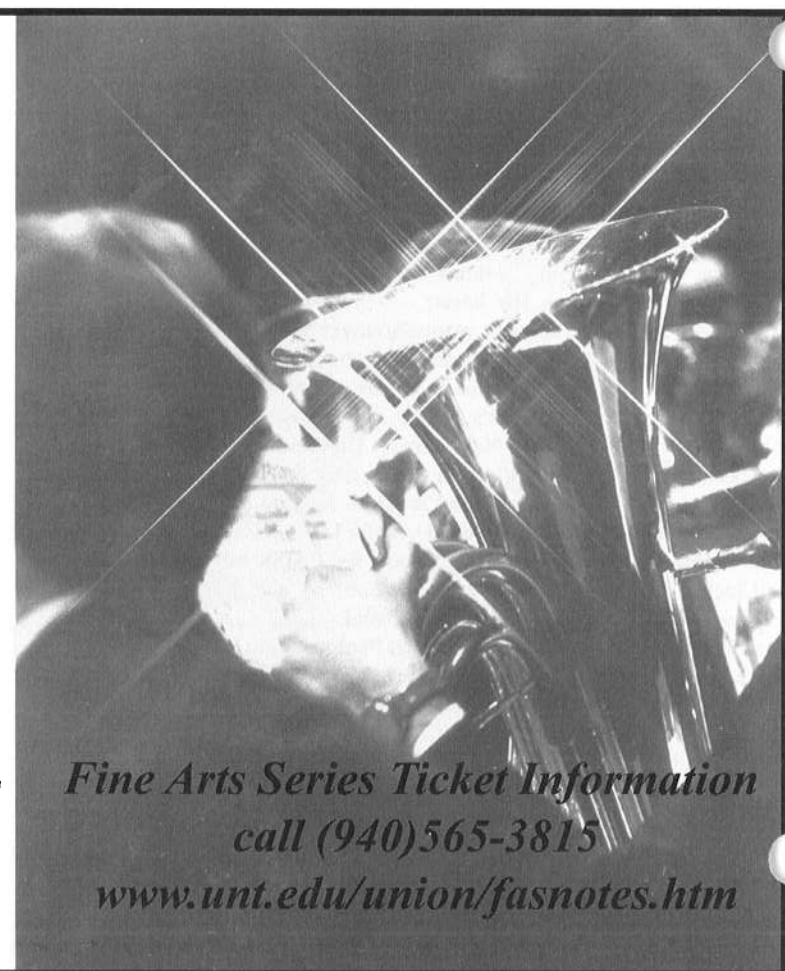
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# Alumni Spotlight

DAVID BREEDEN & PATRICIA RACETTE

UNT College of Music alumni represent some of the most talented musicians in the world.

by Amy Evans

David Breeden, San Francisco Symphony's principal clarinetist, and Patricia Racette, a regular at San Diego's and San Francisco's opera houses, have forged successful musical careers since their Mean Green days.

Breeden joined the Bay Area's symphony in 1972 as a second and e-flat clarinetist. Seven years later he moved to the assistant principal position and was promoted to his current position in 1980.

Dr. James Gillespie, regent's professor of music at the University of North Texas says, "to hold a position like that, you have to be a first-rate player." Perhaps being first-rate was in his blood. His talent and his ties to UNT and the College of Music run deep. His father, Leon Breeden who was also a noted clarinetist, directed the One O'Clock Lab Band from 1959 until 1981. Under Leon Breeden's direction, the One O'Clock shared billing with the likes of Duke Ellington and Stan Getz and received almost 50 national awards for group and individual performance.

With a background like that, David Breeden's success was inevitable. At UNT, David studied with Lee Gibson, and in the summers of 1966 through 1968, he attended the Berkshire Music Festival at Tanglewood.

After completing his undergraduate degree, he moved to Washington, D.C. and joined the United States Navy Band. During his time with the band, he made three national tours and played on the White House lawn for the arrival of dignitaries. He also earned a master's degree from the Catholic University in Washington, D.C. and studied with

Harold Wright and Loren Kitt during this time.

David is a founding member of the Caseli Ensemble, a chamber music group composed of San Francisco Symphony musicians. He has also been a guest soloist and lecturer at international clarinet conventions, and was formerly a member of the San Francisco Opera Orchestra. He is a former faculty member of the music department at Stanford University and is currently a faculty member at the San Francisco Conservatory of Music.

David has performed chamber music on numerous occasions at the Mostly Mozart and Beethoven festivals and the New and Unusual Music series. He and his wife, Barbara, a former assistant principal flutist for the San Francisco Symphony, live in Belmont, California, and have three children Anne, Mark, and Chris.



While some musicians play instruments such as the clarinet, others are born with their instrument. Patricia Racette planned to sing jazz, but after taking some voice classes at the university, she discovered that her true calling was opera. After graduating from UNT, she was invited to participate in San Francisco Opera's Merola Program and eventually became an Adler Fellow

with the company.

In 1989, she made her debut with the company as Nanetta in *Falstaff*. Since then, she has appeared in many of the leading opera houses in the United States and abroad, such as the Metropolitan Opera, the San Diego Opera, and the Lyric Opera of Chicago.

Racette has performed in Europe at the Royal Opera House, Covent Garden, Vienna State Opera, Geneva's Grand Theatre, Welsh National Opera and Netherlands Opera. A frequent concert soloist and recitalist, she made her New

York debut in 1999 in a duo recital with Russell Braun at Lincoln Center. In 1998, she received the prestigious Richard Tucker Foundation award, and in 2000, she received the Maria Callas

Debut Artist of the Year Award from the Dallas Opera. In April 2000 she created the role of Love Simpson in the world premiere of *Cold Sassy Tree*, a work co-commissioned by Houston Grand Opera, San Diego Opera, Austin Lyric Opera, Baltimore Opera Company, and Opera Carolina.



She is a versatile soprano who enlivens roles such as Violetta and Mimi, plus lesser-known ones such as Ellen Orford and Jenufa. However, she's not afraid to try new operas, particularly American operas, including works by Carlisle Floyd and Tobias Picker. She created the title character in Picker's *Emmeline* for Santa Fe Opera's world premiere, which was telecast nationwide on PBS's *Great Performances* and subsequently performed at the New York City Opera.

Dr. Jeff Snider, a former classmate of Racette's and now the Chair for the Vocal Division at UNT, says Racette is generally regarded as one of opera's leading young sopranos. "Pat has been universally praised not only for her beautiful singing, but for her sincerity of dramatic presentation," lauds Snider.

According to assistant voice professor Dr. Lynn Eustis, everyone who knows Racette acknowledges her determination and perseverance. "Apparently she was always very focused on becoming the best singer she could be," remarks Eustis. "And if that meant hearing negative comments from a teacher, so be it."

Coupled with natural talent and ability, determination and perseverance, Breeden and Racette soar.

1990s

**Ronald Atienza** (BM '96) is currently employed as a woodwind instrumentalist with the Navy Band Mid-South in Memphis, Tennessee.

**Nancy (Coulson) Bartke** (MM '92) serves as the music coordinator for the Incarnation Catholic Church in Glendale, California.

**Michael Bedford** (DMA '98) presented his *Mass of St. John the Evangelist* for chorus, soloists, and chamber orchestra on November 25, 2001, at St. John's Episcopal Church in Tulsa, Oklahoma, where he has served as organist and choirmaster since 1990. Composed and offered in honor of the church's 50<sup>th</sup> anniversary, the mass was sung by the Chancel Choir and soloists, accompanied by members of the Tulsa Philharmonic and conducted by the composer.

**Steve Cooper** (DMA '90) received a \$10,000 commission to write a new piece for the State of Arkansas for the "Continental Harmony" initiative, a joint project of the American Composers Forum and the NEA. One such grant was awarded in each of the fifty states.

**Luellyn K. (North) Dollard** (BM '91) and **Joe Dollard** ('87), had a baby boy, Johnny Danger Dollard, on November 2, 2001.

**Arnold Friedman** (DMA '99), assistant professor of composition at the Berklee College of Music in Boston, premiered two works during the fall of 2001: *A Still Small Voice*, for piano and five boomboxes was performed by John McDonald and Extention Works; and *Blue Horizon* for alto saxophone, violin, and piano, was performed by the Cleveland Duo and James Umble at Juniata College. Friedman was also a guest lecturer at the University of Hawaii, Manoa in January 2002.

**Martin Owen Gemoets** (MM '96) was recently admitted to choirmaster standing by advanced examination through the American Guild of Organists' Professional Certification Program. He holds the Associateship Certificate, which he earned while still a student at UNT. Gemoets chairs the Faculty of Liturgical Music at Saint Michael's Parish in Bedford and plays for several other major local churches as well. An active organ recitalist, he made his Boston concert debut to critical acclaim in October 2001.



**Keith Javors** (BM '93, MM '96) was appointed assistant professor of jazz studies at the University of North Florida, where he directs the acclaimed UNF Jazz Ensemble I. He is currently working on his third CD as a leader, entitled *In Essence*.

**Doug Lockard** (MM '91) received his DMA in trumpet performance from the University of Texas at Austin in August 2001. He has accepted the position of assistant professor of trumpet at East Texas Baptist University in Marshall where he teaches studio trumpet, music history courses, and directs the jazz band. He previously taught at Ouachita Baptist University in Arkadelphia, Arkansas.



**Christina Ay-Chen Long** (DMA '96) is currently an assistant professor at Westfield State College Massachusetts. As a soloist, she performed this year with Chicago's North Shore Chamber Orchestra in August and at Houston's Taiwanese Music Festival in June. Christina (right) also tours with her sister, Beatrice Long (left), as the Long Duo. Together they appeared in a concert series at the

Phillips Gallery in Washington, DC, and performed and taught master classes at Shen Yang and Wu Han Conservatories of Music in China and at the Steger Music Institute at Southeastern Oklahoma State University. This past January, they appeared as part of the Plano Symphony Orchestra concert series.

**Kevin Salfen** (BM '97, MM '99), current doctoral candidate in musicology at UNT, wrote the lead article for the fall 2001 issue of the *American Brahms Newsletter*, "Shaping Time in the *Vier Ernste Gesange*."

**AnnMarie Sandy** (BM '99), currently seeking her master's in music (voice) at UNT, is a semifinalist in the Orpheus National Competition, with finals in Tennessee this March.

**Vern Sielert** (BM '91, MM '93) was recently appointed to the position of assistant professor of jazz studies at the University of Washington. He conducts the Studio Jazz Ensemble and teaches classes in the jazz division. Sielert is a DMA candidate in trumpet performance from the University of Illinois, and he has had several jazz trumpet solo transcriptions recently published in the *Journal of the International Trumpet Guild*.

**William Stowman** (DMA '98) is director of bands at Pennsylvania's Messiah College. His bands have produced two CDs and will record a third this year. Beginning in fall of 2001, Stowman will serve as chair of the Music Department.

Last fall, **Pavel Wlosok** (BM '98, MM '00) finished composing a string quartet, due to be recorded by Prague's Apollon Quartet for Czech National Radio and eventually released on CD. Wlosok currently serves as director of jazz studies at Truman State University.

2000s

**Joren Cain** (MM '00) won a position in "The President's Own" U.S. Marine Band in Washington, D.C. in January 2002.

**Jessie Hinkle** (BM '00) can be seen in a lesson with Patricia Misslin in the April 2002 edition of *Opera News*.

**Calvin Hofer** (DMA '00) was recently promoted to associate professor at Mesa State College in Grand Junction, CO. He has been appointed chair of the music department and is the director of wind studies. The MSC Wind Symphony has performed to standing ovations at recent festivals and conferences. Hofer serves as chair of the College/University Music Council for the Colorado Music Education Association and state advisor for CMENC. He is also principal trumpet of the Grand Junction Symphony Orchestra as well as the MSC Faculty Brass Quintet.

**Joseph Spaniola** (DMA '00) has won the 2001 Twenty-Fifth Annual NBA/William D. Revelli Memorial Band Composition Contest for a recent work entitled *ESCAPADE*.

**Luther Didrickson**, who served as visiting professor of trumpet at UNT during February 2001, passed away in Evanston, Illinois on August 1, 2001 of Non-Hodgkins Lymphoma. He served for 30 years as assistant professor of trumpet at Northwestern University and was a colleague and close personal friend of a number of the College of Music faculty. The brass faculty performed a memorial concert in his honor in April 2002.

**Thomas D. Gause**, 50, of Ellensburg, Washington died in his home on September 30, 2001 from a battle with melanoma. He received his MM in music education in December 1978, studying with John Haynie at UNT. He studied with Keith Johnson at the University of Northern Iowa for his bachelor of music degree. For the last ten years, he was on the trumpet faculty of Central Washington University.

**Franz Ellis Merrell** graduated with a major in trumpet performance and a minor in conducting in March 2002. He was a concerto competition winner and performed the Telemann Concerto in D Major with the University Orchestra in Spring 2001. A North Carolina native, Merrell lost his life to cancer on March 14, 2002, six months shy of his 25th birthday. An Eagle Scout and member of several honor societies, Merrell was an active performer and teacher. On performing at church, he is quoted as saying, "You've got to give back to God what's been given to you." Franz is survived by his parents Frank and Dawn Merrell, brother Judson Merrell, paternal grandmother Mildred Merrell, maternal grandmother Ethel Frick, and fiancée Cynthia Thompson (MM '01).

**Arthur Schoep**, retired professor of voice and director of opera, passed away on December 4, 2001 at the age of 80. Schoep attained a BFA from University of South Dakota, an MM and performer's certificate from the Eastman School of Music, artist's diploma from the New England Conservatory of Music, and his DMA from the University of Colorado. He toured nationally and internationally as a performer and conductor, both as a charter member of Boris Goldovsky's Opera Theater and as a guest performer for numerous opera companies and symphonies. He was the host of *Music from North Texas*, a monthly radio show that broadcasted first from KERA and then from WRR for ten years. In addition to teaching at UNT, Schoep reviewed the Dallas and Fort Worth operas for *Opera Canada*, served as president of the National Opera Association, and was a member of the National Association of Teachers of Singing and the American Guild of Musical Artists.

**Joseph Truncale**, founding director of the Beaumont Civic-Lamar Tech Opera Theatre, passed away on August 21, 2001 in Beaumont, Texas. Truncale earned his bachelor's degree from NTSU in 1947 and his master's from the University of Houston before attending Juilliard. He met and married his wife, Ruth Henderson (BM '46, MM '47), while attending NTSU. Best remembered for his abilities as a singer, Truncale performed as a tenor soloist with the Houston Grand Opera, the New Orleans Symphony Orchestra, the Houston Symphony, the Lake Charles Symphony, and the Beaumont Symphony Orchestra. He served as professor of voice and opera at Lamar University for 43 years, director of choirs at Trinity United Methodist Church for 15 years, and in retirement served as the interim choral director at St. Mark's Episcopal Church.

**J. M. Wood** passed away on November 5, 2001. Wood graduated in 1959 with a master's of music degree. For 22 years, he served as minister of music at Broadmore Baptist Church in Jackson, Mississippi. He later worked as minister of music at First Baptist Church in Brandon, Mississippi until his retirement in 1999.

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# February

# 1945

the UNT Aces do their part for the war effort...



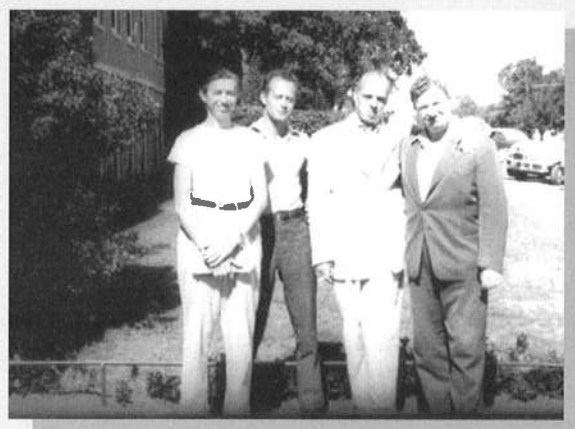
Front Row:  
Violin, Varina Powell; Saxes, John Bell, Max McElroy, Ray Katzmark, Murphy Martin

Back Row:  
Trumpets: J.B. Floyd, Bill Thomson, Charlsie Rutherford; Trombone, Odell Herod

Fronted by Floyd Graham, the North Texas State "Aces of Collegeland" performed for wounded war personnel held at a south Texas government hospital.

Thanks to William Thomson for these pictures and memories.

## Four Friends in 1948



(L-R) Bob Dorough, Aaron Rosenberg, Lloyd Hibberd, and George Morey pose in front of the old Orchestra Hall.

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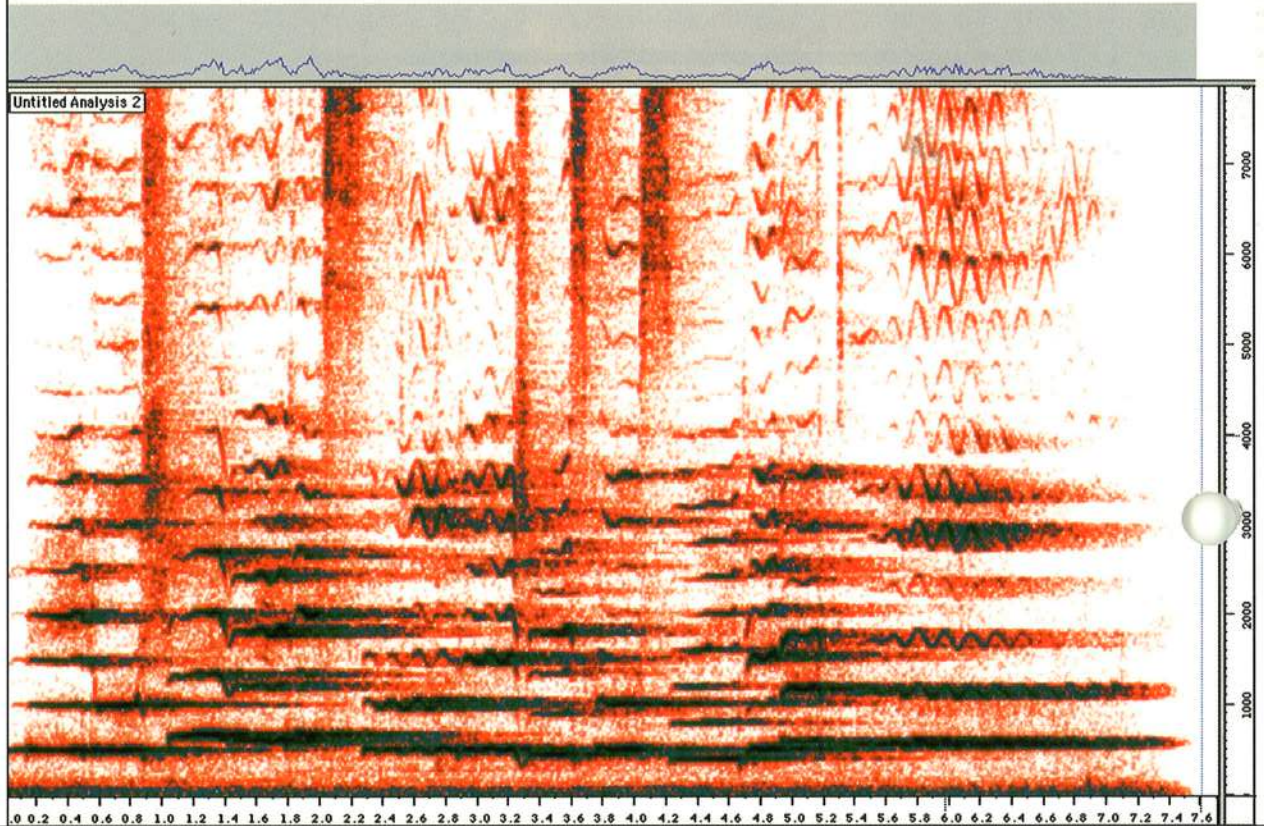
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as performed in the famous hair scene of Debussy's  
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