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 for 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 Wisparr, our long-time patrons and supporters, have endowed $1.7 million in support of scholarships and faculty enhancement. The cornerstone of the endowment will be the Margot Wisparr Excellence Award for a continuing student in voice, which will be the most prestigious award in the College. Expansion and perpetuation of the Shadr scholarships and the Wisparr Scholars awards account for the greatest part of the custom $85,000 per year income from the endowment. The faculty enhancement portion will represent the first endowed funds dedicated to the purposes of bringing in guest faculties for master classes and providing professional development opportunities for regular faculty. The Wispars 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, Steven Stottlow and David Schwartz 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 Etnomusicology and Gustavo Tanaka 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.
MEET the Dean

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

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 Murphison Performing Arts Center?

Scott: The Murphison provides not only an exceptionally fine space in terms of acoustics and ambience, 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 Weaver Hall inspires the best possible performances and the highest levels of audience receptivity. It is important that we 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.

When I first became acquainted with Dan Haefer, 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 Haefer, 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 Haefer 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 influence. 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 20 at UNT) of teaching countless students the philosophic ins and outs of jazz, musicianship, and life, Dan Haefer will retire.

No musician, especially one as versatile as Haefer, ever really retires, they just move on to the next gig. "It’s time," says Haefer, 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, Haefer 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 Haefer.

Born in Quincy, Illinois in 1937 to musician parents—mom was a singer/violinist and dad was a trombonist—Haefer 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 Haefer, who began learning piano at the age of 4,2, after attempts on the clarinet and trombone.

In high school, Haefer also played...
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 concerto 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 Heilberg 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 Heidelberger went to Germany in October for 10 days for a lecture tour, at Wuerzburg (Euphonical College) he gave a masterclass at Arvo Part and the sense of mystery in modernist sacred music and contributed a lecture to the opening ceremony of an Arnold Schoenberg exhibition, at Detmold (Musikkollegium) 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, Guarini and Chipudos 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 Universidade Catolica of Chile issued the Musicology Prize Samuel Ciano 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 “Tavola, criollismo, nacionalismo y Musiqueologia.”

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

Vern and Jan Kagacine were recitalists and clinicians for the 8th Annual Brazilian Trombone Festival in Salvador. They also spent time researching the life and music of late Gilberto Gagliardi, distinctive 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 overviewed the performance of two new works, conducted the premier performance of a song cycle by Julian Wachner composed Andrea Alogoisio, and presented a lecture on national arts 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 with his family and will continue playing tuba and cimbalom with the Dallas Opera.

Jerry McCoy recently conducted high school orchestras 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 Killearn.

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 15th Festival Musica in L’Ile, in L’Eglise Saint Louis in L’Ile, Paris, and the other, part of Sinfonia de Perugia, in l’Abbaye de Brantôme, near Perugia.

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

John Murphy gave a talk on collaborations between jazz and artists in the exhibition, Visionary Compositions: The Mari and James A. Miehener Collection of 20th Century American Art, and as with a local jazz group at the Amarillo Museum of Art on February 14, 2002. Murphy also gave a talk on Bessee Smith at the Dallas Theater Center on March 3, 2002 in conjunction with the production of *Shoes 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 Raven’s recent composition *seine hoibe 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 West Virginia University’s Greensboro Festival.

Livingston. Roven won first place in the 15th Transatlantic Saxophone Music Festival, held in Berlin, for his interactive work *seine hoibe Form*. The work is for interactive computer music, video tracking system and dancers. Roven 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 his original work by Dr. Willa Kirk, *Rejoice, Rejoice*, a jazz antonto 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.

Larry Haerle retired from his 50-year academic career in 1996. He resides with his wife, Dallas, at their home in Tempe, Arizona. Haerle is an international authority on the history of jazz, and has written extensively on the subject, including the co-authorship of "A Complete History of Jazz," which has been translated into several languages.

During his career, Haerle has taught at several universities, including the University of Iowa, Stanford University, and the University of California at Los Angeles. He has also been a visiting scholar at several institutions, including the University of Oxford in England.

Haerle's contributions to the field of jazz education have been recognized with numerous awards and honors. In 1996, he was awarded the honorary degree of Doctor of Music by the University of Iowa, and in 2000, he was inducted into the College of Fellows of the University of Iowa.

Haerle's influence on the development of jazz education is widely acknowledged, and he continues to be an active contributor to the field through his writing and lecturing. He has also been involved in the preservation of jazz history through his work with the American Jazz Museum in Kansas City, Missouri.

In addition to his academic pursuits, Haerle is an accomplished jazz musician and has recorded several albums as a solo artist. He has also performed with a variety of bands and has appeared as a guest artist on numerous recordings.

Haerle's legacy in the field of jazz education is evident in the many students and colleagues who have benefitted from his teachings and influence. He has been a mentor and inspiration to many in the field, and his contributions to the advancement of jazz education will be remembered for many years to come.
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 Janáèek 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-off” 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 Janáèek 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 Janáèek 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 Janáèek 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 Janáèek Academy was a very famous school in the Czech Republic,” Sovík said.

It was too tempting an offer for the Janáèek 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. Jolyne Jeffers, Eric Nessler, Dale Peters, Jack Roberts and others the opportunity to present lectures, performances and master classes to students at the Janáèek 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.

“The music of Janáèek and American music connects,” Clark said. “It’s an opportunity to experience our own culture and to learn about another culture.”

In 1999, Clark went to Brno to introduce the students to the performances and recitals at the JAMU Academy. “It’s not just performance and recitals that tie us together,” Clark said. "I have heard the students singing the same pieces I have heard in performance and recital here. It’s wonderful to hear the same music being shared on both sides of the globe.”

Clark has taught at JAMU for the past nine years, and has been a driving force behind the relationship. “I have worked with the JAMU students on several occasions, and I have seen their growth and development throughout the year. They are a very talented group of students, and it is a pleasure to work with them.”

Sovík said that the relationship has been a beneficial one for both institutions. “It has been a great opportunity to work with the Czech students and to learn about their culture. It has been a rewarding experience for both parties.”

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

Brno native, Víliè Spíka

Vslav Castle in southern Moravia, one of the many spectacular sights to see outside Brno.
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 perform- ance hall make it a world-class facility.

"Our strengths in interactive music are diffi- cult to find else- where," 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, Alexis ADAT, and a Yamaha Baby Grand Disklavier. Visually, the MEIT boasts three projec- tion screens (each two floors high), a VIH and DVD pro- jector, and a lighting system. The overall flexibility of the accommodations allows for a wide variety of configurations for theatrical, multimedia, acoustic, and electronic pro- grams. Dr. Joseph Butch Rovan, 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 Rovan. "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."

Rovan 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 neces- sary 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 Rovan. "The audience and the technology has evolved to a point where they are more in phase." Rovan also says the ongoing process has been moving toward more real-time tools with the computer act- ing 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 com- puter and performer," says Rovan.

History teaches us that each generation builds upon previous accomplish- ments. 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 40th anniversary. Anyone who wishes to share memories and recollections about Merrill Ellis and the Center please contact Dr. Rovan at Rovani@music.unt.edu.
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 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.

Dean’s Camerata

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 Ansel Bradow without the world’s most gifted students? The College of Music is facing a monumental challenge and we need your help.

Not only has our scholarship endowment been hurt by the market downturn, but the Chars 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
940-565-2443
tamez@music.unt.edu

Add your voice to the chorus

GIVING

RECESSI ON BURTS SCHOLARSHIP FUNDS

Dean’s Camerata

Charter Members
Wilburn Ashburn
Dorothy Bradley Baker
Crefus Bax
Joyce Ann Bradley
Felina and Hurns Beck
Margaret and Bill Collins
Glenna Garrett
Marty and Bobbi Monnerheet
Kay and Ed Moorehead
Molly Massey Morgan
Patty and Fred Patterson
T. Gary Rogers
Becky and Joe Roy
Rosemary and Jack Rumbley
Lindy and John Rydman
Eliane of E.D. Schlemmer
Robert C. Sherman
Charm Unswarshie
Paul Vasseur
Magaret and Bill Wimper
Dona Lee Longdon Trust
Perry Trust
Wauh Haan

New/Receiving Annual Members from Sept. 1, 2003
Nancy Manning Askimmen
Libby and Hugh Aver
Sister and Don Boozer
Merlina and Audel Bradow
Nancy and Doug Chadwick
Elizabeth J. Chadwick
R. L. Birdsvis
Bob and Tom Clark
Emily and Ray Cocker
Sandra and Neil Davidson
Peggy and Lee Duggan
Carl Eisman
O. Lee Gibson
June Groves-Thompson
Elizabeth E. Gunn
Merlina and John Hargis
Robert E. Hemtzen
Carolyn and Keith Johnson
Mason and Bill Johnson
Carol S. Keshoff
Maurice Leffke
Elaine Mathe

Dean and Larry McKinney
Leonard McNew
Nathan Joy and Georges Morey
Helen and Bob Morgan
Merlina and L.A. Nelson
Shirley and Bob Otton
Pamela M. Paul
Beth E. Pursoon
Betsy and Collins Reese
Daisy and Bob Rogers
Helen and Phil Schoek
Elizabeth and James Scott
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COUNTERPOINT

SPRING 2002
Michael Reid (BM '81, MM '85) recently worked with the Opera Orchestra of New York on Les Huguenots and Marie Duse (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 its 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 Americans Guild of Musical Artists, the union for opera, dance and concert performers and staging staff serving alongside fellow UNT alum Mary Kay McGee and Emily Fruzy.

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. Arthuria forced him to quit violo in 1961, but he now plays again by mounting an electric violin onto a camera motorpod, allowing him to position the violi like a cellist. He hopes to be able to perform again in a year or two.

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 sym- phony in 1972 as a second and in-flat clar- inetist. Seven years later he moved to the assistant principal position and was pro- moted to his current position in 1980.

Dr. James Gillespie, regent’s profes- sor 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 direc- tion, 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 performances.

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 digni- taries. He also earned a master’s degree from the Catholic University in Washington, D.C. and studied with Harold Wright and Loren Kit during this time.

David is a founding member of the Caselli 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 mem- ber of the San Francisco Opera Orchestra. He is a former facul- ty member of the music depart- ment at Stanford University and is currently a faculty member at his 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 Ann, Mark, and Chris.

While some musicians play instruments such as the clar- inet, 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 eventual- ly became an Adler Fellow with the company 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 Debby Award of the Year Award from the Dallas Opera. In April 2001 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 Jessye. 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 pre- miere, which was telecast nationwide on PBS’s Great Performances and subse- quently 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 general- ly 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 presenta- tion,” 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.”

Coined her natural talent and abil- ity, determination and perseverance, Breeden and Racette soar.

Jason Adinkra (BA '84) developed an interest in Russia in the late 1980s. He has traveled to Russia six times since 1998 and married his wife, Nadzhala (Nadya) Polyakova, in Volgograd in November 2000. Also a painter, Adinkra is beginning to find gallery representation in northern New Mexico, where he now 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 Barcharek (MMT '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 '83) recently conducted performances by the Pennsylvania Chamber Chorale and the Central Pennsylvania Youth Orchestra, which just completed its 10th season. He has published several liturgical compositions with CantusNova 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.

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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 Trumpet Department 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 Texas Tech and received his DMA in 1999 while serving as the Trumpet faculty of Central Washington University. He retired from teaching at Central Washington University in 2002.

Franz Ellis Merrell graduated with a major in trumpet performance and a minor in conducting in March 1960. He was a concert competition winner and performed the Telemann Concerto in D major with the University Orchestra in Spring 2001. A North Carolina native, Merrell lived on his life to McCain 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 quoted saying, “You’ve got to give back to God what’s been given to you.” Franz is survived by his parents Frank and Darn Merrell, brother Judson Merrell, paternal grandmother Mildred Merrell, maternal grandmother Ethel Frick, and fiancée Cynthia Thompson (MM ’01).

Archer Schep, retired professor of voice and director of opera, passed away on December 4, 2001 at the age of 80. Schep obtained a BFA from University of South Dakota, an MM and performer’s certificate from the Eastern School of Music, artist’s diplomas 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 chamber member of Boris Goldovsky’s Opera Theater and as a guest performer for numerous opera companies and symphonies. He was the hornist from North Texas, a monthly radio show that broadcast first from KERA and then from WRR for ten years. In addition to teaching at UNT, Schep reviewed the Dallas and Fort Worth operas for Opera News, 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 Truncalle, founding director of the Bennoic Civic- Lamar Texas Symphony Orchestra, passed away on August 21, 2001 in Beaumont, Texas. Truncalle earned his bachelor’s degree from Boston University in 1947 and his master’s degree from Harvard University in 1964, and later joined the University of Houston as director of music. He was also the first trumpet professor at the University of Houston, as well as a member of the MRO Faculty Brass Quintet.

Joseph Spaniola (MM ’90) has won the 2001 Twenty-Fifth Annual NAU-William D. Revelle Memorial Band Composition Contest for a recent work entitled EISEGIRD.
the UNT Aces do their part for the war effort...

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

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

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

Thanks to William Thomson for these pictures and memories.

Four Friends in 1948

(L-R) Bob Dorough, Aaron Rosenberg, Lloyd Hibberd, and George Mores pose in front of the old Orchestra Hall.
Generated from the software program Audioscope, this sonogram depicts the phrase "Mes longs cheveux descendent jusqu'au seuil de la tour" as performed in the famous hair scene of Debussy's opera Pelléas et Mélisande.