



University of North Texas
College of Music

Faculty Recital | Tuesday, February 10, 2026 | 8:00 p.m.
Paul Voertman Concert Hall

Canetti-menagerie

**A program of works by Joseph Klein,
based on characters from Elias Canetti's *Earwitness***

Canetti-menagerie (2015)..... Joseph Klein
(b. 1962)

Elizabeth McNutt, piccolo
Anne Dearth Maker, bass flute
Jaymee Haefner, harp
Anthony Devroye, viola
Colin Stokes, violoncello
Gregory Beyer and Dave Hall, percussion

Die Mannsprächtige, "The Man-splendid Woman" (2023)
Jaymee Haefner, harp

Der Tränenwärmer, "The Tear-warmer" (2020)
Anthony Devroye, viola

Der Ohrenzeuge "The Earwitness"" (2001)
Anne Dearth Maker, bass flute

Der Wortfrühe, "The Early Worder" (2025)
Gregory Beyer, marimba and woodblocks

**Program two hundred seventy of the 2025–2026 season
Photography and videography are prohibited**

Der Hinterbringer, "The Tattletale" (2013)

Elizabeth McNutt, piccolo

Die Schadhafte, "The Defective" (2015)

Colin Stokes, violoncello

Der Mannstolle, "The Man-mad Man" (2025)

Dave Hall, percussion

Premiere Performance

Canetti-menagerie (2015)

Elizabeth McNutt, piccolo

Anne Dearth Maker, bass flute

Jaymee Haefner, harp

Anthony Devroye, viola

Colin Stokes, violoncello

Gregory Beyer and Dave Hall, percussion

Text readings by the composer. All text excerpts from Elias Canetti: *Der Ohrenzeuge: Fünfzig Charaktere* (Earwitness; English translation by Joachim Neugroschel), ©1974; and *Masse und Macht* (*Crowds and Power*; English translation by Carol Stewart), ©1960. Text used by permission of Carl Hauser Verlag.

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Program notes

The works on this program are from a cycle of solo pieces based upon characters included in *Der Ohrenzeuge: Fünfzig Charaktere* (*Earwitness: Fifty Characters*), a collection of surreal character studies written in 1974 by the Bulgarian-born British-Austrian writer Elias Canetti (1905-1994). Canetti was a versatile writer whose body of work reflects his rich and varied interests in philosophy, psychology, sociology, and literary criticism, taking the form of novels, memoirs, essays, plays, and non-fiction writings. His most well-known work is perhaps *Masse und Macht* (*Crowds and Power*, 1960), an idiosyncratic yet penetrating study of group dynamics and power structures within various societal contexts. Canetti was the recipient of the Nobel Prize for Literature in 1981, "for writings marked by a broad outlook, a wealth of ideas, and artistic power." The ironic paradigms of human behavior contained within Canetti's *Der Ohrenzeuge* have occupied my interest for nearly three decades now, and have served as the catalyst for a collection of instrumental reinterpretations: to date, twenty-four of these studies have been completed, composed for a wide range of instruments, from the familiar (e.g., violin, guitar, piano, and trombone) to the uncommon (e.g., ocarina, cimbalom, glass harmonica, and carillon). The following characters are included in this evening's program:

Die Mannsprächtige ("The Man-splendid Woman") is the twenty-second work in the series and was composed in May-June 2023 for harpist Jaymee Haefner, who first performed the work at the University of North Texas on 27 October 2025. In Canetti's depiction, the man-splendid woman "likes to stand... slowly lifting her arm aloft, and holding it aloft with a carefully studied gesture. When all the onlookers close their dazzled eyes, she drops her arm.... She does not say a word, what could she say anyway to heighten her splendor, she holds her tongue, and her silence speaks volumes.... Perfection belongs to no one and requires distance; that, and that alone, is why she stares into the distance."

Der Tränenwärmer ("The Tear-warmer") is the nineteenth work in the series and was composed in May 2020 for violist Michael Capone, who first performed the work at the University of North Texas on 20 February 2023. In Canetti's depiction, "the tear-warmer goes to movies every day.... all that counts is that they fulfill their purpose and elicit tears galore from him.... there were times when he was dependent on his own misfortune.... He tried any number of things, he even tried joys... [though] tears of joy do not go very far.... Nor do fury and anger prove to be any more productive. There is only one cause to be counted on: losses, whereby the irrevocable kind are preferable to all the rest, especially when happening to people who do not deserve them."

Der Ohrenzeuge ("The Earwitness") is the sixth work in the series, completed in January 2001 and composed for flutist Helen Bledsoe, who first performed the work on 25 February 2001 at the Posthoornkerk in Amsterdam. In Canetti's depiction of this character, the earwitness "comes, halts, huddles unnoticed in a corner, peers into a book or display, hears whatever is to be heard, and moves away untouched and absent.... He forgets nothing, one has to watch the earwitness when it is time for him to come out with everything... nothing is erased, nothing is blocked, no matter how bad it is, lies, curses, four-letter words, all kinds of indecencies, invectives from remote and little-known languages, he accurately registers even things he does not understand and delivers them unaltered if people wish him to do so."

Der Wortfrühe ("The Early Worder") is the twenty-third work in the series, completed in January of 2025 and composed for percussionist Gregory Beyer, who first performed the work on 5 November 2025 at Northern Illinois University. In Canetti's depiction, the early worder "speaks on ice skates and outstrips pedestrians. The words drop from his mouth like empty hazelnuts.... It is not his heart that runneth over, but the tip of his tongue... His blinking is a signal that it will go on, it is not yet over, then he blinks again and keeps blinking until the other man gives up all hope and listens.... He has an easy time with time, while other people struggle under its weight, he has gotten over and ahead of time and never takes a breath to catch his breath."

Der Hinterbringer ("The Tattletale") is the twelfth work in the series, completed in April of 2013 and composed for flutist Elizabeth McNutt, who first performed the work at the University of North Texas on 18 March 2014. In Canetti's depiction, The Tattletale "won't keep anything to himself if it could hurt someone's feelings. He hurries and gets a steal on other tattletales... [he] will overlook no insult uttered in anger, and he makes sure that it teaches the insultee.... He likes to counsel the victim, if for no other reason than because it takes longer. His advice is such that it magnifies the victim's fear. After all, the only thing the tattletale cares about is other people's confidence, he cannot live without confidence."

Die Schadhafte ("The Defective") is the fifteenth work in the series, completed in September of 2015 and composed for 'cellist Madeleine Shapiro, who first performed the work at the University of North Texas on 19 September 2016. In Canetti's depiction, "The defective keeps examining herself, on and on, and always comes across new defects. She nitpicks on her skin, locks herself up with it, and never tackles more than a tiny area at one time.... if she were done with her entire skin, she would be bound to collapse under the weight of her knowledge, she is kept upright by the realization that there is so much still to do."

Der Mannstolle ("The Man-Mad Man") is the twenty-fourth work in the series, completed in September 2025 and composed for percussionist Dave Hall. In Canetti's description, the man-mad man "gave his mother a lot of trouble when he tried to get out of her womb... he scratched and knocked from the inside.... [He] got into fistfights right and left as a child, he hit away at anybody who wanted anything from him.... He was drawn to people who were doing well, he overlooked people who were doing badly... He knew every mercenary leader in the world personally [and] took weapons to his heart, acquired a few, utilized them, and bought and sold them with increasing self-confidence and impudence."

Composed in March 2015, **Canetti-menagerie** is a semi-improvisational, open-form work for up to eight performers, based on the composer's collection of solo character studies after Elias Canetti. In this work, the performers improvise in various duo, trio, and quintet combinations, developing musical fragments from these solo studies, which are used as raw material for a variety of musical conversations—not unlike the interaction of distinct personalities at a social gathering. *Canetti-menagerie* was first performed at the University of North Texas on 19 September 2016.

Biographies

Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as "a dizzying euphoria... like a sonic tickling with counterpoint gone awry" (*NewMusicBox*) and exhibiting a "confident polyvalence [that] heightens its very real excitement" (*The Wire*)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, either as an extension of the extra-musical references or as an organic expression of the musical narrative itself. Literature is another important influence on his work, including compositions based on the writings of Elias Canetti, Alice Fulton, Franz Kafka, W.S. Merwin, and Milan Kundera.

Klein holds graduate degrees in composition from Indiana University and University of California, San Diego, where his composition teachers included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Gregory Beyer is a Fulbright Scholar, the Director of Percussion Studies at Northern Illinois University, and the Artistic Director of Arcomusical - an organization dedicated to the Afro-Brazilian berimbau. Arcomusical has released four albums of original music: *MeiaMeia* (2016, Innova Recordings), *Spinning the Wheel* (2019/2025 National Sawdust Tracks / Long Echo Records), *Semente* (2021, Selo Grão Discos), and *Emigre and Exile* (2022, New Focus Recordings), and has been featured on PBS's "Now Hear This" and NPR's Weekend Edition Sunday. Beyer is a member of the Grossman Ensemble at the University of Chicago's Center for Contemporary Composition. As a composer, educator, and performer, Beyer's singular artistic voice tastefully blends classical, jazz, and world music sensibilities.

Beyer is proud to play Sabian Cymbals, Innovative Percussion Sticks and Mallets, Evans Drumheads, and Pearl/Adams keyboards and drums.

Known for his gutsy, colorful and nuanced playing—and the communicative clarity of his performances—violinist **Anthony Devroye** has helped people deepen their connection to great music for over twenty years. As violinist of the Avalon String Quartet, Mr. Devroye has performed at Carnegie Hall in New York, the Auditorium du Louvre in Paris, Biblioteca Luis Ángel Arango in Bogotá, and the Shrine of St. Thérèse in Juneau, Alaska. The quartet's diverse performance projects — and their recordings on the Cedille, Bridge, and Albany labels — have showcased a repertoire ranging from Beethoven, Bartók, Brahms, and Berg to Stacy Garrop, Harold Meltzer, Leo Sowerby, and Florence Price.

Outside of the quartet, Mr. Devroye has frequently performed for Chicago's beloved Rush Hour Concerts, a free summer chamber music festival for which he also served as Artistic Director for five years. He is also a regular substitute with the Chicago Symphony and has toured with the orchestra to New York, Vienna, Warsaw, and Mexico City.

An innovative and inspiring educator, Mr. Devroye is Professor of Viola at the Northern Illinois University School of Music. He is also on the summer faculty of the Berkshire High Peaks Festival.

Jaymee Haefner is Professor of Harp and Director of Graduate Studies at the University of North Texas College of Music, where she leads one of the nation's most acclaimed collegiate harp programs. An internationally recognized performer and pedagogue, she has appeared in major cultural centers across the United States, Europe, Asia, and Mexico, and is widely respected for her advocacy of new music for the harp. She has premiered works by prominent composers including Libby Larsen, Paul Patterson, and Gary Schocker.

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Dr. Haefner is a sought-after clinician and adjudicator, having presented masterclasses and lectures at leading institutions such as Eastman School of Music, Boston Conservatory, Indiana University and the Royal Welsh College of Music and Drama. Her international service includes adjudication for the Hong Kong International Harp Competition and invited performances for the World Harp Congress on multiple continents. She is a scholar she published two books on harpist-composer Henriette Renié and is a contributor to Grove Music Online (Oxford University Press).

An active chamber musician, she co-founded the Crimson Duo and directs the UNT HarpBeats ensemble, both featured at major national and international conferences. Her recordings and collaborations with distinguished conductors and artists have earned critical acclaim, underscoring a career defined by artistic excellence, leadership, and global engagement.

Dave Hall is Associate Professor of Percussion at the University of North Texas College of Music, where he directs the UNT Percussion Ensemble and teaches applied lessons and courses on percussion literature, history, and pedagogy. He regularly performs as a keyboard and multi-percussion soloist, collaborative chamber musician (especially in contemporary classical settings), jazz drummer, timpanist, orchestral percussionist, steel pan player, and improviser – favoring an eclectic and omnivorous approach to percussion and the arts. In addition to regular engagements in the contiguous United States, he has performed abroad in Spain, Puerto Rico, Belgium, France, Italy, Poland, and Switzerland.

Dave is an endorsing artist for Pearl/Adams, Remo, Innovative Percussion, Sabian, and Black Swamp. He is co-chair of the Percussive Arts Society (PAS) Percussion Ensemble Committee and is a recent member of the PAS Board of Advisors. He currently resides in Denton, TX with his wife Elizabeth and their three children.

Dr. Anne Dearth Maker is a flutist and music teacher based in Dallas-Fort Worth, Texas. A diverse performer, she maintains an active freelance career and has performed with orchestras, musicals, contemporary chamber ensembles, and improvising ensembles around the country. Dr. Maker is on faculty at the University of Texas, Tyler and Dallas College and maintains a private studio in the Dallas-Fort Worth area. She holds degrees from the University of North Texas, New York University, and the University of Michigan. Her primary teachers were Elizabeth McNutt, Robert Dick, Amy Porter, and Sharon Sparrow.

Flutist **Elizabeth McNutt** is internationally recognized for her performances of innovative contemporary and electroacoustic music. She has premiered countless works and performed in Europe, Asia, and throughout the U.S. Her playing has been described as "commanding" (LA Times), "fearless and astounding" (Flute Talk), "high-octane" (Musicworks), and "spell-binding" (Computer Music Journal). In addition to her solo CD "pipe wrench," her recordings are released on the CRI, Centaur, SEAMUS, and Parma labels. She founded and directs the Sounds Modern series in Fort Worth, plays chamber music in the Calliope Duo, and improvises in the trio Bitches Set Traps. Dr. McNutt is committed to scholarly research, with articles published in Organised Sound, Flutist Quarterly, and Music Theory Online. She is part-time faculty of the University of North Texas, where she teaches flute, directs the new music ensemble Nova, and coordinates the related field in contemporary music.

Colin Stokes is a cellist, composer, music and media technologist, and researcher focused on artificial intelligence in computer media systems design. Colin is a PhD candidate at The University of North Texas, where he works with Jon Nelson, Marco Buongiorno Nardelli, David Stout, and Panayiotis Kokoras. He also holds degrees in cello performance from The Juilliard School and the Eastman School of Music. As a cellist, Colin tours actively with the Berlin-based electronic group Symphoniacs. His music can be heard on more than 20 albums released by Universal Music/Polydor, Warner Music Japan, EMI, Neuma Records, and others. He has shared the stage with performers ranging from Yo-Yo Ma, Gidon Kremer, and John Williams, to Lady Gaga, Chaka Khan and Heidi Klum and his performances, broadcasts, and streams have been seen and heard by hundreds of millions of people worldwide.