

CALENDAR

The following is a *partial* list of coming events at the School of Music and Department of Dance. Dates subject to change. For more information, call our Community Relations Office, weekdays, at (541) 346-5678.

FEBRUARY

- Feb. 6 – Poetry in Song
- Feb. 7 – The Jazz Café
- Feb. 9 – University Symphony
- Feb. 11 – Oregon Brass Quintet (Faculty Artist Series)
- Feb. 14-15 – “The Magic Flute” (Robinson Theatre)
- Feb. 18 – Piano with Partners (Chamber Music Series)
- Feb. 20 – Oregon String Quartet (Faculty Artist Series)
- Feb. 21 – Bamboo flutist Shashank (World Music Series)

Feb. 22 – “The Magic Flute” (Umpqua Community College)

Feb. 24 – Barry Hannigan, piano (Guest Artist Recital)

Feb. 25 – Annabelle Taubl, harp (Guest Artist Recital)

Feb. 27–Mar. 1 – Winter Student Dance Concert

Feb. 28 – The Jazz Café

MARCH

Mar. 2 – University Symphony: Concerto Competition Concert

Mar. 3 – Ore. Percussion Ensemble

Mar. 5 – Oregon Wind Ensemble, Oregon Symphonic Band

Mar. 6 – St. Petersburg Quartet with guitarist Paul Galbraith (Chamber Music Series)

Mar. 7 – Choral Concert

Mar. 8 – Everyone’s a Dancer! (Children’s Concert Series)

Mar. 8 – Future Music Oregon

Mar. 9 – Campus Orchestra & Band

Mar. 10 – Chamber Musicale

Mar. 11 – Oregon Jazz Ensemble and Jazz Lab Bands

Mar. 12 – Dance Quarterly

Mar. 12 – Michael Grose, tuba (Faculty Artist Series)

Mar. 13 – Martin Katz, piano (Guest Artist Master Class)

Mar. 14 – 100th Monkey Ensemble

Mar. 15 – Sean Wagoner, percussion (Faculty Artist Series)

Mar. 16 – UO Percussion Ensemble

Mar. 16 – Gospel Ensembles

For more information about UO School of Music programs, events, and faculty, check our web site: music.uoregon.edu

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UNIVERSITY OF OREGON



LEDGER LINES

SCHOOL of MUSIC & DEPARTMENT of DANCE



NEWSLETTER for ALUMNI & FRIENDS

February, 2003

Vol. XV, No. 1

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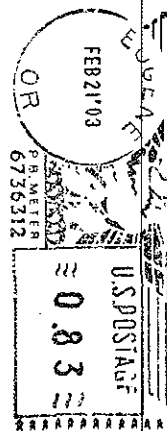
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School of Music

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LEDGER LINES

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COVER PHOTO by Scott Barkhurst:
Piano students pose with the School of Music's two new Steinways, given by a generous donor. See story, page 4



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FROM THE TOP

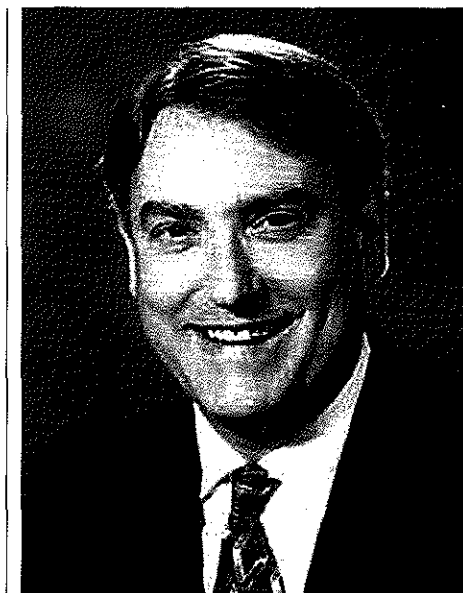
Brad Foley, Dean

On behalf of more than 100 faculty and staff, over 80 graduate teaching fellows, and 500 plus majors, I am proud to bring you greetings as the new dean of the School of Music and Department of Dance. In my first four months of getting acquainted, I have had the opportunity to meet individually with most of the faculty and staff and process an incredible amount of complex information about the inner workings of this great school. I also have had a chance to hear in concert every major student performing group and many faculty recitals. I have been impressed with the overall quality of what I have seen and heard, and I hope in the months and years to come that we can find the resources that will enable us to make the citizens of Oregon and others more aware of the quality of our people and programs, as we have much to be proud of.

Part of the learning process included a written survey of the faculty, which has given me considerable input about the faculty's concerns and priorities—which will help us in setting directions for the school over the next five to ten years. Clearly, the highest priority of the faculty and staff is to improve the space within which we work, teach, rehearse, and perform.

As a result of the survey, we are going to revisit the December 2000 planning conclusions for new and renovated facilities, and meet with another consultant over the next six months. In particular, we'll take a fresh look at the assumptions about the type of new performance space to be provided by the project and, if appropriate, to produce new conceptual designs for the School of Music addition and its associated remodels.

The new study will first document the amount of space the school would need if funding were not a constraint on the renovation and addition project. In a process that en-



gages and involves the appropriate members of the School of Music, the new study then will identify a project that meets the school's needs given the actual funding available and existing facilities constraints—including provisions for future, as yet unfunded, phases of construction. I'm excited about helping the faculty and staff move forward with plans for building and renovation, and we hope to get the planning in place by the beginning of next fall for our fundraising campaign.

The UO School of Music and Department of Dance have presented me with many new and invigorating challenges. Learning the processes, the priorities, and the people involved have been my primary focus. I look forward to the opportunity to meet many of our alumni and friends in the coming months. Our school has achieved a great deal of its quality through the generosity of our private donors. We will continue to need your support as we strive to sustain and improve upon our level of excellence for years to come. I look forward to working with you to make that a possibility. Please join us on campus for one of the many excellent concerts or programs we sponsor, and best wishes for 2003!

Brad Foley

WHAT'S NEW

Distinguished Guest Artists Enrich School's Calendar

Trotter Professorships Provide Newest Resource

The School of Music always has a generous slate of guest artists on its concert roster each year, but this year the schedule is laden with prestigious artists and scholars.

The UO Chamber Music Series, now in its 35th season, always accounts for visits by a half dozen guest artists of international calibre. This year the season has booked the **Osiris Trio**, the **Prazak String Quartet**, the **Aulos Ensemble** with soprano **Julianne Baird**, the woodwind quintet **Windscape**, and the **St. Petersburg Quartet** with classical guitarist **Paul Galbraith**.

The World Music Series has scheduled Indian bamboo flutist **Shashank** and the Transylvanian ensemble **Szászcsávás**, and the Vanguard Series has **Quattro Mani** and the **Santa Fe Guitar Quartet** as part of the Music Today Festival.

Each of those series brings in artists annually, but that accounts for only part of the bounty. The UO Concert Committee routinely apportions support funds for various artists whose availability

becomes known to members of our faculty, who then vouch for their appearance in either a recital, a master class, or both. Winter and spring term will see visits by pianist **Barry Hannigan**, harpist **Annabelle Taubl**, trombonist **Conrad Herwig** (Oregon Jazz Celebration), pianist **Alexander Tutunov** and violist **Abigail**

Stoughton (with the Oregon String Quartet), baroque violinist **Jaap Schroeder**, the **Boulder Brass**, clavi-chordist **Joan Benson** with composer **Chris Chafe**, and a master class with pianist **Martin Katz**.

Sometimes creative joint sponsorships result in a guest artist appearance. Violinist **Michael Sand** performed in January in a joint effort between the School of Music and the Oregon Humanities Center—a frequent collaborator for concert-lecture appearances. A particularly notable collaboration, also in January, resulted in acclaimed composer **John Adams** coming to the music school for a student forum lecture, a class-

room appearance, and a composition master class—all due to close cooperation with the Eugene Symphony, which brought Adams in for a performance of his violin concerto.

Trotter Professorships

Perhaps the most significant new element in the guest artist equation comes from the Robert M. Trotter Professorships. Trotter was

dean of the School of Music from 1963 until 1975, and continued his association with the music school until his death in 1994. An anonymous donor endowed the Robert M. Trotter Memorial Fund in late 1999, from which the Trotter Professorships were created.

The original plan was to fund

each year a single artist-scholar of wide-ranging skills, but finding individuals who matched the diverse guidelines proved challenging. So the School of Music elected to bring in a series of guest artists/scholars who collectively meet the spirit of Trotter's legacy.



Allen and Madeleine Forte

The 2002-03 academic year's guest professors led off fall term with celebrated pianist and recording artist **Madeleine Hsu Forte** and her husband, music theorist and professor **Allen Forte** of Yale University. Between the two of them, a half-dozen musical presentations were offered between Oct. 20–24. All were free and open to the public, with the exception of a Chopin piano recital by Madeleine Forte on Oct. 20. The Fortes gave joint lecture-recitals on music by Debussy and Messiaen, Allen Forte gave a lecture on Alban Berg, and Madeleine Forte gave a master class. The concluding lecture-performance also featured vocalist Shirley Andress Sachs (B.Mus. 1992), singing classic American popular songs, with commentary by Allen Forte.

Winter and spring term artists under the Trotter Professorship mantle will include dance historian **Beth Genné** from the University of Michigan and acclaimed baroque violinist **Monica Huggett** of the Portland Baroque Orchestra. ♦



The Windscape quintet

DEVELOPMENT

Music School Receives Instrument Bequest

The Jack Schuman Music Instrument Collection contains hundreds of period and ethnic instruments

Although it won't take possession until a future date, the School of Music has been named the recipient of an amazing collection of musical instruments through the UO's Planned Giving Program. Jack Schuman, a professor emeritus of Washington State University, notified Development Director John Gibbens that the University of Oregon School of Music is to receive his personal collection of more than 600 instruments from around the world.

This "museum quality" collection of musical instruments accumulated over a period of about 40 years. From the beginning, it was never Jack and Dorinda Schuman's purpose merely "to collect" musical instruments. The collection grew out of an intense interest in early music on the one hand and in

ethnic music on the other. Their main focus was on music reflecting the European tradition, mixed with strong Islamic elements, particularly characteristic of the late Middle Ages and the Renaissance. Over the years, however, their collection interests broadened to include such areas as Africa, Oceania, Asia, and the Americas.

The core of the collection was assembled in Europe between 1961 and 1968 while the Schumans were

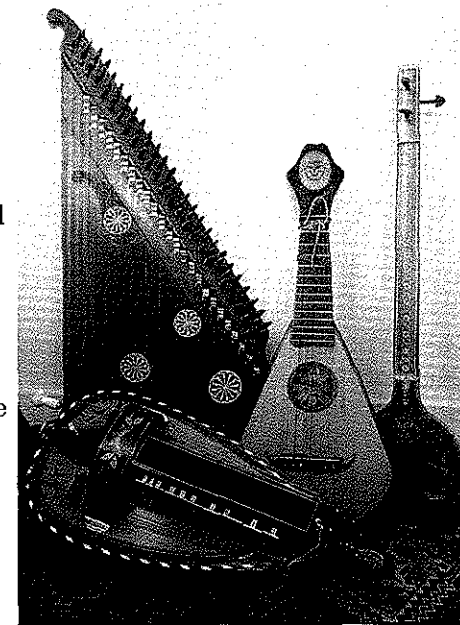
living in London and in Bavaria and traveling a good deal on the Continent. During this period they were in frequent contact with musicians, scholars, historians, collectors, and knowledgeable amateurs, and had many valuable contacts with instrument makers and dealers, particularly in England, Germany, Austria, and France. Many instruments are also works of art in their own right,

and certainly reflect the cultures from which they derive.

The instruments in the Schuman collection come from a wide range of societies and cultures from around the world. Some, such as the lute, have been made by well-known craftsmen and follow long established traditions of construction and design, while

others were made by anonymous native craftsmen, often making ingenious use of materials at hand—such as the bottle caps used as resonators on the Rhodesian *sanza*.

At this point, the collection remains in Schuman's hands; the music school, already bursting at the seams and in the early stages of a planned building expansion, will continue to explore ways to house and display the collection once it takes possession. ♦



MUSIC DEVELOPMENT PRIORITIES AND GOALS REFINED

The University of Oregon is in the early planning stages of a comprehensive, university-wide fund-raising campaign designed to help the campus meet President Frohn-mayer's strategic directions over the next five years. During fall term, all faculty were asked to develop proposals and priorities for their colleges, schools, and programs, keeping in mind the strategic directions which are summarized as follows:

- Improving the overall quality of the university
- Ensuring that qualified students have the opportunity to attend and succeed at UO
- Contributing to the future vitality of our society and economy through research
- Enhancing the quality of the students' experience

To sustain our leadership role in performing arts education in this country, we must continue to develop a high quality facility; we must improve the quality within our student body; we can improve the quality of the educational product we offer through the use of modern, up-to-date, and state-of-the-art equipment; and we should provide high quality programming opportunities that regularly expose our students to active performers/teachers/scholars.

Below is a summary of the music school's proposed campaign priorities and long-range goals:

1. New and renovated music facilities remain the highest priority. We are in the process of beginning a new study that will likely result in a *phased* building program at a cost of **between \$15 and \$30 million** (including state matching funds). Over the past nine years, the student population of the School of Music has grown more than 67% and faculty numbers have risen accordingly. The classroom, rehearsal, studio, and

practice room spaces—designed for 300 music majors—are strained to the bursting point with 500 music majors and 2,000 non-majors enrolled in our courses. Clearly, new and renovated music facilities will improve the overall quality of the school and university. It will improve our ability to grow and improve; it will enhance our ability to recruit outstanding students and our abilities to provide greater community service; and it will likely allow for greater collaboration with other arts organizations from across the community and state. This project will strengthen an already outstanding school and literally transform the working environment for hundreds of students, faculty, staff, community members, and arts-related professional organizations.

2. Scholarship support for undergraduate and graduate students in music and dance. A critical nationwide shortage of K-12 music teachers makes it imperative that the UO School of Music become a major participant in the national movement to address this crisis. By attracting additional qualified applicants through music scholarships, we will be taking an important first step towards addressing this crisis. Our scholarship program will enable us to become more competitive for the finest and most talented musicians and dancers. Goal: **\$10 million** endowment.

3. Equipment enhancement support. A school of music requires a substantial amount of specialized equipment, including instruments, technology, and audio/visual equipment. Many of the school's present equipment items are outdated and have more than survived their usual lifespan. Most of the school's large equipment items cannot be regularly funded through the annual operating budget, and these kinds of items are presently funded through one-time requests and special gifts. We can best prepare outstanding quality teachers and professionals using up-to-date equipment. This project has direct impact on the quality of the

academic experience for most students (both majors and non-majors), overall program excellence and quality, and in some aspects will enhance the quality of faculty research and creative activity. The school needs about \$250,000 annually to replace outdated equipment and/or maintain and repair items that are still useful. Additionally, a new facility will require approximately \$2.5 million in new equipment and furnishings once built. Goal: **\$8.5 million** to support and sustain this priority.

4. Guest artists/scholars endowment fund would provide a guaranteed annual funding source to music and dance faculty to allow for an ongoing source of program enrichment. Artists and scholars need regular and ongoing exposure to a wide range of internationally and nationally recognized performing artists/teachers/scholars, and these kinds of experiences provide the school with an outstanding opportunity for community interaction and outreach. A **\$1.5 million** endowment fund would pro-

vide a substantial boost to the school's ability to be visible in the region and community, and add a valuable component to the school's offerings by improving the quality of our students' experiences.

In addition to the four areas above, which were determined as priorities for the academic programs in music and dance, the **Oregon Bach Festival** is seeking to develop its own permanent, sustaining endowment for operating purposes.

Through the combined efforts of faculty, staff, alumni, and donors, we hope to create the funds needed to accomplish the priorities listed above, enabling the School of Music and Department of Dance to dramatically move forward and become a national leader in arts education.

For more information on any of these goals and projects, contact Dean Brad Foley at (541) 346-5661 or Director of Development John Gibbens at (541) 346-5687 or e-mail (gibbens@darkwing.uoregon.edu). ♦

STEINWAY PIANOS DONATED TO SCHOOL

Two beautiful Steinway pianos (pictured on the cover of this issue of Ledger Lines) arrived at the School of Music last fall, courtesy of Patricia Alt, a piano teacher in Bend, Oregon.

The two pianos, given to the school shortly before Alt's death, are Steinway L model mid-size grands in superb condition, according to piano technician Scott Higgins.

One of the pianos is being used in Steven Pologe's cello studio, and the other is in the jazz teaching studio. The school gratefully acknowledges this generous gift.

Another recent piano donation was a Kawai professional upright model, given by Nancy G. Radcliffe and The Honorable Albert E. Radcliffe of Eugene. The piano is in excellent condition, and is being used in one of the faculty studios. The Radcliffes are both UO alums, although not from the School of Music.



There are 100 pianos in the music building, and some of them are as much as 80 years old. The School of Music had a special campaign several years ago to replace some of the most badly worn pianos, and a number of replacements were secured from that effort.

But there are still pianos in the building that should be upgraded—particularly if the quality of the donated instruments is high.

Those who have pianos they might consider for a donation should contact Development Director John Gibbens at (541) 346-5687. ♦

MUSIC TODAY FESTIVAL

New Music for Changing Times

Music Today Festival Returns, April 11-17

Following the success of the Festival of the Millennium in 1999 and 2000, the Music Today Festival is back in full force with its first season in the twenty-first century: "New Music for Changing Times." The festival will feature more than twenty premieres, to be presented within the span of one thrilling week: April 11 through April 17, 2003.

The festival will feature an exciting blend of regional, national, and international offerings: the celebrated Santa Fe Guitar Quartet from Argentina; the virtuoso piano duo, Quattro Mani; a choral mini-festival with university and guest choruses singing an international selection of works from the "Waging Peace through Singing" initiative; two concerts of music by regional composers, performed by the Hundredth Monkey Ensemble and the Oregon Composers Forum; and two diverse concerts of percussion music given by the Pacific Rim Gamelan and Charles Dowd's Oregon Percussion Ensemble.

Robert Kyr, director of the Music Today Festival, is moving the festival in new directions. "Now more than ever, during this difficult period of war, it is important for artists to

create and reach out to the public through music-making," says Kyr. "Especially in the most challenging times, music—and particularly *new music*—inspires us to celebrate the forces of hope and creativity."

The seven-day schedule is more compact than previous Music Today Festivals, but the impact should be the same.

"I'm thrilled about our decision to concentrate the Music Today Festival into a single week of concerts," said Kyr. "Now and in the future, our mission during

each festival is to present at least twenty premieres which are composed and performed by artists of regional, national, and international stature. Our goal is to celebrate musical creativity in a manner that will enhance the cultural life of our entire region and beyond." ♦



Robert Kyr

Quattro Mani, one of the featured guests on Music Today



MUSIC TODAY FESTIVAL Concert Schedule

• **Friday, April 11**
OREGON COMPOSERS FORUM
Premieres of music by UO graduate composers.

• **Saturday, April 12**
WAGING PEACE THROUGH SINGING
University choirs and guest choruses from the Bay Area and the Northwest will perform a selection of international works on the theme of peace. The music was selected from more than 700 entries from 30 countries for performance at the Music Today Festival.

• **Sunday, April 13**
THE PACIFIC RIM GAMELAN
This UO ensemble will perform traditional Balinese music and premiere works composed by its members.

• **Monday, April 14**
SANTA FE GUITAR QUARTET
The highly acclaimed quartet from Argentina will perform music by Piazzolla, Bartok, Copland, and others.

• **Tuesday, April 15**
HUNDREDTH MONKEY ENSEMBLE
UO graduate ensemble presents premieres of music by its members as well as performances of twentieth-century repertoire.

• **Wednesday, April 16**
QUATTRO MANI
The virtuoso piano duo will perform music by David Crumb and other composers.

• **Thursday, April 17**
OREGON PERCUSSION ENSEMBLE
The ever-popular contemporary ensemble under the direction of Charles Dowd will close the festival with a bang.

OREGON BACH FESTIVAL

Jephtha to Lead List of Firsts and Favorites

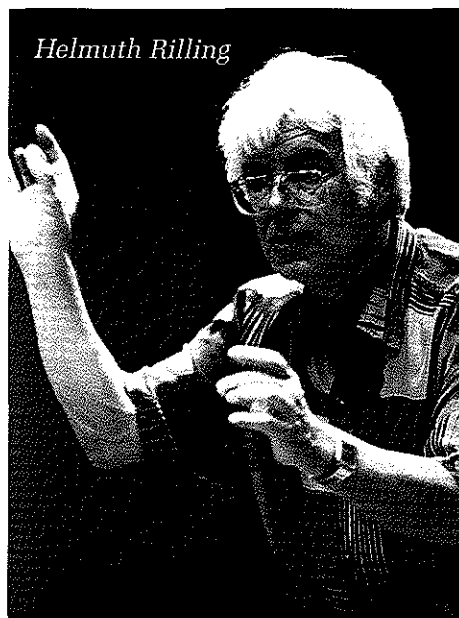
Audiences will enjoy a festival of firsts and favorites beginning June 27 when the Oregon Bach Festival launches its 34th season.

The University of Oregon's Grammy-winning music event goes back in time to find a rarely performed choral-orchestral treat, the oratorio *Jephtha* by Georg Frideric Handel. It will be the first time Handel's setting of the Old Testament story will be performed by conductor Helmuth Rilling and his Festival forces. Rilling has made his own edits to the lengthy piece, sharpening the dramatic focus of a story that examines the heroism and humanity of a soldier who must endure a painful sacrifice.

All five Beethoven piano concertos over two nights equal another first for the Festival.

Vocal soloists include soprano Elizabeth Keusch, last heard in the 2002 premiere of Tan Dun's *Water Passion After Saint Matthew*; alto Anke Vondung of Germany; bass Sanford Sylvan; and tenor James Taylor, returning to Eugene for the first time since 1998.

All five Beethoven piano concertos over two nights equal another first for the Festival. Pianist-conductor Jeffrey Kahane leads the orchestra and serves as soloist in Concertos 2, 3, and 4 on July 1 and in the First and "Emperor" concertos July 3. Kahane first accomplished the formidable feat last season with the Los Angeles Chamber Orchestra, in



performances hailed as "full-out, virtually definitive" by Daniel Cariaga of the Los Angeles Times.

Concerts in the second week take a decidedly international twist, especially in the Intimate Evenings series of chamber music. The Brazilian Guitar Quartet (in their Festival debut) and Russian virtuosos Trio Voronezh perform music from their

native countries in a classical mode in Beall Hall. And East meets West as pianist Robert Levin and Tai Ji master Chungliang Al Huang perform together for the first time, in a theatrical dance staging of "The Tao of Music."

Highly regarded choral conductor André Thomas makes his first appearance at the Festival as guest artist with the Festival's Youth Choral Academy (see story, next page). Led by conductor Anton Armstrong of St. Olaf College, and program director Richard Clark

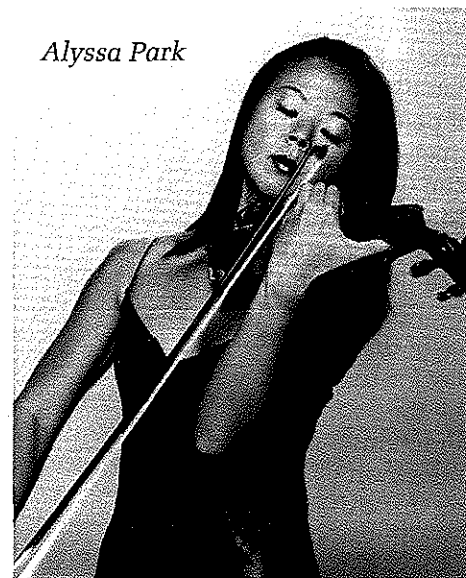
from the School of Music, the YCA has expanded its reach to include high school singers from eight states in its ten intensive days of study and performance.

But all is not new on the schedule. Twenty years ago Rilling conducted *A German Requiem* by Brahms, during the Festival's inaugural season in the Hult Center for the Performing Arts. Brahms's masterpiece is on this year's schedule in tribute to the 20th anniversary of the building. A recent acoustic makeover in the Hult's Silva Concert Hall is expected to greatly enhance the sonic experience for audiences.

Alban Berg's *Violin Concerto* is also on the Brahms program, featuring soloist Alyssa Park, who was a visiting faculty artist last year at the School of Music.

Other favorites on the schedule include Bach's *Brandenburg Concertos*, *Orchestral Suites*, and *Magnificat*; a Beall Hall recital by James Taylor; Bach's motets and psalm-based cantatas, explored in-depth in the Discovery Series of lecture concerts; and a full slate of free performances, talks, and pre-concert lectures.

Tickets go on sale on Bach's birthday, March 21. For more information on the 2003 Festival, call (800) 457-1486 or see schedules and updates on the Festival web site, www.oregonbachfestival.com. ♦



Playing the Music Recruiting Game

by Michael Grose and Scott Barkhurst

Recruiting is an important part of the music program at the School of Music. Since World War II there has been a significant increase in the number of music departments and schools across the United States—all of which compete for fine, talented student musicians.

At the University of Oregon, numbers are not a problem; we currently have 500 music majors, both undergraduate and graduate. Attracting the most talented students in the

region is the focus of our current recruiting.

In many ways, recruiting top music students is similar to recruiting top athletes (except music schools don't receive television coverage when they land a strong recruit). Just like athletics, there are rules of conduct regulating how and when students may be recruited to enroll at a college or university. The National Association of Schools of Music (NASM), the accrediting body

ANDRÉ THOMAS JOINS YCA FACULTY

This year's students at the Oregon Bach Festival's Youth Choral Academy (YCA) will get a double dose of mentorship and guidance. Anton Armstrong, the YCA's founding conductor, returns to lead the program. André Thomas, director of choral music at Florida State University, and a colleague and close friend of Armstrong, will join them as a guest artist.

Like Dr. Armstrong, André Thomas is in demand to work with honors and all-state choirs in the U.S. and abroad. He has conducted choirs at national conventions of the Music Educators' National Conference and the American Choral Directors Association, and has served as a conductor and clinician for the International Federation of Choral Musicians. He also has distinguished himself as a composer/arranger, with his music published by Lorenz, Hinshaw Music, Mark Foster, earthsongs, and many others.

While his credentials are impressive, it is really his inspirational style that wins over singers and communicates the message of the music.

"He is a wonderful mentor, a gifted person and a caring teacher," says Dr. Shannon Chase, the new assistant professor of choral music education at the University of Oregon. Chase studied conducting and choral literature with Thomas while pursuing her doctorate from FSU. She also sang in his Chamber Choir. "Choirs are incredibly responsive to André's leadership because he communicates a passion for and command of the art of choral music," she said.

With the YCA, that experience will include an exploration of gospel music through preparation and performance of the "Gospel Mass" by Robert Ray and a rollicking piece for choir, trap set, and Hammond B3 organ with Thomas playing piano. YCA students should benefit from working closely with a conductor widely respected for his knowledge of African-American music. "André is a scholar of African-American music traditions, both sacred and secular," said Chase. "He brings an incredible awareness of social and historical context to this music." ♦



for music programs in the U.S., has developed national guidelines that govern recruiting.

And like athletics, the success of the recruiting process rests largely on two factors: visibility of the program, and the ability to identify high school prospects early and make contact with them and their teachers.

Oregon Marching Band director Todd Zimbelman visits a number of high schools each spring on behalf of the band department, and is convinced of the value of those visits.

"When I am out in the public schools, the connections I make with students are invaluable," he said. "This is by far the most meaningful form of recruiting to students, and many of our current music students

Recruiting top music students has a lot in common with recruiting athletes; you have to be in the schools, identify the prospects, and establish relationships.

can be traced back to that contact in the high schools."

Without a concerted and focused recruiting effort, no music program can flourish. Student musicians, just like student athletes, are likely to go where they believe they are most wanted, or where they get the best scholarship offer. At Oregon, we currently have \$200,000 in annual music scholarship funds, and those monies are carefully allotted according to talent and specific needs within the department.

Even the most prestigious music schools in the U.S. cannot rest solely on their name recognition. In most national music publications you will find advertisements for Juilliard, Eastman, Northwestern, Indiana, etc. Without a consistent publicity program, these highly regarded music schools would risk the loss of key prospects. This is no less true for the

Continued next page

RECRUITING, *continued*

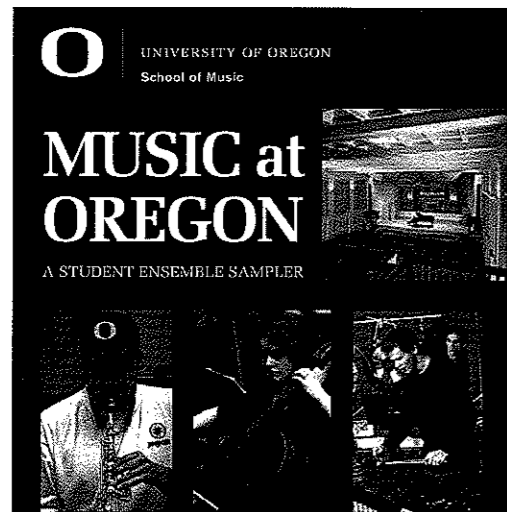
UO School of Music.

The School of Music Recruiting Committee meets weekly during the academic year to discuss strategies to deliver a strong and consistent message about our school, which is then directed toward a specific population of music students. Our primary pool of students is in the western states. We don't have the budget required to maintain a strong presence in the East or Midwest—although the good exposure that the UO athletic program is getting does help, and the music school rides those coat-tails a bit.

The Recruitment Committee has been successful recently in three important areas: ad strategy and design, informative printed materials, and on-site audition planning. Each of those components is very important to the overall direction and success of our efforts.

We have limited funds for advertising, and are very careful about where and how the money is spent. Our greatest efforts are concentrated in the Pacific Northwest, but we also have developed a system of rotating advertising in a number of national publications, thus ensuring a reasonable balance of national, regional, and local exposure.

Our new recruiting CD is a very effective way to get the attention of interested students. The 70-minute recording, produced with the generous cooperation of Sony Disc Manufacturing, contains twelve recent student ensemble recordings, so a potential student can easily experience the high quality of music performance at Oregon. Other newly upgraded recruiting materials include a



The school's new recruiting CD

four-color audition poster that is mailed to most high schools in the Northwest, and colorful business-size cards which are given to students at conferences, high school visitations, etc. All these materials include the School of Music's web site (music.uoregon.edu), which contains extensive information about faculty, degree programs, and everything applicants will need to get the enrollment process started. Web sites are now a commonly used tool by prospective music students, and Oregon

has taken great pains to make its web site appealing and user-friendly.

Audition weekend (this year Feb. 8-9) is extremely important to recruiting because it is often the only opportunity the faculty has to meet in person with student ap-

plicants, and it is often that one-on-one interaction that means the most to students. Phone calls and letters from faculty members also are important, but it is the person-to-person contact that really cements the relationship.

Alumni are an important component of a successful recruiting effort. Those who are actively teaching—either privately or in public schools—are fine examples of the benefits of an Oregon education, and their recommendation of the UO School of Music to their students means a great deal to the school's continued success. Alumni are encouraged to forward names of outstanding students to our Undergraduate Office, so we can send appropriate materials to those students. ♦

Michael Grose is chair of the music Recruiting Committee, and Scott Barkhurst is director of publicity.

KUDOS

Joel Skinner, an undergraduate student of Claire Wachter, won the Oregon Music Teachers Piano Award last May.

Ji-Yun Jeong, a violin student of Kathryn Lucktenberg, won the Oregon State MTNA Collegiate Artists National Solo Competition—the preliminary stage of a three-stage competition; she competed at the Northwest regionals in January, finishing as first alternate to nationals.

Jasmine Hedrick, a doctoral flute student of Richard Trombley, made it to the semifinals of the East and West International Artists competition, held in New York last October.

Jane Clarke, a master's piano student of Claire Wachter, won the Portland Mu Phi Epsilon State Competition last April.

The Eugene Mu Phi Epsilon Alumni Association held its annual Scholarship Competition at the UO last June. First prize was awarded to pianist **Anna Ballard**. Second prize was shared by flutist **Jasmine Hedrick** and soprano **Gretchen Farrar**.

Yoko Miyama, a D.M.A. student of Dean Kramer, is a visiting lecturer in piano and theory at the University of the Pacific in Stockton, California.

Beth Shoemaker, a doctoral student in bassoon, won a one-year position as second bassoonist with the Eugene Opera. She also serves as principal bassoonist of the Salem Chamber Orchestra and second bassoonist of OFAM's American Symphonia.

Chris FitzGerald, an undergraduate bassoonist, was a scholarship student at the Brevard Music Center (NC) last summer. ♦



FACULTY

Barbara Baird presented a noontime organ recital for the Oregon Bach Festival in Beall Hall, performing German chorale settings from the 1600s through the 20th century. In August she played a harpsichord recital in Taos, NM, as a part of a one-week harpsichord workshop, which she taught with Larry Palmer for Southern Methodist University. Baird played for the dedication of the new sanctuary at Emmaus Lutheran Church in Eugene, and performed in the annual School of Music Faculty Musicale. She and Julia Brown gave two performances of "Organ Music for Two to Play" in Corvallis and in Eugene, receiving a standing ovation at both events.

Jack Boss gave a presentation titled "The Palindromic Ideal and Global Coherence in Schoenberg's Prelude Op. 25" at three professional meetings this past year: in April at the Rocky Mountain Society for Music Theory at the University of Colorado;

later in April at the West Coast Conference of Music Theory and Analysis at the University of Victoria in British Columbia; and finally in November at the Society for Music Theory/American Musicological Society meeting at the Hyatt Regency Hotel in Columbus, Ohio. These presentations were drawn from the chapter Boss contributed to a book on Arnold Schoenberg's twelve-tone music, accepted in 2001 for Yale University Press's *Composers of the Twentieth Century* series, to be completed in 2004 or 2005. Boss also was asked to serve as a chair for sessions at the Boulder and Victoria conferences on 20th-century music. At the Victoria meeting, he was nominated for the presidency of the West Coast Conference (the WCCMTA's first vote-by-web election is still in process). A paragraph from Boss's 1992 article, "Schoenberg's Op. 22 Radio Talk and Developing Variation in Atonal Music," was quoted recently by Jonathan Dunsby in his survey of approaches to motivic analysis in the *Cambridge History of Western Music Theory* (Cambridge University Press,

2002). Boss's article was placed beside works by Hans Keller and Rudolf Reti as an exemplary summary and extension of Arnold Schoenberg's concept of "developing variation."

Mike Denny had a busy summer teaching jazz history and jazz improvisation at the University as well as a course in music fundamentals at LCC. He also gave a lecture/demonstration on Duke Ellington's "In a Sentimental Mood" to the Elderhostel program through the Oregon Bach Festival. With Steve Owen, he taught at the Peter Britt improvisation camp as well as the UO improvisation camp for middle school and high school students. In addition to teaching, he performed jazz regularly with the Mike Denny Trio and was a featured performer as well as sideman with Dick Hyman's group in conjunction with the Oregon Festival of American Music.

Paul Doerksen recently completed a survey titled "Current Practices in Beginning Band and Orchestra Pro-

STOLET SOUNDSCAPE "TUNES" UO'S KNIGHT LIBRARY

A new sensory experience will greet visitors this winter when they enter the UO's Knight Library. "The Circle of Knowledge," a sound-based composition by Jeffrey Stolet, Philip H. Knight Professor of Music and director of music technology at the UO, has been installed in the two vestibules and entry-way corridors of the library.

Stolet, who directs the music technology program at the University of Oregon, and whose compositions have received international recognition, says "The Circle of Knowledge" both tunes and is in tune with the Knight Library's physical space: "The library is a special place reflecting knowledge about our history, our world, and our universe. It is the place we go to learn, consider, discover, and reflect on this ever-growing body of knowledge that is central to our self-perception. Just as architecture, light, and sound all shape the places where we carry out our work, this soundscape, a tuning of the library, redefines the spaces by tuning our senses to prepare us to achieve such lofty pursuits."

To produce the piece, Stolet surveyed and recorded the various permanent and ambient sounds users encounter throughout the library, and then composed a soundscape using complementary frequencies and harmonies.

"Libraries are more than their collections," says University Librarian Deborah Carver. "They are important places in the community. Although we tend to think of libraries as quiet and monastic, they have their own sounds that reflect their spirit and place in society. "The Circle of Knowledge" soundscape, like the art in the library, brings out the library's spirit and connects users to the library as a special place." ♦

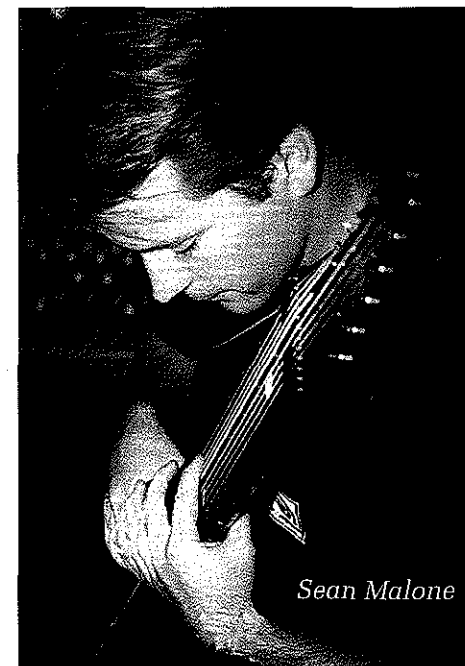


Jeffrey Stolet

grams Across Oregon." The study investigated the status of beginning instrumental programs in Oregon public schools during the 2001-02 year. Results from the study will be presented in February 2003, at the Northwest MENC (Portland) and the Desert Skies Symposium on Research in Music Education (Tucson, Arizona). Doerksen plans to publish the results at a later date.

Charles Dowd was principal timpanist in 21 concerts over the summer. Highlights included symphonic work with Murry Sidlin and the Cascade Music Festival, James Paul and the American Symphonia, James Paul and the Oregon Coast Music Festival, and The Oregon Bach Festival under conductors Helmuth Rilling, Jeffrey Kahane, and Tan Dun. In November, Dowd attended the Percussive Arts Society International Convention in Ohio. Dowd appeared as principal marimbist with The Oregon Marimba Quartet in two Beall Hall concerts, and conducted The Oregon Percussion Ensemble in a large percussion presentation titled "War and Peace." That concert included *Intrusions for Ten Percussionists* by John Serry and *Like Wind On The Buffalo Grass: In Memoriam Crazy Horse* by Noyes

Sean Malone (GTF) has two new CD releases: his third solo CD, *Emergen*, (featuring Bill Bruford from the group Yes and Steve Hackett from Genesis) was released in Japan in December, and in Europe/Americas in January; the other CD is by the group OSI, featuring members of the groups Dream Theater and Fates Warning, was released in January 2003 worldwide. Malone played both bass and stick on these releases. Malone has two new books out in 2003: "Music Theory for Bass," and "The Jaco Pastorius Bass Method," both published by The Hal Leonard Corporation. He was also awarded a UO Humanities Center Graduate Fellowship for 2002-03. Continuing his research on famed pianist Glenn Gould, Malone gave a lecture presentation during the Oregon Bach Festival, and had a new article published in volume 8/2 of *Glenn Gould Magazine*, titled "Glenn Gould and the Nature of Competition." He also completed an 18-month project for the Glenn Gould Foundation (Toronto), restoring and archiving to DVD various CBC television broadcasts from the 1950s and 1960s of Gould performances and documentaries. The DVDs eventually will become available through the foundation. Malone has also created two music analysis fonts for Mac and Windows: "Harmony 2" (music characters, analytic symbols, and user-definable notation excerpts that can be placed as text in word processing documents); and "Roma," a complete set of figured bass symbols that will be available through his web site (www.seanmalone.net) and online software vendors later this year. ●



Sean Malone

Bartholomew, featuring more than 200 percussion instruments, including some Tan Dun-style "water percussions." Dowd performed with the Eugene Symphony and its new maestro Giancarlo Guerrero in the unveiling of the new acoustic orchestra shell at the Hult Center's Silva Concert Hall. Dowd continues with Ludwig/Musser-Selmer Corp. as a clinician on marimba/vibes, jazz drums, multiple percussion, and timpani, and is a Philip H. Knight Professor of Music at the University of Oregon.

Rita Honka (Dance) and the Dance Africa ensemble hosted guest artists Youssouf Koumbassa (dancer) and Mamadouba Camara (drummer), both from Guinea, for a weeklong residency in November. They taught dance and drumming classes, set a work on Dance Africa and performed a gala concert in the Dougherty Dance Theater.

Robert Hurwitz continues to offer College Board sponsored workshops for high school teachers dealing with the establishment and enhancement of advanced placement courses in music theory. His latest workshop was last October in Salt Lake City.

Dean Kramer and Claire Wachter gave presentations in October at the 2002 World Piano Pedagogy Conference for The Committee on the Future of Piano Pedagogy.

Robert Kyr was promoted to full professor in May, 2002. Most recently, his music was performed by the Juilliard School of Music's Focus Festival (*Elements of Time and Wonder*—Chamber Symphony No. 3), the acclaimed Scottish vocal ensemble Cappella Nova (*Into the Hour of New Life*), and the Oregon Repertory Singers under the direction of Gil Seeley (Kyr's motet cycle, *Waging Peace*). His work, *Three Hopes for the Future*, was taken on tour to New York City by the Concert Choir (middle school) of the Oregon Repertory Singers under the direction of Mia Savage. This past summer, Kyr directed the Oregon Bach Festival Composers Symposium which featured guest composers Murray Schafer (Canada) and Veljo Tormis (Estonia), as well as Tan Dun, the festival's composer-in-residence. Forty young composers participated in the symposium, which included daily seminars and a three-concert series that featured music by the participants. Kyr also directed the inno-

vative "Waging Peace through Singing," which received 700 choral works from more than 30 countries. University and guest choruses will perform several of these works on the upcoming Music Today Festival (see story, page 5). Kyr's article, "Creating the Double Motet Anew," was recently published in the "New Historicism" issue of *Contemporary Music Review*.

Sharon J. Paul adjudicated at Cal Poly San Luis Obispo's High School and at collegiate festivals in California in early November. She was conductor and adjudicator for the Metro Festival in Eugene in November, rehearsing and performing with twelve high schools, in addition to adjudicating all twelve choirs during the festival. She also conducted the New York All-State Women's Chorus at the Eastman School of Music in Rochester, New York, in December.

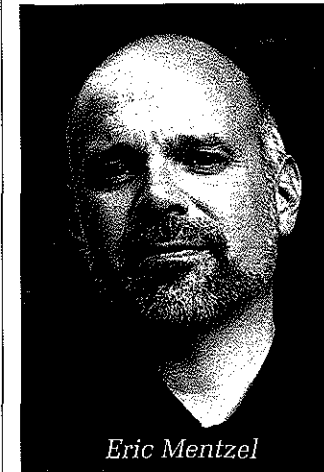
Doug Scheuerell performed traditional music of Nepal on tabla with bansuri flutist Menose at Central Oregon Community College's Hitchcock Theater in November.

Marian Smith gave a lecture in April to the master's students at the Roehampton Institute, University of Surrey, as well as a paper, "Lacotte's *La Sylphide*: a reconstruction?" In early November, she presented a paper, "The Disappearing *danseur*" at the national meeting of the American Musicological Society in Columbus.

Amy Stoddart (Dance) presented a paper titled "The Balanchine Trust: The Inherent Ironies of Authentic Preservation" at the Society of Dance History Scholar's annual conference at Temple University. She also presented a paper titled "The Balanchine Technique: Pedagogy or Style," at the National Dance Education Association/Congress on Research in Dance Annual Conference, held in Providence, Rhode Island.

Elizabeth Wartluft (Dance) gave a lecture in August—combined with a

Eric Mentzel has accumulated a lot of frequent flier miles performing in Europe since moving here from Cologne, Germany, to join our voice faculty. He returned to Germany in October to record some of the earliest European songs still extant, collaborating with the Cologne-based medieval music ensemble, Sequentia. The CD, *Lost Songs of a Rhineland Harper*, was produced in conjunction with the WDR radio network and will be released by Marc Aurel Edition. He also performed on the Early Music Forum concert series sponsored by Deutschland Radio and the city of Cologne, and at the Birmingham Early Music Festival in England. At the Herne Early Music Festival in November, Mentzel presented a recital of troubadour songs which traced, through music and poetry, the long and eventful life of the 12th-century queen, Eleanor of Aquitaine. The concert was sponsored by WDR and broadcast live throughout Germany. In December, Mentzel served as guest professor at the Royal Conservatory in The Hague, where he presented a series of workshops and master classes on the music of 15th-century composer Johannes Ockeghem; he was featured once again at the Early Music Forum in a program of Renaissance vocal music broadcast live from the concert studio at DeutschlandRadio. ♦



Eric Mentzel

short tango lesson—on the history of tango and the current changes in the Buenos Aires tango community, to members of the World Affairs Council of Oregon in Portland. She will graduate with another master's degree (this time in anthropology) in December. The topic of her thesis is: "Who's Leading? Gender Role Transformation in the Buenos Aires Tango Community" for which she spent three of the past four summers doing research in Buenos Aires. She was invited to teach a tango workshop in Anchorage, Alaska, in January.

Marc Vanscheeuwijck read a paper on "Giovanni Paolo Colonna and Petronio Franceschini: Building Acoustics and Compositional Style in Late 17th-Century Bologna" at the annual meeting of the Society of Seventeenth-Century Music, in Princeton last April. He then went to Arezzo (Italy) to present a paper titled "The Baroque Equestrian Ballet: A Rediscovered Torneo by Bolognese Composer G.P. Colonna (1676)" at an international symposium on Antonio Cesti, where he also performed a concert of music by Cesti and Schmelzer. At the Oregon

Bach Festival, he offered several Elderhostel lectures, a pre-concert lecture, and a concert of music by Bach and his Venetian contemporaries with the Belgian period-instrument ensemble More Maiorum. During his second trip to Europe, he continued research in various libraries in Berlin, Paris, and Italy. He performed an all-Monteverdi concert on baroque bass with *La Venexiana* at the Flanders Festival in Bruges. In July in Prague, he was invited to be first continuo cellist and artistic director of the first modern performance of Antonio Caldara's recently rediscovered opera, *La Contesa dei Numi*. At the meeting of the International Musicological Society in Leuven (Belgium), he delivered a paper titled "The Uses of the Violone in 17th-Century Italy."

Bassoonist **Steve Vacchi** had 30 performances since September, including work with the Eugene Opera, Oregon Mozart Players, OFAM, Eugene Symphony, Portland Chamber Orchestra, and the Honolulu Symphony. He recorded two pieces on a new CD of music by Portland com-

Continued next page

EMERITI

Oh, Beans!— and other memories*Former students of Robert Hladky recall their mentor*

Last summer the Oregon Cello Society newsletter ran a tribute to Professor Emeritus Robert Hladky on the occasion of his 75th birthday. Hladky retired in 1992 following 33 years as professor of cello and bass at Oregon. Below are excerpted comments from several of his former students.

Georgienne Puls Young (B.Mus. 1976, M.Mus. 1977): "While studying with Dr. Hladky (which was what we all called him while students, and many continue to resist calling him Bob, although he encouraged his adult students to relax the formality of the Dr. title) I was completely secure and knew exactly what was expected of me. It was an environment that allowed me to study, practice, and focus on the cello. Even in the large university setting, where many students feel lost and insecure, we who studied cello had a family where

limits were set, expectations had to be met, and we were protected, guided, and challenged. Our teacher took his role seriously. He wasn't only teaching us to play the cello but how to behave in all sorts of related situations. He guided us in orchestra rehearsals and corrected anything he saw needed correcting. He would listen to our recital preparations, making certain that the piano did not overbalance the cello. He gave us advice and told us stories whose pur-



pose was to teach us about life's lessons. An example is his admonition to spend our money wisely on music instead of entertainment. He repeatedly told us his own two wisest choices were to marry his wife, Joan, and to buy his David Techler cello."

Sara McLennan Garrett (B.Mus. 1976, M.Mus. 1983): "In remembering lessons and contact with Dr. Hladky I remember his professionalism and his good moral example. He never swore. He told us to use the words "Oh, beans!" instead of "#*%!"

Dr. Hladky was always courteous, on time, and patient. The longer I teach, the more I realize how hard it must have been to stay positive. I see that my strong foundation as a cellist has provided the greatest opportunities for employment. I have a firm foundation in cello technique and a career in music education with the option to do a good amount of semi-professional playing as well. The poster in his office of the kitten hanging on the end of the rope which said 'When you get to the end of your rope, tie a knot and hang on' has come in very handy at times in the music teaching business."

Lois Mattson (B.Mus. 1979): "Dr. Hladky, as I will call him, has helped me so much in becoming a professional on all levels. Even as college freshmen he treated us as professionals and expected us to treat and respect our peers as professionals. As young people we didn't always understand this, but certainly as professionals, now we do. Conditioning and training are what are important, he would always say, meaning not just the notes but in everything. What you practice is what you will do and become. He was right. I remember he always told us to actually practice what we'd say when we got mad when making a mistake. . . . If we come out with some swear word, then that is what we would say on stage. He would always say "Oh beans," and it sounded so silly, but, again, he was right. I learned so much from him. He always treated me with kindness as a teacher and a gentleman."

Susan Rockey Bowles (B.Mus. 1975, M.Mus. 1977): "I think of the cello picnics on his farm, picking out Christmas trees for my parents and even our apartment, riding the horses, picking a few tasty berries from the patch. I remember all the many receptions at their house after each senior recital, and how protective Hladky was of us, how he intervened for us and cared for us as a father. I remember the cello class fam-

ily and cello master class, the once-a-week two-hour class that Dr. Hladky held every Thursday in his office, where we were subjected to terror and support at the same time. He was always listening, trying to explain his point and finally saying, "Play it like THIS!" and then we were finally able to successfully do it."

Chris Dungey: "It seemed like a normal lesson day. I don't remember exactly whose lesson day it was, but there were a couple of bass students in Dr. Hladky's office that day. Out of the blue, Dr. Hladky mentioned "Let's go outside, I want to show you something." We walked with him down one of the area side streets where most of the teachers and students parked near the School of Music. We stopped in front of what appeared to be some high school kid's hotrod car. It was bright red, with chrome wheels and exhaust pipes, maybe even a jacked-up rear end. Dr. Hladky pulled a set of keys from his pocket that opened the doors. We all jumped in and began to cruise the neighborhood in this bright red, noisy street rod! Dr. Hladky was in another world at that moment . . . like a high school kid who had just purchased his first new car. "This is a cool car," he would say, and give the accelerator a few more pumps. He later told us it was his son's new car. At that moment I realized you could be a serious music teacher/student but still be able to relax and have a little fun from time to time." ♦

FACULTY ENSEMBLES:

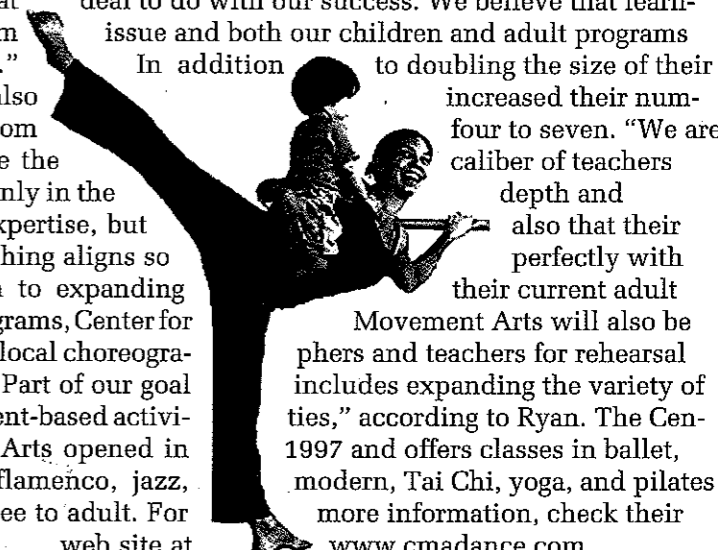
The Oregon String Quartet's recent Koch International release of the music of William Grant Still has received praise from *Strad Magazine*, which characterized the disc as "Musical Heaven." They went on to say: "You will adore William Grant Still's 1960 string quartet, especially in a performance as sumptuously voiced and stunningly engineered as this." In January the quartet performed Dvorak's "American" Quartet for Oregon Festival of American Music. ♦

ALUMNI

Tim Clarke (B.A. 1989, M.A. 1993) had a productive year, creating original soundtracks and sound effects for games and related products, performing as a trumpet player on several upcoming music CDs, publishing jazz compositions and arrangements, and playing trumpet with local and regional jazz and pop groups. Clarke composed epic orchestral scores to two highly-anticipated computer games, both newly-released internationally. One is Tesser-action Games' massive online multi-player game "Enigma: Rising Tide." The soundtrack, which is up for Grammy consideration, was created entirely in Clarke's state-of-the-art production studio. Last summer he created all audio content for Infogrammes' Gamecube title, "Godzilla: Destroy All Monsters Melee." In addition to the orchestral score, Clarke created hundreds of Hollywood-style sound

effects, voice processing of all characters and monsters, and even made a cameo as the voice of the U.S. pilot. Clarke also worked with smaller developers, creating music and sound effects for Monster Studios' "Chain Reaction" game for the PC. Clarke continues a fruitful relationship with Sierra Studios in Seattle, creating high-impact soundtracks and soundscapes to the trailers for several of their hottest titles, including "Tribes Aerial Assault," "Emperor: Rise of the Middle Kingdom," and the upcoming "Die Hard Vendetta." Clarke also contributed music, sound effects, and trumpet tracks for several other Sierra game trailers, including "No One Lives Forever 2," and "The Hobbit." Clarke took part in a film-music orchestration seminar in Los Angeles taught by veteran film orchestrator Steven Scott Smalley (*Batman, Robo-cop, Starship Troopers, Tori Amos*). Clarke kept his trumpet chops in shape by performing with the Satin Love Orches-

Tim Ryan (M.S. Dance, 1989) and **Sheri Blankenship-Ryan** (M.S. Arts Administration, 1990) have more than doubled the size of their dance studio, the Portland-based Center for Movement Arts. The studio, located at 1734 SE 12th Avenue, has grown to more than four hundred students in the past five years. "We had reached capacity in the majority of our classes about two years ago," according to Tim. "Our children's program reached a point where, without additional room, there would be no way for our more advanced students to continue to develop. The ambience here differs sharply from the more traditional dance school, where the discipline can be negative and contemptuous," he added. "We feel that our philosophy of dance instruction has a great deal to do with our success. We believe that learning is a self-esteem issue and both our children and adult programs reflect this idea." In addition to doubling the size of their facility, the Ryans also increased their number of instructors from four to seven. "We are very lucky to have the caliber of teachers that we have, not only in the depth and also that their philosophy of teaching aligns so perfectly with ours." In addition to expanding their current adult and children's programs, Center for Movement Arts will also be more accessible to local choreographers and teachers for rehearsal and instructions. "Part of our goal includes expanding the variety of ties," according to Ryan. The Center for Movement Arts opened in 1997 and offers classes in ballet, modern, Tai Chi, yoga, and pilates to students age three to adult. For more information, check their web site at www.cmadance.com



ALUMNI, *continued*

tra, the newly-reformed Caliente, Emerald City Jazz Kings, Swing Shift, the Tim Clarke Quartet, and the Tim Clarke Soul-tet. Highlights included performing a set of combo music with L.A. trombone virtuoso Andy Martin at the Hult Center, and with Dick Hyman during the summer OFAM events. In the studio, he recorded on CDs for the band Orange and solo artist Paul Wright.

Tiffany Mills (B.A. Dance, 1992), and her Tiffany Mills Company have been commissioned by Works & Process to premier two new dance works at the Guggenheim Museum on March 2 and 3, with music by celebrated experimentalist John Zorn and video by Ela Troyano. Honorary guest Trisha Brown will speak to the audience about the Tiffany Mills Company's work—now in its third year as an incorporated non-profit organization. The Tiffany Mills Company will then kick off a national tour, starting with performances at Ohio State University's Dance Dept. Other upcoming projects include the opening of "Nowhere to go but up," an independent film starring Audrey Tautou, with choreography by Mills.

Dennis Davenport (D.M.A. Composition 1995) joined the faculty of Otterbein College in Westerville, Ohio (in the Columbus area) in the fall of 2001. Dennis teaches classes in musical theatre performance and history, accompanies and coaches the school's NYC Showcase, and serves as musical director and conductor for the production program at Otterbein. His email address is: DDavenport@otterbein.edu.

Don Addison (Ph.D. 1998) teaches music of Native America and Africa during the UO summer session. He also teaches an ethnomusicology class at Portland Community College. Courses he developed and continues to teach include Native American Studies (in both anthropology and ethnic studies divisions) at Lane Community College (LCC) and Chemeketa Community College. Addison has been chosen to teach a groundbreaking course in American Indian Languages in winter 2003, the first time such a class will have been taught at LCC or at any other community college in Oregon. Last summer he directed the *Umista* Rights of Passage Native American Student Workshop at LCC. He has recently been chosen as music director for a new American Indian Wisdom of the



Don Addison

Community College Moment, published by Lane Community College, in the winter 2002 issue. His original musical composition and recorded piano performance titled *Not Even a Lamp* appears on a video and DVD, released in Haifa, Israel, last year and produced at the Baha'i World Center.

Ana Cristina Gonzalez (M.M., Piano Pedagogy, 2001) presented a lecture for The Committee for Young Professionals at the 2002 World Piano Pedagogy Conference in Las Vegas.

Siaw Sing Koo (D.M.A., 2002) has taken a position as assistant professor of piano at Augustana College. ♦

Elders program on next year's series for National Public Radio.

Addison's article, "Native Americans and the Baha'i Faith," appeared in *The Com-*



Mike McCornack (B.Mus.1984, M.Mus. 1990) and wife Carleen kicked off their sixth and latest release, *A Road to Call Your Own*, with a concert and reception at Eugene's Hult Center in November. They've written children's music for most of their careers, but the latest CD offers their popular folk-style renderings from a more adult viewpoint, with more depth and off-center humor. "We were a little worried about being pigeonholed as only kids' performers," said Mike. "We've had a lot of stuff that we've really wanted to get out for people to hear." The McCornacks have been delighting audiences for 30 years with an engaging musical style that blends clear, expressive vocals with sparkling instrumental accompaniment. Themes of love, humor, respect for living things and natural beauty fill their performances. The McCornacks and their Garden Variety Band use such diverse instruments as cello, bassoon, concertina, string bass, accordion, hammer dulcimer, harp, banjo, mandolin, harmonica, flute, and various percussion instruments. Mike and Carleen own and operate Garden Variety Productions, a musical services and publishing company, and Garden Variety Record Company. Last summer Mike & Carleen, along with their children, were the pit orchestra for the musical *Working* at Eugene's Very Little Theatre. ♦

IN MEMORIAM

Janet Kelsey Walsh (B.Mus. 1950) died Dec. 20 of cancer. She was 75. Walsh was born in 1927 to Jesse and Lydia Storli Kelsey. She married James Walsh in 1956; they later divorced. A lifetime resident of Eugene, she attended local schools and graduated from the UO School of Music. She worked for nine years as an executive secretary of the Oregon Law Institute before retiring in 1989. She also worked as a music teacher in public schools, radio copywriter for KUGN, and an editorial assistant for Young Life International in Colorado. Since the early 1950s, she played the organ for local weddings, funerals, and church services. Walsh recently worked as an organist for the First Baptist Church of Eugene and the First Church of Christ Scientist in Eugene. She was a member of the Central Lutheran Church, Mu Phi Epsilon, and the American Guild of Organists. Survivors include two sons, James and Warren Walsh, both of Eugene; a daughter, Anne Walsh of Eugene; a brother, Joseph Kelsey of Eugene; and two grandchildren. Memorial contributions can be made to the University of Oregon School of Music for the Janet Kelsey Walsh Memorial Scholarship.

Tom Brumbaugh (B.Mus. 1953) passed away on August 28. Tom had struggled for some time with the results of a stroke and other maladies. He was the band director at St. Helens High School.

Dan Pavillard, one of Oregon's leading arts philanthropists, died Sept. 13 from cardiac arrest brought on by congestive heart disease. He was 69. Although a man of limited means who lived modestly, Pavillard donated large portions of his small family inheritance to performing arts organizations, churches, and universities across the nation. In addition to being an enthusiastic donor and supporter of the Oregon Bach Fes-

tival, Pavillard gave an \$86,000 Steinway grand piano to the Eugene Symphony, and willed his personal Steinway D grand piano to the School of Music under the UO's Planned Giving program. He also set up a piano maintenance fund, showed numerous performing arts organizations in other cities how to do fundraising projects, and made many financial contributions to arts projects. A former music critic and arts administrator, Pavillard over the past decade gave his expertise pro bono to many arts groups in Oregon. He also worked on his own to further the careers of many musicians, particularly the Russian folk/classical ensemble Trio Veronezh and the Minnesota men's singing group Cantus, by arranging engagements and linking them with leading arts officials. Pavillard earned a bachelor's degree in advertising art and design at Texas Tech University, and a master's degree in English from West Texas State. He embarked on a career in journalism and arts management, spending two years as

a freelance writer and photographer before going to the Tucson Symphony as general manager in the late 1970s. Later he became executive director of the Long Beach Symphony, marketing director and later publications director of the 1984 Olympic Arts Festival and assistant director of the Los Angeles Olympic Organizing Committee, and vice president of development and planning for the California Institute of the Arts. Pavillard moved to Eugene in 1989, where he was a freelance arts consultant. He was a winner of the Oregon Governor's Arts Award in 2001. Memorial contributions may be made to the UO School of Music, the Eugene Symphony's Marin Alsop Artistic and Administrative Excellence Fund, or the Oregon Shakespeare Festival. ♦



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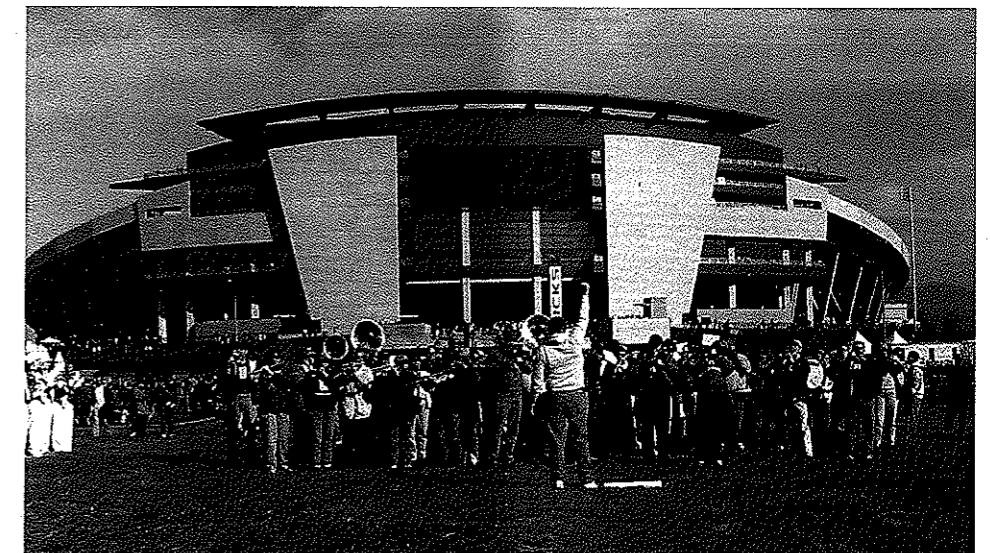
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