

CALENDAR

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

OCTOBER

Sept. 30 – Faculty Musicale

Oct. 7 – Katherine Lucktenburg, violin
Gregory Mason, piano
(Faculty Artist Series)

Oct. 17 – Homecoming Concert

Oct. 18 – Alumni Band (Homecoming)

Oct. 18 – Dance Africa!
(Children's Concert Series)

Oct. 19 – Raphael Ensemble
(Chamber Music Series)

Oct. 23 – University Singers &
Chamber Choir

Oct. 25 – Anne Tedards, soprano
Marc Vanscheeuwijck, cello
(Faculty Artist Series)

Oct. 29 – Oregon Opera Ensemble

NOVEMBER

Nov. 1 – Festival of Bands

Nov. 4 – Victor Steinhardt, piano

Nov. 6 – Men's Chorus, Women's Chorus

Nov. 8 – Garden Variety Band
(Children's Concert Series)

Nov. 8 – Obo Addy: Music of Africa
(World Music series)

Nov. 11 – American Brass Quintet
(Chamber Music Series)

Nov. 12 – Oregon Wind Ensemble

Nov. 17 – Oregon Percussion Ensemble

Nov. 20 – Gospel Ensemble &
Gospel Choir

Nov. 22 – Future Music Oregon

Nov. 23 – University Symphony

Nov. 24 – Vocal Jazz Ensemble

Nov. 25 – UO Campus Band

DECEMBER

Dec. 2 – Oregon Composers Forum

Dec. 3 – Collegium Musicum

Dec. 5 – Oregon Jazz Ensemble

Dec. 6 – Chamber Musicale

Dec. 7 – Holiday Program

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on the World Wide Web:
<http://music1.uoregon.edu>



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER LINES



NEWSLETTER for ALUMNI & FRIENDS
August, 1997 Vol. IX, No. 2

UNIVERSITY OF OREGON



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1225 University of Oregon
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MUSIC DEGREES AT THE UNIVERSITY OF OREGON:

- B.A., B.S. in Music
- B.M. in Performance
- B.M. in Composition
- B.M. in Music Education
- B.M. in Music Theory
- B.M. in Jazz Studies
- B.S., option in Music Technology

- M.A., M.M. in Music History
- M.A., M.M. in Music Theory
- M.M. in Composition
- M.M. in Music Education
- M.M. in Performance
- M.M. in Conducting
- M.M. in Piano Pedagogy

- D.M.A., Ph.D. in Music Ed
- D.M.A., Ph.D. in Composition
- D.M.A. in Performance
- Ph.D. in Music History
- Ph.D. in Music Theory



LEDGER LINES

is the official newsletter of the University of Oregon School of Music and Department of Dance, and is published twice a year for alumni, faculty, and friends of the school. Your letters and contributions are always welcome.

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COVER PHOTO by Scott Barkhurst
Oregon Symphony resident conductor Murry Sidlin works with conducting students at the School of Music.



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FROM THE TOP

Anne Dhu McLucas, Dean

The last time I wrote this column, I was about to embark on a research leave, with the explicit goal of "regathering my brain cells." I accomplished this goal—and much more—and have been back on "active duty" since mid-March. My thanks go to Associate Dean Gary Martin and my staff for taking over so capably while I was away.

One function of travel is to gain perspective on home. As a result of this trip, I feel that I now have a new sense of direction for the School of Music and Department of Dance. Ongoing conversations with my always lively Faculty Advisory Council (members from inside the School) and Dean's Advisory Council (members from the outside community) as well as staff and faculty in general have further clarified these ideas. They involve the three most important elements of the school—the students, the faculty and staff, and the physical space we all occupy—all in interaction with the community around us: Eugene, the state of Oregon, as well as the rest of the nation and the world!

Since my coming in 1992, the number of music majors at the School of Music has grown from 375 to over 460—almost a 20% growth, with an additional forty-five majors in dance. We have fifty-seven faculty, and our graduate teaching fellows are at an all-time high of sixty-five, with nine in dance. Needless to say, we are bursting the seams of a building expanded in the 1970s to accommodate about 300 music majors. Thanks to staff planning and the generous donations of our alumni and friends, we have greatly improved the space we inhabit: the latest and most needed improvement is the new seating for Beall Hall (see page 2). But the time has come to start planning for new space to accommodate our burgeoning student population and the new programs and classes they will pursue in the next decades. A small advisory committee and I have already begun paving the way. You will hear more on this topic!

While we want and need to have



new and better space for our students, we also want to get them out of the school. Musicians, dancers, and teachers of the 21st century need to know how to interact with the general public, to communicate their programs and explain their passions, as well as to see how they can be of service with their music. It will be a major thrust of the coming years to educate our students to communicate well (in language as well as in music), and to find ways to use their talents to benefit others. Many of our music and dance ensembles tour occasionally, but it will take a concerted effort to ensure that every student makes this part of a professional education.

The faculty, of course, is key to all of this, and it is crucial that they become even more visible, both to the entire student body and to the outside world. Our faculty have many talents and they offer models of excellence to our students that range from international performance and scholarly engagements (see faculty news, pp.10-14) to service to the University (Ann Tedards, for instance, is the new president of the University Senate), to providing year after year of devoted classroom teaching (see the article on recently retired master teachers Susan Zadoff and Hal Owen). No one model is sufficient to a comprehensive school such as ours, but one goal is: to produce excellent and communicative practitioners in all areas.

Anne Dhu McLucas

BEALL HALL CAMPAIGN A SUCCESS

New seats and lobby renovation to be completed in September

Barely four months after the campaign kick-off event in January, School of Music staff and faculty were elated to hear that the money had been raised to replace the main floor seats of Beall Hall.

All 340 seats were sponsored at \$300 each, with donations coming from alumni, faculty, and scores of people from the Eugene-Springfield community.

Project coordinators Janet Stewart and Helen Shafran were delighted with the response from donors, who had the option of having their name on a plaque mounted on the armrest of "their" seat. Many donors chose to memorialize loved ones and former teachers with their gift, and a number of donations came from local arts organizations, including the Eugene Symphonic Band, the Very Little Theatre, the Roosevelt Middle School Choir, the Women's Choral Society, and our own Department of Dance. Many seats were sponsored in tribute to current and former faculty, including memorial tributes to Robert Wagner, Ira Lee, Robert Trotter, Ed Kammerer, Rex Underwood, John Stehn, Homer Keller, Ed Cykler,

George Hopkins, and Francis Bittner.

"The outpouring of affection and respect for this very special place in the musical life of our school and community was heartening to see," said Stewart. "Our patrons were very much aware that the wear and tear of this wonderful hall was not due to neglect, but because it has been well-used and well-loved."



The new seats will be a deep forest green color, nicely complementing the beige and cream-colored walls in Beall Hall. The carpeting will also be replaced, both in the hall and the lobby, featuring a rich, multi-colored pattern. And

more good news: the lobby itself will get a complete make-over, including new light fixtures, new sofas, and a five-color paint job that will transform the entrance of Beall Hall into the elegant look it had back in the 1920s.

Installation will begin in late August, with completion estimated at September 25. A formal dedication and ribbon-cutting ceremony is planned at the first Chamber Music Series concert on Sunday, October 19. ♦



Patrons line up for an opportunity to sponsor a new Beall Hall seat at the campaign kickoff.

OREGON SYMPHONY RESIDENCY BIG HIT

The Oregon Symphony and resident conductor Murry Sidlin scored an artistic and public relations hit with a one-day residency at the School of Music in April. The highlight was a concert at the Hult Center that featured the world premiere of Robert Kyr's *Symphony No. 7, "The Sound of Light,"* featuring mezzo-soprano Milagro Vargas.

The day-long residency was the final stop on the Oregon Symphony's tour of Oregon cities this spring, but Dean Anne McLucas made sure that the visit was more than just a concert. In addition to the evening program, the Oregon Horn Quartet performed at the EMU, and concertmaster Michael Foxman and principal horn John Cox led sectionals with the University Symphony. Don Roth, president of the Oregon Symphony spoke to the UO Arts Management class on "Arts Management and Board Relations."

The concert at the Hult Center was actually a collaboration between the School of Music, the Oregon Humanities Center, the Oregon Symphony, and the Eugene Symphony, which officially sponsored the evening concert. UO President Dave Frohnmayer spoke to the audience prior to the downbeat, praising the spirit of cooperation and artistic excellence represented by the four organizations. Following the concert the UO Foundation hosted a President's Associates reception for university donors.

Kyr's work, commissioned by the Oregon Humanities Center in honor of its 10th anniversary, was based on texts by the acclaimed poet Denise Levertov of Seattle. A free talk was held by Kyr and Levertov prior to the concert, and Levertov read her poetry at the opening of the performance. The piece will also be performed in Portland October 3-5 as part of the Oregon Symphony's subscription series.

The concert and residency were sponsored in part by a grant from Bi-Mart, along with Dan Pavillard, the Eugene Symphony, the School of Music, and the Oregon Humanities Center. ♦

SJOLUND NAMED DISTINGUISHED ALUMNUS

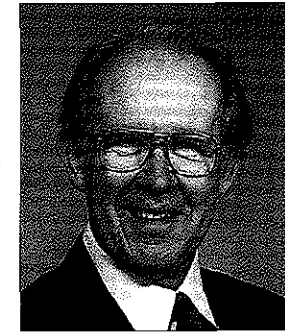
Lynn Sjolund (B.A. '51, M.M. '56), a well-known teacher and arts figure in the Medford area, was named the UO School of Music's Distinguished Alumnus for 1997. The award was presented at Commencement Exercises at the School of Music in June.

From 1956 to 1986, Sjolund was the choral music director and fine arts chair at Medford High School, where he established a reputation as one of the outstanding choral conductors in the Northwest. Sjolund's ensembles appeared frequently at gatherings of music educators, and he was often asked to conduct honors groups.

Sjolund also taught periodically as a member of the School of Music faculty, including once as interim director of the University Singers. After his retirement from the Medford schools, he spent three years as a member of the faculty at Loyola University.

But Sjolund's musical service has not been confined to education. He was founding director of the Rogue Valley

Chorale, a successful community ensemble that has traveled abroad on several occasions. He also served as the Educational Outreach Coordinator and later as Artistic Director and Conductor of the Rogue Valley Opera, which brought opera to the public schools.



Sjolund served twice as president of the Oregon Music Educators Association—the only person so honored—and has served as president of the Northwest Division of MENC.

When Sjolund retired from public school teaching, the Medford High School auditorium was named in his honor. And when the city of Medford wanted to turn an old movie theatre into a long-needed performing arts center, Sjolund was asked to serve as acting executive director to give the campaign an extra push and credibility.

The Distinguished Alumnus Award is presented each year to one alumnus of the School of Music. Sjolund's award was inscribed, "In Recognition of a Lifetime Commitment to Public Service Through Music." ♦

ALUMNI BAND MEMBERS FORM FDABA

A group of high-spirited former Oregon band members has grasped opportunity by the throat and formed the Fighting Duck Alumni Band Association (FDABA).

The group's first newsletter, *The Duck Recall*, was sent earlier this summer to those on their existing mailing list—which they hope to increase in the near future.

FDABA's official mission statement says it is "an independent network of alumni and friends of the UO Athletic Bands, created for the purpose of fostering camaraderie and friendships, facilitating Homecoming activities, and supporting the Ducks through various performance opportunities."

President Shannon McNeerney ('90)

says the group is loosely affiliated with the School of Music and the UO Alumni Association, but they will enjoy a high degree of autonomy, permitting them to plan successful, fun-filled events.

Bolstering the ranks of the alumni band at Homecoming will be FDABA's first priority.

Other members of the Board of Directors are Vicki Lehrer Baker ('89), Kelly McDonald Coutant ('89), Becky Williams ('89), Sandy Schmidt ('90), Mark Baker ('85), Bruce Coutant ('89), Jeannette Crahan Hodapp ('82), Phil Hodapp ('83), and Tom Muller, Sr. ('65).

For a copy of the newsletter and full application form, write to FDABA, P.O. Box 6048, Milwaukie, OR 97268-1048. ♦

VAGNER CELEBRATION WEEKEND ANNOUNCED

The School of Music has announced a very special event that will interest many UO band alumni: The Robert Wagner Celebration Weekend.

Tentatively planned for the weekend of May 16-17, 1998, the two-day celebration will include performances by the Oregon Wind Ensemble and Eugene Symphonic Band—two ensembles whose histories are deeply intertwined with Wagner's tenure at the School of Music. There will also be a rehearsal and performance of a Wagner Alumni Band Ensemble, and a special evening banquet honoring Wagner and his legacy.

Further details and times will be announced in the winter issue of *Ledger Lines*, but it is our hope that we can develop a database during the next six months to communicate directly with alumni and friends who performed under Wagner. If you are among that group, or know of others who should be notified, please fill out the information below and send to:

Dana Martin
Band Administrative Coordinator
School of Music
1225 University of Oregon
Eugene OR 97403-1225
(541) 346-2138

dgmartin@oregon.uoregon.edu

Vagner Band Alumni

Name _____

Maiden name _____

Instrument(s) played in Vagner bands: _____

Current address _____

Home phone _____

Work phone _____

Years attended UO _____

Years in Vagner's groups _____

Your Occupation _____

OREGON BACH FESTIVAL

Saltzman Resumes Bach Festival Leadership



Royce Saltzman presents a Bach Festival poster to Dr. Sang Kil Lee, director of the Suwon Civic Chorale of Korea—one of the featured ensembles at this year's Festival.

Royce Saltzman, who came out of retirement to lead the Oregon Bach Festival after the resignation of Neill Archer Roan in April, will once again assume the position of full-time executive director. The search to find a new executive director has been postponed for at least a year.

The announcement was made at a news conference in which the results of this year's successful Festival were also reported.

"After much consideration, the leadership of the Festival board, Helmuth Rilling, Anne McLucas, UO Provost John Moseley, and Royce decided that it would be in the best interest of the Festival to postpone the search for a new leader," said board vice-president Gordon Boltz. "Royce will resume the job that he has done so well." Boltz added that continuity in the face of artistic challenges was the primary reason for Saltzman's agreement to serve.

McLucas, head of the search com-

mittee, was pleased with Saltzman's decision. "I am delighted that Royce Saltzman has agreed to stay on as executive director of the Oregon Bach Festival," she said. "It's clear that the stability and artistic viability of the Festival will be enhanced by the continuity this provides. Royce and Helmuth Rilling have a long and comfortable working relationship, and as we try to reduce Helmuth's load in the coming years it will be important to find solutions that fit both the aesthetic needs and the family feeling of the Festival's performers. No one is more suited to this task than Royce Saltzman."

Rilling, the Festival's artistic director

and conductor since its inception 28 years ago, agrees with McLucas' assessment. "This is a critical time for the Festival, with an important commission (by Krzysztof Penderecki next season) and other new programs," said Rilling. "Royce has provided leadership before; he will do it again."

Saltzman retired in 1994 after co-founding the Festival and directing it for 25 years. He stayed on as executive director emeritus, and following Roan's resignation, directed this year's event as interim executive director. Roan left to take a position as director of the Arena Stage in Washington, D.C. ♦

Audiences Love Bach and Romantics

The Oregon Bach Festival concluded its 28th season with an increase in ticket sales and a lineup of performances that satisfied conductor Helmuth Rilling. "I am happy with the outcome of this year's Festival," said Rilling. "We offered many fine artistic performances, among the best you would find anywhere in the world. And one could tell by the many standing ovations that this excellence appealed to everyone, from the connoisseur to the broad public."

The Festival had one of its best years at the gate, exceeding sales projections, recording 13 sellouts, and registering its highest gross since 1991. Total attendance was over 31,000, and sales were over \$325,000, according to George



German baritone Thomas Quasthoff, one of the Festival's most popular soloists, greets a patron at a Let's Talk session.

PHOTO BY JURETTA NIDVEYER

MEMORIES OF THATCHER, HOPKINS SOLICITED

Alumni who recall studying with Jane Thatcher or George Hopkins, two important School of Music piano teachers, are encouraged to write down any stories, anecdotes, or remembrances and send them to us.

We hope to prepare an article in an upcoming issue of *Ledger Lines* commemorating these two educators, and first-hand accounts of their teaching would be enormously helpful.

Thatcher was one of the School of Music's first full professors, serving after the turn of the century, and Hopkins was on the faculty from 1919 to 1967.

Address your submissions to: *Ledger Lines*, School of Music, 1225 University of Oregon, Eugene OR 97403-1225. ♦



BACH FESTIVAL, continued

Evano, director of communications. Evano attributed this success to the programming and Rilling's continued appeal.

Approximately 25% of ticket buyers came from outside of Eugene, including audiences members from Germany, Canada, Brazil, and across the United States.

Evano said the Festival also had record participation from the corporate community, with over 150 local businesses supporting the Festival through concert sponsorships, in-kind contributions, and event underwriting.

The Festival was also successful in staging a last-minute benefit for the Russian musicians of Trio Voronezh, a group of street musicians who have been a popular attraction the last two years. Saturday's impromptu concert attracted a capacity crowd to Beall Hall on the UO campus and raised enough money to purchase custom-fitted travel cases for their rare folk instruments. ♦

KUDOS

Misook Yun, a D.M.A. candidate in vocal performance and choral conducting, won first place in the Metropolitan Opera National Council District auditions, held in Portland on Nov. 16. She went on to the Northwest regional auditions in Seattle in January. Her teacher is Mark Beudert.



Misook Yun

Lara Wickes, a freshman oboist from Corvallis, received a fellowship to the Kennedy Center/National Symphony Orchestra Summer Music Institute—the only student from Oregon selected for this prestigious event. During the three-week session Wickes received bi-weekly lessons, attended master classes and seminars, and played in concerts at the Kennedy Center with the NSO Institute chamber orchestra. Wickes is a student of J. Robert Moore.



Graduate student LeeAnn Sterling gets a hug from Jean-Pierre Rampal at a flute master class held at Lewis & Clark College.

The Polaris String Quartet, composed of School of Music students, were semi-finalists in the 24th annual Fischoff National Chamber Music Competition, held May 9–11, 1997. Members of the quartet are violinists Alice Blankenship and Tasana Nagavajara, violist Franklin Alvarez, and cellist Johanna Volkert-Nelson. On April 10, the Polaris Quartet performed at a master class in Salem, conducted by the Guarneri Quartet.

Tomoko Isshiki was a finalist in the Seattle Musical Club National Piano Competition. She is a student of Dean Kramer.

Sonja Poida won first place in the Mu Phi Epsilon State Piano Competition in Portland. She also won the National Mu Phi Epsilon Bernstein-Crosman Piano Scholarship for study abroad. She is a student of Dean Kramer.

Pianists Emily Weinkauff and Christine Zeller shared first prize at the OMTA scholarship competition held in June in Portland. Both will be sophomores and are students of Claire Wachter.

Eric Brummitt, a junior in horn performance, was a finalist in the Orchestral Excerpt Competition at the Northwest Horn Workshop in Ellensburg, WA. He is a student of Ellen Campbell.

UO composition students continue to receive attractive scholarships for post-graduate study. Yoko Nakatani received a full tuition scholarship and a graduate teaching fellowship in the doctoral composition program at Brandeis University in Boston. Matthew Turner received a full tuition scholarship and a graduate teaching fellowship in the master's program in composition at USC.

UO students selected for the 1997 Aspen Music Festival include violinists Alice Blankenship, Willow Decker, Kathleen Widden, and Yoon-He Boo, cellist Rebecca Davis, trumpeter Brian J. McWhorter, and singer Samuel Lowry. Johanna Volkert-Nelson was selected as principal cellist of the Aspen Festival's Concert Orchestra. ♦

Feeling the Gift, Seeing the Dream

Blind student's talent and resolve overcome barriers



Thierry Renoux adjusts the synthesizer controls as choir director Julia Neufeld watches.

by Kirsten Lausterer

Walking into the cafeteria, his hand firmly on his guide's shoulder, the two laugh as the guide picks up two trays, silverware, bowls and plates. "That's a B-flat," the follower says as the bowls ring from banging against one another. The silverware chimes and with a bit of frustration the follower says "Oh, there's so many F-sharp, C-sharp and C."

Just as we see colors and give names to them, Thierry Renoux, 26, blind since birth, has a name for each sound he hears. Gifted with perfect pitch, he can even name the resonance from a coffee table: "F, fourth octave."

Most everyone can sing "do, re, mi, fa, sol, la, ti, do..." But Renoux has particularly acute hearing and memory that surpass the average musician. When Renoux expressed interest in majoring in music, he was referred to Gary Martin, associate dean of the

School of Music. Renoux was interviewed by Martin and theory professor Robert Hurwitz, admitted to the school, and awarded the Van Schaack scholarship for blind music students.

Their anxieties about how they would train Renoux in the visual aspects of music were eased when they witnessed Renoux's advanced aural skills. Martin asked Renoux if he had perfect pitch. Affirmative. Martin requested Renoux's version of Concert A. It was right on the mark. Then Renoux asked Hurwitz to type a simple formula into

"Music is my life. Music is my heart that beats. It's my voice. It's in everything I do, and it's all around me."

his calculator and hit the equal sign. Renoux, hearing the calculator's beeps, interpreted the successive pitches from the tone of each number and immediately gave the correct answer. Martin decided Renoux's highly developed aural memory offered him many unique advantages that could help him overcome any difficulty.

"I felt he was very gifted," says

Hurwitz. "The innate ability that he demonstrated was more than enough to compensate for his disability." Determined to see Renoux succeed, Hurwitz did all he could to accommodate Renoux in the complex and visually oriented Music Theory course.

Two years ago, Hurwitz and a graduate student in computer science developed a program which could translate the music they examined into Braille. The programming project took a full six months to get running and another six to get out the bugs. Finally, Hurwitz was able to transcribe single staves of music in his office so Renoux could evaluate it. Hurwitz also spent two hours per week in private session with Renoux.

Like most students of the '90s, Renoux does much of his course work through computers. He has a laptop and a Braille display machine that together transcribe most text and some graphic information. Renoux had one or two texts partially digitized by the campus office of Disability Services. He then read the text on his Braille computer in his residence hall room.

Text is not the only form of content delivery, however. Just this May, a company in California, Dancing Dots, completed a program that converts print music notation to Braille notation.

Technology like Dancing Dots could open the archives of music to Renoux. Complex, heavily textured music could now be clearly defined. Though Renoux prefers learning music by ear, this technology could allow him to generate scores, adding to the musical realm that affirms his existence.

"All landmarks of my life have been made through music," says Renoux. At age two, Renoux recalls hearing a song on TV in C-sharp minor. Since then he has been recognizing chords and reproducing them, composing in his head even during conversations. From age two to eighteen he lived in Paris, attending a school for the blind. While there, he discovered and cultivated his musical talents on the saxophone, drums, and piano. For sixteen years he visited his parents only every other weekend in Poitiers, his birthplace.

When Renoux was eleven, French

radio was liberated. Private stations popped up in all genres one could imagine. The blinds were lifted from Renoux's ears. "I was so ignorant before," he says. He was newly exposed to all kinds of music and became curious about each new instrument he heard.

Renoux played in two bands while in France, composing and arranging for the groups, and eventually blossoming into their lead singer.

The explosion of new music styles coming from America inspired him to come to the United States; he realized this dream in 1994 when he transferred to the University of Oregon where he completed his B.A. in English and is now working on his music degree.

Renoux works with the University's Gospel Choir, sings with the University Singers and Gospel Ensemble, and takes private voice and keyboard lessons.

Renoux's keyboard lessons can get a little frustrating. Having learned piano by ear and calling notes by their French names, he asks his teacher, "why do I need to know this?" Hearing him improvise and "invent," as he calls it, one would never suspect that he had uncertainties when "sitting at the ivories."

Renoux's background is in rock and roll, soul, and jazz. He played in two bands while in France, composing and arranging for the groups, and eventually blossoming into their lead singer.

Last fall, Renoux began exploring something new at Oregon: accelerated classical vocal studies with Mark Beudert, chair of the vocal studies department. Beudert feels fortunate to be working with Renoux and notes that his need to give articulate explanations without hand gestures when teaching Renoux has improved his ability to communicate with other students.

In all other ways, Beudert treats him just as any other student, and challenges Renoux constantly. For his junior recital, Renoux performed Poulenc's *Caligrammes*, with its sophisticated melodies and rhythms. "He did a world-class

job," Beudert declares. Though it may have helped that the text was in Renoux's native tongue, Beudert says Renoux has "a perfect command of English and sings it beautifully."

"He has a remarkable instrument," says Beudert, noting Renoux's mature tenor voice with its strong range and size. "He's by far the strongest undergraduate I have. His talent would warrant him studying at any graduate program in the country."

Renoux's talent is an inspiration to other students, Beudert says. Even so, Renoux is very hard on himself. He tends to stretch himself thin working with both gospel ensembles and the University Singers on top of his classes.



Renoux with the Oregon Gospel Choir

Last year, Renoux was faced with a dilemma of choosing between gospel or classical training. Beudert feels he needs to focus his vocal efforts in one direction, though he is equally adept at both. His satin-smooth voice can mimic either Georges Thill's or Stevie Wonder's.

Despite Renoux's classical training, one can hear the influences of soul, rock and roll, and R & B in his creations. "He feels it, he connects it, he employs it," says Julia Neufeld. Neufeld, a graduate of Juilliard, directs the Gospel Choir at the University of Oregon, where she met Renoux. She says he is an invaluable component of the choir's work. As a

singer and pianist, Renoux helps keep the group in tune and on the beat with his perfect pitch and keen rhythm.

Neufeld describes the first time she heard him sing as euphoric. "When Thierry opened his mouth I thought, 'Where did this white boy come from?' But could he play or sing classical? Neufeld was amazed when she sat on a jury last year and heard Renoux perform a classical piece. "It was awesome. I had chills," she says. Although she feels he could make it as a classical performer, she hopes he will pursue something in the arena of gospel, and emphasizes the role of the message in his delivery of music. "Thierry is a great interpreter and his ability to improvise is a sign of a true artist," Neufeld says.

And Neufeld thinks Renoux has more to offer than sheer musical talent as a performer. She thinks he could be as prolific as Michael Jackson as a writer. "All the characteristics are there for him to become a national artist," Neufeld says. Thierry's music has the ability to touch so many lives."

Renoux also believes he will do great things for himself and others with his music. His dream is to build a school for the blind in the third world. "There is really something to do there... and I want to share what I have been given," he says. This June, Renoux traveled to Italy to record three songs on a benefit album for UNICEF, dedicated to his idol, Stevie Wonder.

Whatever Renoux does with his music, he seems sure to impact the lives of those around him. His passion, his drive and his sincerity, shine through.

Much of his music is a mixture of styles. But it is his soul, his interpretation, which brings the mixture to life. His music is in constant flow. His left leg raps the beat as his right foot plays the pedals of the piano. Laughing, he stops; smacking his left hand he says, "Music is my life. Music is my heart that beats. It's my voice. It's in everything I do, and it's all around me. Music is a gift to be given freely for the joy of others," he says. "Music is something I have to share. It is so important to sing for somebody." ♦

ESSAY

From Destruction, Grace

by Miyuki Yamada

This essay received an honorable mention in the 1996 International Student Essay Competition. Yamada received her master's degree in music education this spring.

Living in the United States has completely destroyed my life. Everything I believed in has changed. Everything I care about has gone.

If I did not come to the United States, I would be teaching music to my delightful students at an elementary school in Japan. They enjoy singing, playing instruments and listening to music. I cherish those activities with my students. They respect me as a music teacher. Classroom teachers and administrators are happy with my teaching. Parents are helpful with music events in our school. Now I do not have anybody with whom to share those experiences. I have no respect from anybody.

If I was living in Japan, I could afford a cozy apartment and could dine at fine restaurants with my friends. We could enjoy delicious dinners and luscious desserts piled high with whipped cream. In America I have no money to eat out. I must do all my own cooking in a kitchen shared by many strangers. The highlight of my week is to walk to the grocery store and spend tons of time studying coupons to figure out the best values. The big box of corn flakes is much cheaper, but can one person ever eat that much cereal?

If I was living in Japan, I could wear the latest fashions. Most of my friends are very aware of all the best designers. I could wear Yves Saint-Laurent shoes, carry a Gucci bag and smell wonderful beneath a cloud of Christian Dior perfume. Instead, I am checking the papers for neighborhood garage sales hopeful of finding a nice pair of shoes for a quarter. My proudest find is a fake leopard coat costing seven dollars.

If I was living in Japan, I would probably meet a nice person by an ar-

ranged date and get married on one of the lucky days of spring. We would have a house right next to his parent's home or we could share their house with them. My own parents would be so happy about this marriage that they would buy us a wide screen television and a nice stereo set.

Instead, I am living in a small room in a rooming house. I have no radio. I have no television. I have no stereo. My parents are not happy because I am not in my country doing what I was groomed to do.

They never call. They offer no support.

When I am riding to class on my old bicycle with the broken gears, my body covered from head to foot in some kid's cast-off yellow slicker to ward off the pouring rain, I ask myself "What am I doing here?" When water splashes up on me from some fancy passing car, I wonder "If my parents and friends could see my situation, what would they say?" During those interminable rides in



Miyuki Yamada

When I first came to this new and different culture, I felt that my values had been compromised, even corrupted. Now I see that it has given me a higher regard for freedom, a new perspective on individuality . . .

the rain, I have plenty of time to think. It is then that I remember why I am in this country, studying at this university.

As a music teacher in Japan I realized the dominant influence of American music on our culture. We teach American traditional songs like "Old MacDonald" in our music classes. My classroom marching bands play Sousa's "Stars and Stripes Forever." Our teenagers listen to popular music, emulating Michael Jackson and Madonna. There are devoted followings for jazz, blues, classical, even country and bluegrass. People placed on hold during business

calls don't hear "Sakura." They hear "Home on the Range." I was curious about this country that gives us so much musical influence.

What is their system of music education? What are music teachers teaching in their classes? What is the future of music education? Can I apply this knowledge to improve my teaching? Can I bring this future into my classroom?

Sometimes the realities I have found are a little disappointing. American teachers are struggling with the same problems that confront Japanese music teachers: finding effective teaching skills, sharing limited materials, wondering about funds, grappling with how to introduce electronic instruments and computers.

In addition to these, however, are some big differences. Here, teachers encourage students. Japanese teachers seldom encourage, often saying that a student isn't doing well, can't do it. American teachers rarely discourage, usually finding something to praise. As a student myself, I often feel uncomfortable when a teacher and classmates give me a positive opinion. I am not used to being treated in this way. I realize that I have never had confidence in myself. I still feel surprise when I hear so many American students say "I can do it. Oh sure, I can do that." I know that I am older than many of these students and,

HAL OWEN, SUSAN ZADOFF HIT RETIREMENT WITH A SMILE

Two long-time faculty members got a festive retirement send-off in June at a party held at Dean Anne McLucas's home. The event was attended by dozens of music and dance faculty.

Hal Owen joined the UO music faculty in 1966, and has had a distin-



Hal Owen

guished career as a teacher and composer. He has penned a large number of compositions, has won several composition awards, and has been commissioned to write several works, including a string quartet for the Coleman Chamber Concerts in Los Angeles; an orchestral work for the Eugene Symphony; a work for wind ensemble, performed at the 1985 College Band Directors' National Asso-

ciation Conference; and a chamber concerto for the Oregon Mozart Players. He has written many works for the church, including anthems and two books of trumpet descants to familiar hymns.

Owen composed a number of pieces specifically for the University of Oregon, the most recent of which include *A Little Knight Music* for the dedication of the UO's Knight Library, *Oregon Fantasia* for UO President Dave Frohnmayer's investiture, and *Welcome, Small Miracle* for the dedication of the Vivian Olum Child Development Center. A special concert was held in Owen's honor in April.

Susan Zadoff has been on the UO dance faculty since 1976, where her teaching has included dance theory, ballet technique, staging and vocabulary, dance in musical theatre, and choreography production.

As a performer, Zadoff has danced on Broadway, with the Eugene Ballet Company, and with the Louis Johnson Co. in New York City. Zadoff has also been involved in choreography and

staging for numerous local arts groups, including the Eugene Ballet, Eugene Opera, Very Little Theatre, and University Theatre. She has been involved as a choreographer, performer, teacher, narrator, director, poetry and drama reader,



Susan Zadoff

and lecturer in numerous performances, schools, and organizations around the country. In addition to her work at Oregon, Zadoff has taught at the Ballet Centre Eugene, Eugene School of Ballet, and as guest instructor at the Royal Academy of Dancing Fonteyn Competition.

In January Zadoff choreographed her farewell show, featuring music by Cole Porter and Ella Fitzgerald. Zadoff and her long-time dance partner, Larry Sutton, joined in the performance.

Both Owen and Zadoff will continue to teach part-time at the university for the next few years. ♦

ESSAY, continued

perhaps, better musically trained than some, but I would never feel comfortable saying "I can" unless I was completely proficient. This encouragement factor is valuable. Something I can bring to my classroom. Something equal to many missed desserts.

People with confidence can usually do a better job. Feeling that one can make it gives a person the will to climb higher. Not being excessively fearful of failure gives one calm fingers to reach for higher goals. Sometimes, having the confidence to try, places one on a higher plateau than their true ability but soon they are standing firmly upon that new vista. Realizing the benefits of an American encouragement-style education, I have been encouraging myself. I found that I could play the piano satisfactorily in a performance class based on the confidence of my practice and a thirty year career of playing. I also became

comfortable asking questions in the classroom instead of agonizing over a classmate's possible reaction. I noticed that teachers never give me negative responses and peers listen to another person's queries with respect.

Americans treat individuals with equality in this country. People are not assigned value simply because they are older, richer or in a higher position. This is a common practice in Japan. While I believe that older and more experienced people should be respected, that should not limit a young person's opportunities. The systems of age-based promotion and extreme obedience to parents, teachers, and older students places a heavy burden on young Japanese. It thwarts their courage, cripples their self-confidence. I have learned many lessons about respect for the individual. I will apply them to my classroom in Japan.

Japanese people abhor appearing different among others. They are eager to earn the same material things, wear

the same clothes, drive the same cars, and get married by the same age. Parents are so anxious about their children's marriages that they stress marriage age and social position over any concerns for the individuals involved. Living in America is helping me gain confidence in my own decisions. I don't believe I could be happy marrying someone I do not know well. I will not make the decisions of my life under a blind sense of obligation. Neither will I acquire objects in a blind allegiance to another person's sense of style.

When I first came to this new and different culture, I felt that my values had been compromised, even corrupted. Now I see that it has given me a higher regard for freedom, a new perspective on individuality, and a greater sense of responsibility for my own decisions. May I continue to gather strength as I learn to measure the best from each culture. May I gain the wisdom to share this learning with my future students. ♦

PROFILE

Larry Wagner, Composer/Arranger

by John McManus
in an interview with Bill Sievers

Rubbing shoulders with the likes of Bob Crosby, Doc Severinsen, Tubby Oliver, and Bill Baker would bring a smile to the lips of most musicians—certainly to those of the post-World War I generation. But Larry Wagner did more than just rub shoulders with these and other jazz luminaries; he made a career as a professional composer and arranger that has lasted most of this century.

Larry Wagner brought his trumpet skills to the UO School of Music after graduating from Ashland High School in 1926. At Oregon, he embarked on a friendly four-year rivalry for first chair in the campus R.O.T.C. and UO bands with Bill Sievers (B.S. 1932), a freshman from Portland's Jefferson High. The two became lifelong friends, though Wagner spent most of his career in New York City while Sievers' teaching career kept him in Hawaii and Oregon.

Wagner, referred to as "Oscar" by his college friends, was a champion handball player at Oregon. Sievers recalls being defeated regularly by Wagner by scores of 21-0 and 21-2.

In the spring of 1930, both dropped out of school when the opportunity arose to open the dance hall at Portland's Jantzen Beach with Johnny Robinson's band. When the band moved to Seattle, Sievers and Wagner, who were rooming together, decided to continue perform-

ing with the band at the Olympic Hotel. Sievers recalls that they were almost kicked out of Seattle's finest hotel when they were caught making beer in the bathtub.

They were still roommates while performing at the Bungalow Dance Hall in Seaside in the summer of 1931, but that ended when Wagner married Betty

Brown, his high school sweetheart from Ashland. Sievers returned to the University of Oregon to complete his degree, while Wagner went back to the Olympic Hotel with the band.

Wagner, already a fine arranger, went to New York where he took arranging courses from the Frank Skinner, Archie Bleyer, and Schillinger Music Schools. The latter

course, based on mathematics, was the most helpful, he stated. He then became chief arranger for the Casa Loma Orchestra.

At the outset of World War II, Wagner joined the 5th Division Marines and became the arranger for the Bob Crosby Stage Band, which entertained troops in the Pacific. Meanwhile, Sievers was teaching at the Kamehameha School in Honolulu and was able to entertain his old friend in his home whenever Wagner had R & R in Hawaii. Several members of the Crosby Band always came along: Al Caiola (guitar), Bill Baker (trumpet), Tubby Oliver, (sax), and Gus Laube (vocal).

Sievers still has a copy of the march *Men of Iwo Jima* that Wagner wrote during that period. The manuscript is on

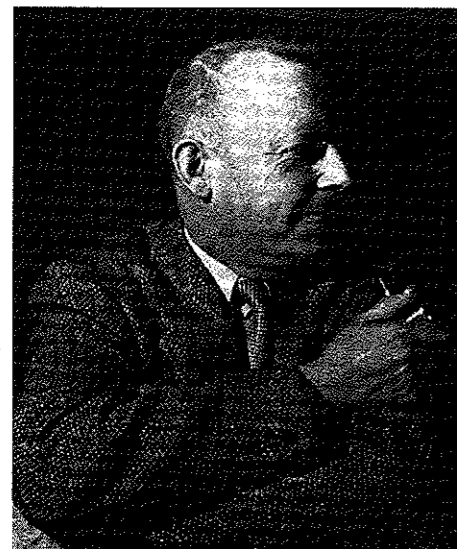
hard-to-read march-sized paper, probably printed on board ship.

Elburn Cooper, former music supervisor and band director at Forest Grove, had a chance meeting with Wagner on Iwo Jima — but the initial greeting was hardly on the friendliest of terms. Cooper, who was guarding an ammunition dump at night, was alone in a foxhole on the perimeter of the dump, although usually two men occupied each foxhole to provide extra eyes for spotting stealthily approaching enemy. It was lonely and a bit spooky that night, so Coop decided to creep on his belly to join some of the other guards for added protection. He made as little noise as possible, but it was enough to alert the other guards and he suddenly found himself facing down the barrels of half a dozen 45s. One was held by Wagner who later remarked "Oh boy, Coop, you had no idea how close you came to being shot."

After the war, Wagner returned to New York where he and Bill Baker published several school operettas. Then he was asked to rearrange most of the tunes on the Time-Life record albums performed by Billy May's orchestra. His composition "Turn Back the Hands of Time" reached #1 on the hit parade in England. Other hits that he composed were "No Name Jive," "Lover's Lullaby," and "Penguin at the Waldorf." His "Whistler's Mother-in-Law" also hit some of the charts.

His 1954 record album, *Larry Wagner Conducts*, produced by A-440 Records Inc., featured 14 of the top musicians in New York, including Billy Butterfield, Bill Baker, Doc Severinsen, Bob Haggart, Ernie Caceres, Lou McGarity, and Al Caiola. Doc Severinsen was just getting started at that time. Al Caiola has been guitarist and music coordinator for Steve Lawrence and Eyde Gorme for the last ten or twelve years.

The album cover states, "Using a dance orchestra palette to create a contemporary sound coloring, Larry Wagner has filled in his canvas of rhythm with original compositions — some famous, some brand new, but destined for popularity — in an album that uses the talents of some of the best dance musicians of our time. Here is a montage of musical Americana depicting the blues and the



Larry Wagner

FACULTY

Don Addison (GTF) was appointed to the Committee on Cultural Diversity for the College Music Society. He presented a paper, "Aspects of Native American Identity in Powwow Drumming and Singing," at the Native American Literature Conference, sponsored by the Oregon Humanities Center. He presented his paper, "Melodic Characteristics and Modernization of *Gu Zheng* Music," at the NW Chapter of the American Musicological Society's meeting in Vancouver, B.C., in April. Addison performed traditional Chinese music on the *Gu Zheng* (a 21-string zither) for the opening of an exhibition at the UO Museum of Natural History. Addison was arts coordinator for the Native American Student Union's 29th annual spring powwow. For the UO's Foreign Language and International Studies Day, Addison presented "Igbo Music of Nigeria" to approximately 2,000 high school students from 55 Oregon high schools. In February, he gave an introduction to Native American music on Native American Culture



Don Addison performs on the *Gu Zheng*, a Chinese zither.

WAGNER, continued

beat in an aural image that will give repeated pleasure at each listening."

The School of Music salutes Larry Wagner — an accomplished, talented musician who left an indelible mark on the music profession. ●

Night. In May, Jefferson Middle School in Eugene invited him to give a musical and cultural presentation to all sixth graders; it featured a powwow with the entire student body and members of the local Native American community.

Wayne Bennett adjudicated in Seattle, San Francisco, Las Vegas, and Los Angeles. He conducted the University Symphony performance for NW MENC in February and was principal clarinet with the Sunriver Festival in August.

Peter Bergquist's new edition of the *Complete Motets of Orlando di Lasso*, published by A-R Editions, will soon be enlarged by two volumes. Volume 5 appeared in June, and volume 6 is scheduled to be published in late summer. His review of Benito Rivera's translation of Joachim Burmeister's *Musica Poetica*, appears in the fall 1996 issue of *Journal of Music Theory*.

Mark Beudert made his Italian opera debut in December 1995 as Sam Kaplan in Kurt Weill's *Street Scene* at the Teatro Regio in Turino. In March 1996 he sang in Verdi's *Requiem* with the Saginaw Choral Society in Michigan, and in March 1997 he sang the role of Lt. Pinkerton in *Madama Butterfly* for Opera Northern Ireland.

Jack Boss delivered a paper, "Schenkerian Analysis and Hidden Repetition in the Opening Movement of Beethoven's *Piano Sonata, Op. 10, No. 1*," at the 1997 Rocky Mountain Society for Music Theory conference in Boulder, Colorado, and at the 1997 West Coast Conference of Music Theory and Analysis in

Santa Barbara, CA. He has been asked to deliver the same paper at the national meeting of the College Music Society in Cleveland this fall.

Susan Boynton presented papers at the 1996 annual meeting of the American Academy of Religion in New Orleans, the 1997 Medieval Association of the Pacific in Honolulu, the 1997 International Medieval Congress in Leeds, the 1997 International Musicological Society in London, the 1997 Societas Liturgica in Turkey, and the 1997 Nordic Liturgy Network Workshop in Åland. Boynton was a short-term fellow of Wolfson College in Oxford this summer, and has been given a Women's Studies Teaching Fellowship at the UO for 1998.

Ellen Campbell was appointed chair of the music school's performance committee. During the past year she was a featured artist at the Northwest Horn Workshop in Ellensburg, WA, soloed with the Oregon Mozart Players, performed Bruckner's *Seventh Symphony* with the Oregon Symphony, Bach's *B Minor Mass* in Albany, and a solo recital in Beall Hall that included the premiere of a new horn sonata by Margaret Brouwer.

Michael Denny spent a three-week period in July performing and doing research in the deep South. Focusing on the Mississippi Delta and Southeastern region of Louisiana, he took note of living blues styles and those of other indigenous vernacular music styles. He maintains a busy performance schedule, performing jazz guitar with his own groups and with Ghanian Master Drummer Obo Addy and his group, Kukrudu. Denny also worked as a clinician at the Oregon Summer Music Institute Jazz Camp.

Dean Kramer presented a lecture-recital on Scarlatti and Bach to the OMTA Portland district in May. Kramer was also featured as soloist in June with the Oregon Symphony under conductor Murry Sidlin.

Robert Kyr had four works premiered this past spring. His *Symphony No. 6* ("Three Places in the Far West") was commissioned for the San Francisco

FACULTY, *continued*

Symphony Youth Orchestra, receiving its premiere under the direction of Alasdair Neale. In April, Kyr's *Symphony No. 7* ("The Sound of Light") was premiered at the Hult Center by the Oregon Symphony (see story, p. 2). Kyr's *Transfigured Light* for dancer, electronic duo, gamelan, and tape was premiered in April at Beall Hall by Basso Bongo and the Pacific Rim Gamelan. *Transfigured Light* was commissioned by the Lila Wallace/Reader's Digest Foundation as part of a consortium commission. Kyr's *From the Circling Wheel* for four women's voices was given its premiere by Tapesstry (Laurie Monahan, director) on the Extension Works Concert Series in Boston. The cycle of three motets on texts of Hildegard von Bingen was recorded by Telarc for general release this fall.

Steve Larson's paper "Continuations as Completions: Studying Melodic Expectation in the Creative Microdomain 'Seek Well'" will appear in a forthcoming book titled *Music, Gestalt and Computing: Studies in Cognitive and Systematic Musicology*. And the next two issues of the *Journal of Music Theory* will feature his articles: one on Schenkerian theory ("The Problem of Prolongation in Tonal Music: Terminology, Perception, and Expressive Meaning") and one on jazz ("Swing and Motive in Three Performances by Oscar Peterson," in an analysis forum on Cole Porter's "Night and Day"). Larson served on the Program Committee for the West Coast Conference of Music Theory and Analysis, and chaired a session at their 1997 meeting in Santa Barbara devoted to rhythm and time. Larson's research was featured in presentations at international conferences this summer: in Cambridge, at the Society for Music Perception and Cognition, he described experimental work on music cognition; in London, at the International Musicological Society, he described some of the interdisciplinary ramifications of his work on a theory of expressive meaning in music.

Don Latarski performs each weekend with his trio at the Oregon Electric Station, and has been bringing in a number

VIEWPOINT



Technology and the Teaching of Composition

by Harold Owen

Compare these two scenarios:

THEN (thirty years ago): The student comes into your office clutching a few ragged pieces of manuscript paper covered with musical hen-scratches. You take them to the piano and proceed to play through them laboriously, making comments, asking questions, and suggesting changes along the way. The sounds coming from the piano are crude and hesitant and bear little resemblance to the music intended—perhaps a string quartet, a choral piece, or an orchestra score. When the next composing opportunity comes, the student will try to remember your suggestions and, with luck, interpret any markings you made on the score.

NOW: The student comes into your office with a neat stack of laser-printed pages of score, a computer disk, and a cassette. You put the disk in your computer and load in the current score file, put the score on a music stand, and play the cassette. The sounds coming from the speaker are surprisingly close to the musical sounds intended. The recorded performance is continuous, giving you and your student a reasonable feeling for the real-time formal continuity, and the timbres are reasonably close to those of the actual instruments. It doesn't take much time to play the piece from the beginning to the place where the composer's last notes have been entered. You can make suggestions about notation, scoring, structure and formal continuity as the music plays, during a pause at a particular place, or after the tape ends. You can make any kind of markings on the score, since it is a draft print-out, and—perhaps best of all—you can make temporary changes in the score on the computer screen and play them from the file as a demonstration. Such things as transposition, repetition, octave changes, melodic alteration, instrumentation, doubling, or tempo changes can be easily entered into the file. If they work well,

... we as teachers need to see to it that our students are skilled in the use of standard and modern notation practices. They should be capable of producing a score by hand.

they can be saved. The student takes away a score with easy-to-interpret markings you made and perhaps a score file with suggested changes. When your students meet together in a composers' seminar or group lesson, they can play their latest works for discussion much more easily than they could thirty years ago. This certainly sounds ideal. Yet, in spite of the many advantages that technology gives composers and teachers, there are potential problems. Students who make use of computer notation software that automatically provides scores that are legible, properly spaced, and adhere to most conventions of standard notation may never learn these conventions. They may not recognize when and where decisions made by the program should be changed. They may not recognize the fact that MIDI (the data produced by their electronic keyboards) is blind to proper chromatic

Many young musicians become skilled performers without ever learning how to read music notation.

FACULTY, *continued*

of UO students to assist. He also played concerts for Hillsboro Parks and Recreation Dept., Callahan Ridge Winery, Art in the Vineyard, and Springfield's First Christian Church. Latarski was featured artist with the group Swing Shift, directed by the late Mike Wiggins, at this year's Pleasant Hill High School Jazz Festival. Latarski represented the School of Music at the state capitol by presenting a demonstration of how technology is being used by faculty and students to notate, compose, and otherwise assist in the making and performing of music.

Kathryn Lucktenberg and Steven Pologe gave two April recitals and a

VIEWPOINT, *continued*

spelling. The black key immediately to the right of middle C sends "61" as its note-message to the computer. The notation program has to decide whether to enter a C sharp or a D flat. If the piece has modulated from the original key or if the tonality is ambiguous, the computer may make the wrong decision.

Thirty years ago student composers were more likely to have keyboard skills as college freshmen, and they were more likely to have learned the rudiments of notation. Today, students with little or no keyboard skills can easily make entries in a score file. When they have completed a score, the computer can play it at super-human speed and accuracy. This tends to give students an unrealistic sense of the difficulty of performance by live musicians. The computer has no difficulty playing beyond the ranges of the intended instruments. Students need to learn to monitor carefully the limitations of the voices and instruments called for in their scores.

Synthesizers have become commonplace to music students before they come to college. Improvisation tends to become a larger part of their performance than playing from a score. Many young musicians become skilled performers without ever learning how to read music notation. Their first efforts at composition tend to be real-time impro-

master class in Georgia, performing at Reinhardt College and the University of Georgia. They also performed the Brahms *Double Concerto* with the Eugene Symphony in March.

James Miley (GTF) has accepted a faculty position teaching first-year theory and directing the jazz ensemble at Albion College in Michigan. Miley recently had four of his compositions for big band selected for publication by UNC Jazz Press, the largest big band and vocal jazz publisher in the country.

Randy Moore coordinated the Oregon Children's Choral Festival, initiated by Lois Harrison in 1982. The 13th annual festival had over 3,000 participants from

visations that suffer from the lack of formal shape, variation, development, and contrast. Since their music is created on the keyboard, they have difficulty creating music that sounds native to other instruments, chamber and large ensembles, solo voice or chorus.

The borders between jazz, pop, folk, ethnic, and what we call "classical music" have become so blurred that it is difficult for today's composition teachers to be prepared to guide students with varied backgrounds and skills. Composition programs are changing to reflect this, and those who wish to have careers as composer/teachers must be computer literate and conversant with a very broad range of musical styles, Western and non-Western, old and new.

A modern composition program must include courses in music technology that are continually updated. At the same time, we as teachers need to see to it that our students are skilled in the use of standard and modern notation practices. They should be capable of producing a score by hand. They must develop acute sound imaging skills (develop a "good ear"). Students should have skills as performers; they should be able to make music without the aid of electronic instruments.

In spite of these challenges, today's technology has greatly enhanced the teaching of composition. I, for one, would never wish to return to the methods we used in the "good old days!" ♦

59 different schools or communities. Moore presented a research paper titled "Influence of recorded music on blind and sighted children's creative movement and self-esteem" at the Twelfth National Symposium for Research in Music Behavior, held in Minneapolis.

The Pacific Trio (Victor Steinhardt, Kathy Lucktenberg, Steven Pologe) gave off-campus concerts in Neskowin, OR, at Sunriver, OR, and at the Grand Teton Music Festival in Jackson, WY.

Steven Pologe was president-elect of the Oregon Chapter of the American String Teacher's Association this past year, and is a member of the Board of Directors for the Oregon Cello Society. This past winter Pologe joined cellist Kenneth Finch (UO '81) for a performance with the Oregon Mozart Players of David Ott's *Concerto for Two Cellos and Orchestra*.

Robert Ponto conducted Gunther Schuller's *Piece for Five Horns* with Barry Tuckwell at the 1996 International Horn Workshop. He was guest speaker at the McKay High School Band Banquet, conducted the Central Oregon Honor Band, and was guest conductor in a concert featuring four high school bands from the Beaverton district. Under his direction, the Oregon Wind Ensemble played to a standing ovation at the Northwest MENC. In May he brought composer Gregory Youtz to work with the Oregon Wind Ensemble for the Northwest premiere of Youtz's piece, *In the Vernacular*. Last winter Ponto was installed as president of the College Band Director National Association's Northwest Division, and he is currently serving on the board of the OMEA. Ponto was guest conductor for the Bethel Band Festival, the Salem Middle School Honor Band, and at a weekend retreat with the Dallas High School Band. He adjudicated at the University of Arizona Marching Band Festival, Roseburg Band Festival, Willamette Valley Band Festival, TriCo Band Festival, Seaside Band Festival, and the Abbotsford Music Festival in B.C. Ponto also continues as conductor of the Eugene Symphonic Band.

FACULTY, *continued*

Doug Scheuerell played tabla with sarodist Ben Kunin at the School of Music in January and with sitarist Dinesh Dutt in Salem in February. In April he played tanpura in a World Music Series concert at Beall Hall with sitarist Kartik Seshadri and tabla player Bikram Ghosh. In July Scheuerell studied with tabla master Swapan Chaudhuri.

Victor Steinhardt was in two performances at the Grand Teton Music Festival last summer. He performed on the Faculty Artist Series in an ensemble performance of his *Trio*, duos with violinist **Kathryn Lucktenberg**, and an HIV Alliance benefit with tenor **Mark Beudert**. Steinhardt performed *Running Blue* with the Third Angle New Music Ensemble in Portland, and in March he performed songs with mezzo-soprano **Milagro Vargas** at a benefit for Eugene's Latin American community. Steinhardt performed *Rhapsody in Blue* for the Eugene Ballet and also soloed for Ballet Northwest. He performed his *Eighteen Pieces in the Form of a Limerick* for the Seventh Species new music series and the Oregon Music Teacher's Association. Steinhardt also received a \$3,000 Oregon Arts Commission grant to produce a CD of his music this summer.

Steve Stone conducted the inaugural concerts of the Emerald City Jazz Kings, a resident performing organization for the Oregon Festival of American Music. Stone is artistic director and conductor of the fourteen-piece group of singers and instrumentalists, who specialize in American jazz and popular music of the 1920s and 1930s.

Ann Tedards was awarded the Doctor of Musical Arts degree in May from the Peabody Conservatory of Music in Baltimore, MD. During the 1997-98 academic year, Tedards will serve as President of the University of Oregon Senate.

Richard Trombley has been commissioned to write 43 articles ranging from one to six pages each by a new encyclopedia, *20th-Century Music*, intended for international publication. His duties will

include articles on opera, chamber music, expressionism, impressionism, late romanticism, tonality, minimalism, the early music revival, film music, and more than two dozen composers ranging from Gustav Mahler to Philip Glass.

Steve Valdez has accepted a full-time tenure-track position at University of Georgia in Athens.

Mary Lou Van Rysselberghe serves as National Chair for the Executive Committee of the Society for Music Teacher Education. This spring she made presentations at two MENC conferences: The Symposium '97: Reflective Teacher Education in Music, at the University of Oklahoma; and a Colloquium for Teachers of General Music at Mountain Lake, Virginia. Van Rysselberghe also published an article in the *Journal of Music Teacher Education*.

ALUMNI

Carla Garrison Cross (B.A. '64, M.A. '67) is now a full-time speaker on her specialty, real estate. She uses her performance background as a music major, playing piano and flute in her presentations. A resident of Issaquah, Washington, Carla has authored four nationally-published real estate books.

Deborah K. Cronin's (M.Mus. 1973) book, *O For a Dozen Tongues to Sing: Music Ministry with Small Choirs*, was published in 1996 by Abingdon Press. The book provides small-choir directors with practical help in such areas as rehearsals, music planning and selection, and creative options. After teaching music in public schools in the 1970s, Deborah attended seminary and was ordained by the United Methodist Church. From 1990-93 she did a three and a half year stint as Executive Director of the Western Small Church Rural Life Center in Idaho. She is now district superintendent for 53 Methodist churches and 43 pastors in western New York. Although no longer a choir director, she appreciated the opportunity to write a book focusing on her choral conducting major at Oregon.

Elizabeth Wartluft-Murphy (Dance GTF) was awarded a one-month fellowship from the International Research and Exchange Board to study in Bulgaria.

Claire Wachter presented lectures on the piano teaching of Johannes Brahms at Southern Louisiana State University, Albertson College of Idaho, East Tennessee State University, and for the National Music Teachers Assn. convention in Texas. She also presented piano pedagogy lectures at the Peabody Conservatory of Music, the Maryland School for the Creative Arts, at Towson State University in Maryland, and for the piano teachers association in Denver. In Oregon, Wachter presented workshops for the Roseburg, Corvallis, and Rogue Valley Districts. ♦



David Goedecke (D.M.A. 1976) was recently presented the Lifetime Achievement Award by the California Band Directors Association at their Annual All-State Band Conference. Dave was Graduate Assistant Band Director for the Oregon Marching Band and the Symphonic Wind Ensemble under Robert Wagner from 1966-68. After doctoral studies at Oregon, Dave served sixteen years as director of bands and associate dean at the University of the Pacific. For the past thirteen years he has been professor of music, coordinator of music education, and director of jazz studies at Cal State University, Stanislaus, in Turlock, CA. Dave has been one of the Oregon grads spurring the fund-raising for the Wagner Memorial Fund.

Jim Olsen (B.S. 1977, M. Mus. 1980) released a CD in May titled *Fragments*, featuring his original compositions performed by the Oregon Jazz Workshop. The music is highly charged contemporary big band jazz, and the title cut is dedicated to the late Ed Kammerer. Featured soloists on the piece include Nate Wooley and Ryan Warren, trumpet, Ross Warren and Lynn Baker, saxophone, and Glenn Bonney, trombone. The Oregon Jazz Workshop is a new ensemble, made up primarily of gradu-

ates, students, and faculty of the UO School of Music. *Fragments* is the first in what is planned to be a regular series of recordings by the group, each featuring the music of one of the area's fine jazz composers. Olsen's jazz compositions and arrangements have been performed by groups throughout the country, and he has written for such jazz artists as Bobby Shew, Julian Priester, and Louie Bellson. *Fragments* is available at Cat's Meow Jazz & Blues Corner in Eugene as well as other area music outlets. For more information, contact Olsen at (541) 343-1850, or E-mail at jolsen@pond.net



Lloyd Commander (B.Mus. 1986) lives in Plummer, Idaho, and is now editor of a national Indian newspaper called, "Good News for Native People." He is also in the process of making a CD using three native Indian flutes that he makes himself, accompanied by various ensembles.

Lara Gwen Hendee (B.S. Dance, 1994) lives in Milwaukee, Wisconsin, and has performed four seasons with Wild Space Dance Co. and Foothold Dance Performance (which was founded by alum Terri Carter). She teaches dance at Mount May College, Jewish Community Center, Danceworks, and at several community studios. She is completing massage school with certification in neuromuscular therapy.



The Hockenberry Initiative

John Hockenberry, better known as national TV's first news correspondent in a wheelchair, has published a book called *Moving Violations: War Zones, Wheelchairs and Declarations of Independence*. Hockenberry was in a car accident more than 20 years ago while attending the University of Chicago, and was paralyzed from the waist down. He attended the UO in the 1970s and did reporting work for KLCC radio during his years in Eugene.

Now in his forties, Hockenberry is a reporter for NBC's *Dateline* newsmagazine show, and was previously a reporter for ABC's *Day One*. Prior to that, he was a commentator for NPR's *All Things Considered*, and *Talk of the Nation*.

Two chapters of his book mention his experiences as a music student with a disability at the University of Oregon: his preparation for an admission audition, and his struggle to expand his repertoire beyond the 18th century because of his inability to use the sustaining pedals on the piano. He solved the pedal problem with a compressed air mecha-

nism he invented himself.

The mechanism was controlled by a spongy plastic bulb held in Hockenberry's mouth; when he bit down, a scuba tank quietly released small puffs of compressed air to a series of valves. The air continued through a line attached to a small piston, with a rubber pad cut from the sole of a shoe. The piston operated like a foot, pressing down on the pedal.

Hockenberry gave his first public performance with his new invention in the late 1970s. UO Professor Emeritus John McManus was there: "I remember how amazed his audience was, and how triumphant John felt in conquering just one more impediment to his living a normal life."

Hockenberry also credits his piano teacher, Professor William Woods, with giving him encouragement in many ways. ♦



HAVE WE HEARD FROM YOU LATELY?

8/97 UO School of Music & Dance Alumni
WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

My current address: (please print) This is a change of address
Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

_____ I have more news to share! Please call me for a more complete update.

You may also send your alumni news to *Ledger Lines* via E-mail c/o editor Scott Barkhurst at scottb@oregon.uoregon.edu

DEVELOPMENT

Charitable Trusts

Joan C. Gardner, Director of Development
(541) 346-5687 or (503) 725-8710

At the spring meeting of the Dean's Advisory Council, Donna Carter of Carter and Carter Financial introduced a brief discussion on the concept of "social capital." Each of us has accrued assets, but where do we start when we consider giving back to communities with what amounts to our "social capital?"

Donna encouraged the council to become familiar with planned giving instruments, one of which is a charitable remainder trust. How does a charitable remainder trust work? A donor places assets into a trust. The trust pays income to the donor and/or other beneficiaries for life, or a specified term of years. At the end of the trust term, the trust assets go to a charity.

We have examples of gifts made to the School of Music where the donor has transferred assets to the UO Foundation and now receives a significantly higher return from the trust than the donor's previous investment(s) yielded. Not only can the interest or payout be more,

but it can also be designated to children or grandchildren. In the case of stock transfers, upon receipt of the gift of stock by the University of Oregon Foundation, the donor enjoys a charitable gift tax write-off as well as avoids all taxes on the appreciation of the stock (no capital gains). Many people have assets that have appreciated over time. They are reluctant to sell because of the capital gains tax they would have to pay. These are ideal assets for a charitable remainder trust.

I recently visited Mrs. Evelyn Nye in Medford. Mrs. Nye is a graduate of the School of Music and a longtime friend of the university. She shared with me her gratitude to the university for helping her increase the rate of return she previously had prior to setting up trusts with us. She told me that the income she receives is meaningful to her because she is able to use the trust income to help pay high health care costs for a relative.

Another donor who chose this type

of trust is Mrs. Margaret Willard of Eugene. Mrs. Willard has set up a Charitable Remainder Trust to benefit both the Chamber Music Series as well as the Oregon Bach Festival. ●

Philanthropy Honor Roll

The School of Music extends sincere gratitude for the following major gifts made in the last eight months:

- **The Wayne R. Atwood Memorial Scholarship Endowment**

Mrs. Phoebe Atwood of Eugene and friends have contributed over \$10,000 for general music scholarships.

- **The Robert Kendall String Scholarship Endowment**

UO alum Robert Kendall of Portland bequeathed half of his estate to the School of Music for string scholarships to summer orchestral music camps and/or to undergraduate string majors.

- **Mr. & Mrs. Joseph Polastri** of Alamo, California, have generously contributed new funding for three upright pianos with a potential pledge of three more in the fall for our practice rooms. This gift is in addition to the four Polastri vocal scholarships supported by their endowment.

- **Sherry Eager** of Portland has pledged \$4,500 for a practice room upright piano.

- **Mr. Gordon Tripp** of Eugene has contributed more than \$20,000 to Beall Hall, the Chamber Music Series, and to string scholarships.

- **Mrs. Margaret Willard** of Eugene has created a \$25,000 charitable remainder trust to benefit the Chamber Music Series.

- **Mr. and Mrs. Robert Guitteau** of Eugene contributed \$18,000 in endowment funds for general music scholarships.

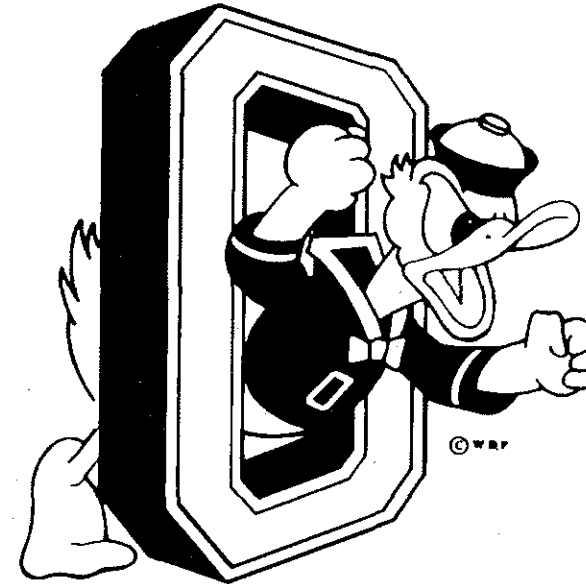
- **Audrey and Byrne Aasen-Hull** of Menlo Park have increased their planned gift of real estate by more than \$50,000.



Left to Right: Pauline Rughani, Dr. James Murdock, Katie Murdock, and Dr. Tom Bascom rehearse for the Medical Musicale, a concert in May that featured local medical personnel and their colleagues, which raised money for the Piano Endowment Fund.

HOMECOMING '97

Welcome to Alumni,
Parents, Students,
and Friends!



Friday, Oct. 17
Homecoming Concert
8 p.m., Beall Hall

A FREE concert featuring the University Symphony, University Singers, Oregon Wind Ensemble, and Oregon Jazz Ensemble.

Saturday, Oct. 18
Alumni Band (tentative schedule)

7:45 a.m.	Registration & refreshments, Room 178. Hats, t-shirts, duck lips for sale!
8:30 a.m.	Music rehearsal, Room 186
9:15 a.m.	Go to Autzen Stadium
9:45 a.m.	Combined Alumni and OMB rehearsal at Autzen
10:45 a.m.	Rehearsal in stands
11:15 a.m.	Lunch
12:15 p.m.	Perform at Alumni Tent
1:00 p.m.	Kick-off! (University of Oregon vs. Utah) Go Ducks!

NOTE: Complete information for Alumni Band will be mailed in late September. There is a possibility that the game time will be moved if the game is televised, so that mailing will reflect any changes in the above schedule. If you have not been receiving annual Alumni Band notices and would like to join us, please contact the Band Office at (541) 346-5670, or contact Band Administrator Dana Martin at dgmartin@oregon.uoregon.edu

