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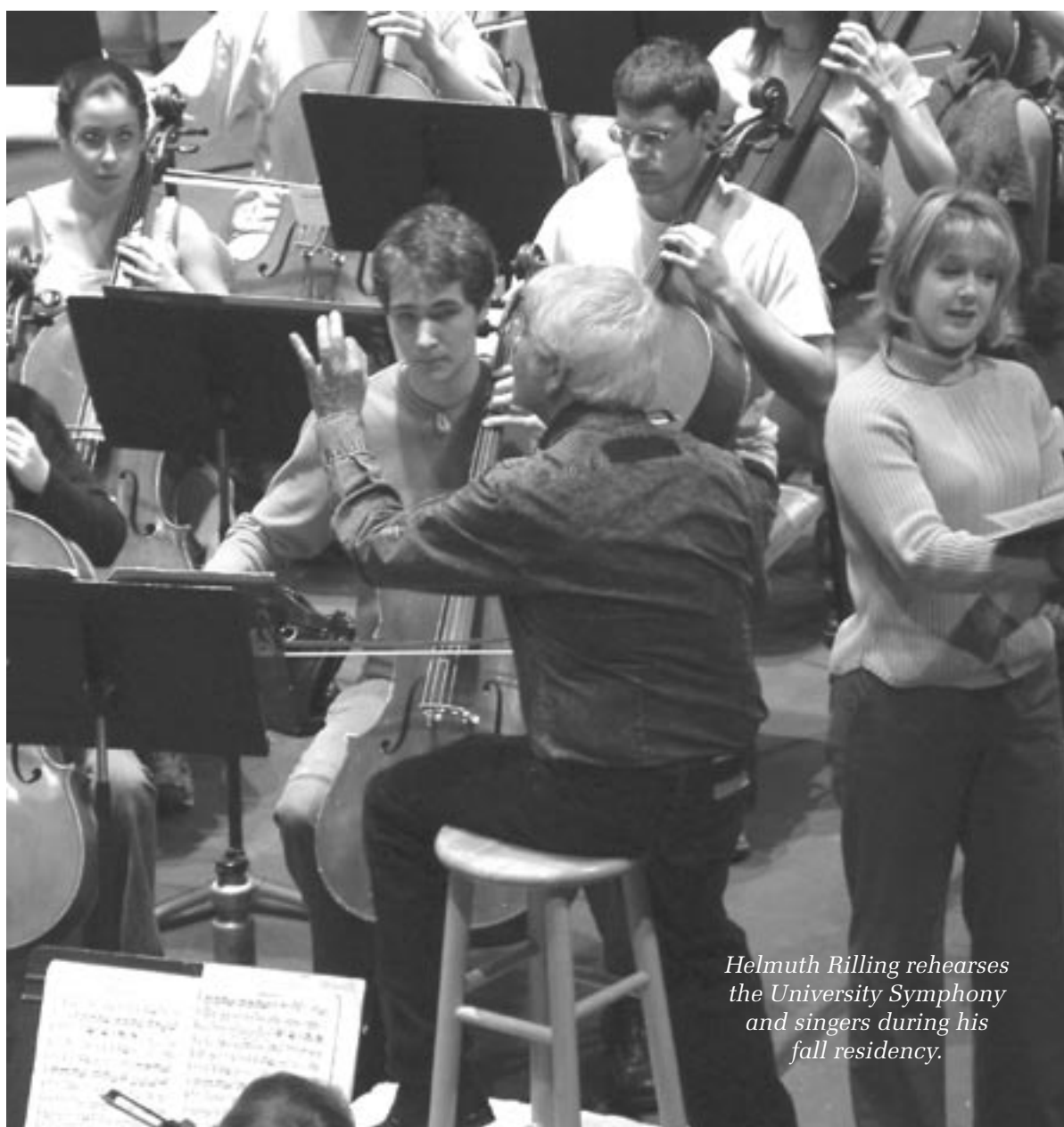
UNIVERSITY
OF OREGON

LEDGER



LINES

SCHOOL of MUSIC & DEPARTMENT of DANCE



*Helmuth Rilling rehearses
the University Symphony
and singers during his
fall residency.*

LEDGER LINES

is the biannual newsletter of the University of Oregon School of Music and Department of Dance. Letters, photos, and contributions from alumni, friends, and faculty are always welcome.

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at the University of Oregon

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FROM THE TOP

Brad Foley, Dean

The academic year has already been filled with some exciting and rewarding moments, but more is yet to come as we begin the first weeks of 2005 on a very positive note.

Our residencies with two visiting Trotter professors (Benjamin Bagby and Helmuth Rilling) in the fall proved to be well-received experiences for our students and faculty, and many individuals throughout the campus and Eugene community took advantage of these outstanding enrichment opportunities in October. In February we have composer Pauline Oliveros on campus in conjunction with both the annual meeting of the Society for American Music and as a part of our own Music Today Festival. Her visit is the result of a Virgil and Caroline Boekelheide Creativity Award to support her residency. Additionally, Benjamin Bagby returns for a second residency as a Robert M. Trotter visiting professor.

In the coming weeks of winter term we will present more than 40 recitals and concerts by our faculty, guest artists, and student ensembles. Among these outstanding programs are recitals by all of our new performance faculty: flutist Nancy Andrew; saxophonist James Bunte; pianist David Riley; and baritone Charles Turley.

I am also very proud of our student ensembles, two of which represented us at important conferences. The Oregon Jazz Ensemble performed at the International Association of Jazz Educators meeting in Long Beach, California in early January, and the University Symphony performed at the Northwest MENC biennial meeting in Bellevue, Washington in mid-February.

For the most up-to-date schedule of events, I encourage you to call our Community Relations office at (541) 346-5678 or consult our web site at <http://music.uoregon.edu/>

EventsNews/calendar.html.

Campaign Goals

One of the real highlights for me this fall has been the tremendous response and support of our school's fundraising initiatives. In 2002 I announced our development priorities as the university prepared to launch its largest fund raising effort in the history of the institution, *Campaign Oregon—Transforming Lives*. Within this campaign the school's goals are:

- **\$15.2 million for building renovation and expansion.** This project includes a \$7.6 million state match for new and renovated facilities and requires \$7.6 million to be raised from private sources by July 2007.

- **\$1 million scholarship endowment.** Scholarship support for music and dance students will improve access, quality, and our ability to attract the finest and most talented students.

- **\$1 million to equip the new building and provide instruments.** Better equipment will improve the quality of the music our students and faculty create.

- **\$500,000 for guest artists and scholars.** This endowment will provide a guaranteed annual funding source for program enrichment.

With the inclusion of our \$7.6 million dollar matching state bond initiative, we have reached 77% of our total campaign goal of \$17.7 million.

Campaign Progress Report

As of December 2004 we are making significant progress in reaching our goals for the *Transforming Lives Campaign*, which was publicly kicked off on January 29 at the "Lights, Camera, Oregon" event.

To date we have raised **\$5 million** in gifts and pledges for the \$15.2 million building project and **\$7.6 million** in state approved matching bonds totaling \$12.6 million (83% of our goal), with an additional \$2.6



million in private dollars required; **\$519,000** committed toward \$1 million for scholarships (52% of our goal); **\$528,500** committed toward \$1 million for equipment and instruments (53% of our goal); and **\$118,000** received toward \$500,000 for guest artists and scholars (24% of the goal).

With the inclusion of our \$7.6 million dollar matching state bond initiative, thanks to the hard work of former dean Anne Dhu McLucas, we have reached 77% of our total campaign goal of \$17.7 million.

In addition to the above mentioned priorities, there are many other needs, and the Music and Dance Enrichment Fund enables us to address other important priorities such as faculty and student travel, additional guest artists and scholars, and a wide variety of other faculty and student special projects. I thank our many friends, alumni, and patrons for your enthusiastic generosity that is helping to transform the lives of our current and future students, and all of the lives they will touch, through your tremendous support of our programs.

Best wishes to all of you in 2005.

Brad Foley

DEVELOPMENT

Two Transforming Gifts Bring Music Building Initiative to \$5 Million Mark

Thanks to Lorry Lokey and Bob (UO '52) & Leona (UO '51) DeArmond

*By DeNel Stoltz
Director of Development*

Some company news is none of your business and some is everyone's business. That's where Business Wire comes in—the company that Lorry Lokey founded in 1961—enabling his extensive philanthropy, including his recent \$2 million commitment to the School of Music's building initiative.

Business Wire is the leading source for electronic distribution of full-text breaking news releases, multimedia and regulatory filings for companies and groups throughout the world, with thirty domestic and international offices. Offices in Sydney, Australia, and Tokyo, Japan, were opened this year.

Lokey's gift answered on a grand scale a challenge gift made by UO alumni Bob and Leona DeArmond earlier this fall. These two transformative gifts, along with many others

"It is fun to make something happen that might not have otherwise happened. . . . Music is an integral part of our life. Music is like food. You gotta have it. It feeds the soul."

— Lorry Lokey

from generous alumni and friends of the School, bring the total raised to date to \$5 million of the \$7.6 million needed by July 2007 to leverage the additional state-approved \$7.6 million in matching bonds for the proj-

ect. In addition, an irrevocable bequest of \$750,000 has been secured that will eventually be utilized for equipping the building renovation and expansion initiative.

Bob and Leona DeArmond have been long-time supporters of the University of Oregon and were recognized with Presidential Medals last year, the university's highest honor. They have also established an



Lorry Lokey

endowed scholarship in their name, awarded to outstanding voice students. Leona Anderson DeArmond is a 1951 music graduate who sang with the university choir. Bob is a Southern Oregon businessman, a UO Foundation Trustee, and a 1952 business graduate. Bob and Leona issued a challenge gift in early fall to help stimulate the fundraising for the building. "I had such a wonderful experience and voice teacher at the School of Music," Leona said "and the School has grown so much since I was there. The students today just don't have the space that

"I had such a wonderful experience and voice teacher at the School of Music, and the school has grown so much since I was there. The students today just don't have the space that they need, so Bob and I are really pleased to help them build it."

— Leona DeArmond

they need, so Bob and I are really pleased to help them build it."

"And the sooner we can get it built, the better," adds Bob.

Within weeks of issuing the challenge, Lorry Lokey quickly responded. Lokey grew up in Portland, Oregon. He went to Alameda Elementary and graduated from Grant High School in 1944. He pursued a journalism degree at Stanford at the age of seventeen, before being drafted. He spent eighteen months in the service, as feature editor for *Stars & Stripes*. After his tour in Tokyo, he finished his degree at Stanford, and was editor of *The Stanford Daily* during his senior year. (Lokey noted that if he hadn't gone to Stanford, he would have been a Duck.)

Upon graduation, Lokey returned to Portland as night wire editor at United Press (now UPI). He then spent some time as a general beat reporter for the Longview Daily News, and finally moved to San Francisco, where he spent eight years in public relations for several

companies, the last of which was General Electric.

Within four months of leaving General Electric and launching Business Wire, he was making as much as he had been at GE.

Lokey got into philanthropy about fifteen years ago. "What you take out of the earth, you need to put back," he said. "It's an old farmer's motto." About ten years ago, he decided that he wanted to give exclusively to educational causes. "The biggest cause of all is education, because that determines what you turn into. Completing high school and college, and an advanced degree, greatly improves the next generation's chances for success."

During 1996, Lokey had a life-changing experience—ending up in serious condition in the hospital three times. "I died and was sent to heaven three times that year," he quipped. "When I got to the gates, I was told that I had all of my wealth with me, and that I needed to do some good with it before I could come in. When asked how long that would take, I said, 'It will take fifty years to give it away.' So I need to live until I'm 118, since I was 68 at the time."

Lokey had always given away ten percent of his income each year, and kept increasing the percentage over the years. Now he gives away about eighty percent of his annual



Bob and Leona DeArmond

income to educational causes.

He made the gift to the UO School of Music saying, "It is fun to make something happen that might not have otherwise happened. At Oregon, music is a major educational piece. Music is an integral part of our life. I have music playing all of the time at work and at home. Music is like food. You gotta have it. It feeds the soul." ♦

For more information on making a gift to the School of Music and Dance, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu



Architect's conceptual sketch of the new wing enclosing the existing historical courtyard behind the music school.

RECENT DONORS

In addition to Lorry Lokey and Bob and Leona DeArmond, we are grateful and deeply indebted to the following individuals for their thoughtful gifts to the School.

— Building Initiative —

- **Phoebe Atwood:** \$35,000 to name the Wayne and Phoebe Atwood Seminar Room.

- **Dr. Cordon Bittner '71 and Harlan '73 and Rebecca Bittner:** \$10,000 to name a practice room in memory of Francis and Constance Bittner.

- **Ford Family Foundation:** \$20,000 matching gift.

- **Dave and Lynn Frohnmayer:** \$105,000 to name the MarAbel Frohnmayer Club Room in memory of Dave's mother.

- **Mira Frohnmayer '60 and Marcia Baldwin:** \$25,000 in memory of MarAbel Frohnmayer.

- **Harrington Family Foundation,** Joey Harrington '01 and John '70 and Valerie Harrington: \$25,000 to name the jazz piano teaching studio.

- **Harlow Head '69, '71:** \$25,000 to name the Norman Zinser Head piano teaching studio in memory of his mother.

- **Sue Thorson Keene '72:** \$10,000.

- **Pierre '56 and Mary Lou '56, '76 Van Rysselberghe:** \$10,000 for the music education program area.

— Scholarships —

- **Exine Anderson Bailey:** \$132,500 for annual voice scholarships and a life insurance policy which will eventually endow the scholarship.

- **Henry and Pat '93 Easley:** \$26,000 to establish the Henry N. and Patricia A. Easley Scholarship.

— Equipment/other —

- Estate of **Daniel Green '72:** \$30,643 for the Dean's highest priorities.

- **Genevieve Luck:** Lyon and Healy harp for the harp program.

- Estate of **Gladys Moeller '27:** \$43,599 for the Dean's priorities.

- **C. Sheldon and Patricia W. Roberts:** \$116,520 to purchase instruments for the Oregon Marching Band and the tuba program, and a celeste for the University Symphony.

NEW MUSIC SCHOOL ADVANCEMENT COUNCIL

David Hilton, assistant VP/senior financial consultant at Merrill Lynch & Company in Eugene, is first chair of the reconfigured School of Music Advancement Council. A long-time supporter of the UO, Hilton previously served on the board for the Museum of Art and the School of Architecture and Allied Arts.

The group held its inaugural meeting in the fall, and is presently composed of eleven dedicated, enthusiastic supporters of the music



David Hilton, chair

school, all bringing varied skills and resources to it.

The initial primary goals of the council will be twofold: (1) to assist in fund-

school's campaign priorities and (2) to assist in outreach and increasing awareness within and outside of Eugene, and helping to recruit the most talented students. The latter also ties into the importance of scholarships.

Involved in the fundraising goal will be a lot of "friendraising," said Hilton, including introducing new friends to the school, reconnecting alumni, and identifying new friends to help reach the fundraising goals.

Regarding outreach, council members will be involved in hosting in-home events to bring the talent of the School of Music to various communities and make new friends.

"We look forward to our challenges and invite you to join us," said Hilton. "Feel free to contact me at (541) 342-5645 with your ideas, or call DeNel Stoltz (346-5687) at the music development office." ♦

COUNCIL MEMBERS

- Chair: **David Hilton**, Merrill Lynch & Company, Inc., Eugene
- Vice-Chair: **Mira Frohnmayer**, '60, Pacific Lutheran University, Seattle
- Past Chair: **Sue Keene**, '72 UO Foundation Trustee, Eugene
- **Judy Clinton**, Architectural Designer, Bend
- **Leona DeArmond**, '51, Medford
- **Zarah Dupree**, Sherman-Clay/Moe's Pianos, Portland
- **Roberta Hall**, '60, '81, Umpqua Symphony Assn., Roseburg
- **Niles Hanson**, Northwest Stamp, Rosen Products Sunvisor, Eugene
- **Mary Ann Orchid**, arts patron, Eugene
- **Mia Savage**, '72, '73, Pacific Youth Choirs, Portland
- **John Tachouet**, '64, retired owner, the Equity Group, Bend

UO GOSPEL SINGERS SHARE SUMMER SPOTLIGHT WITH LYLE LOVETT

The UO Gospel Singers got a nice bonus last summer when they were invited to join Lyle Lovett for the final three songs of his concert at Eugene's Cuthbert Amphitheatre.

Lovett, who appeared as part of the Oregon Festival of American Music's "Now Hear This" Series, often uses local musicians to perform with him on tour stops. One of Lovett's managers had seen a television broadcast of the Gospel Singers at a 2003 Martin Luther King Jr. Day celebration, and contacted director Cedric Weary about the group appearing with Lovett on the August show.

Lovett's people sent Weary the lyrics and audio files to four Lovett songs, and after three rehearsals Weary's group was ready. They didn't practice with Lovett or the band before the show, but the performance went without a hitch. The singers joined Lovett on "I'm Going to Wait," "I'm Going to the Place," and "Church." The crowd of 2,000 greeted the singers enthusiastically, and Lovett complimented the choir after each song.

"It was amazing," said Riley Pristyak, one of the choir members. "The audience response to us was just crazy." Another choir member, Tayla Biehler, added "One of the reasons I love being in the Gospel Singers is we get this opportunity of a lifetime that we wouldn't really get in a lot of other choirs. It's also nice to know you're good enough to be there for that. It's a nice rush."

Weary also directs the UO's Gospel Choir and Gospel Ensemble, as well as Inspirational Sounds, a community gospel choir. The UO Gospel Ensemble opened for poet Maya Angelou at McArthur court in 2003, and the students hope to do a concert with gospel singer Fred Hammond this year. ♦

ENSEMBLE NEWS:

The Oregon Brass Quintet spent two days in Central Oregon performing for hundreds of enthusiastic high school students. They gave demonstrations at high schools in Sisters, Redmond, Crook County, and Bend.

The UO Trumpet Ensemble performed at the International Trumpet Guild convention in Denver, Colorado on June 17, 2004. The group featured original compositions by director Stephen Dunn and doctoral student Timothy Clarke. The ensemble also gave a concert at the University of Utah, where Professor Emeritus George Recker joined the ensemble as a special guest.

The Oregon Jazz Ensemble performed at the International Association of Jazz Educators Conference in Long Beach on January 7. Last spring the OJE ran its string of first-place finishes to four as the Outstanding College Ensemble at the Reno Jazz Festival. ♦

Rilling is Still Thrilling

Students and patrons benefit from maestro's residency

Helmuth Rilling, the Grammy-winning artistic director of the Oregon Bach Festival, made another lasting impression on the local music community during his week-long residency in late October.

As a visiting professor under the auspices of the Robert M. Trotter Endowment, Rilling spent several days working with the University Symphony, University Singers, UO Chamber Choir, and vocal soloists, culminating in a free performance of Bach's *Magnificat* and Mozart's *Mass in C Minor* in the Hult Center's Silva Hall.

Rilling also gave a Student

Forum lecture-demonstration on Bach's *Magnificat*, modeling the presentation after the Oregon Bach Festival's popular Discovery Series, with Rilling providing commentary while UO graduate conductors led UO musicians in the musical examples.

The concert in Silva Hall played to a packed house, many of whom were Oregon Bach Festival regulars, but many also who were seeing our premier student ensembles for the first time. From the very first movement of Bach's *Magnificat*, the audience could sense they were in for a treat, as the student musicians

gave a bravura performance of both works.

The vocal soloists were poised and well-prepared; the instrumental ensemble was focused and confident throughout. Rilling credited choral director Sharon Paul and orchestra director Wayne Bennett for their preparation of the ensembles prior

The concert in Silva Hall played to a packed house, many of whom were seeing our premier student ensembles for the first time.

to his arrival, and praised the students for their talent. "Everything I asked them to do, they were able to do," said Rilling. "It was a wonderful experience working with them."

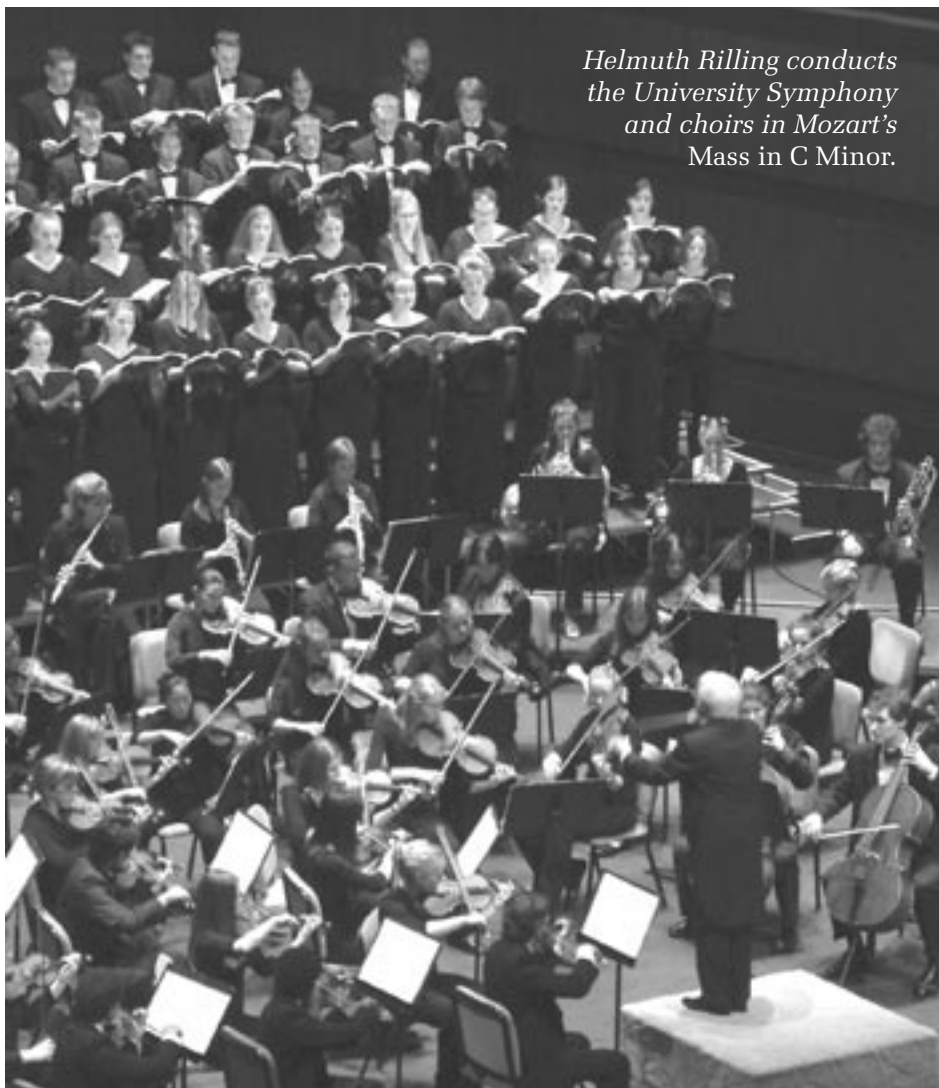
Credit also the UO voice faculty who prepared the soloists: sopranos Cherie Hughes, Hallie Silverston and Jennifer Quinnelly, mezzo-soprano Jennifer Russell, tenors Andrew Brock and Kieran Schnabel, and bass Andrew Sauvageau.

"Working with the maestro was one of the most amazing experiences I have had in my musical career," said Silverston, a senior voice major. "It was some of the most intense, exhausting work I have done, but Rilling was so supportive of us, and I felt extremely comfortable in the performance. He treated us like we were professionals, and it really gave me a taste of what I hope will be in the future."

Jennifer Quinnelly, a graduate voice major, echoed those sentiments: "I found maestro Rilling to be wonderfully supportive and engaging as a conductor.... Performing with him was a delight."

Sharon Paul was extremely pleased, not only with the performance but with the educational value of Rilling's rehearsals. "My favorite moment with Helmuth was

Helmuth Rilling conducts the University Symphony and choirs in Mozart's Mass in C Minor.



Continued next page

OREGON BACH FESTIVAL

Groundbreaking Works to Highlight Big Bach Festival

West Coast premieres of Golijov's La Pasi3n and a lost opera by Mendelssohn expected to draw big crowds

The buzz runs unbridled—and partially in a Spanish accent—about two upcoming premieres and a music-packed schedule of 50 events to take place at the 2005 Oregon Bach Festival, the University of Oregon's eminent classical music offering June 23–July 10 in Eugene.

La Pasi3n segun San Marcos by Osvaldo Golijov sets the Passion according to Saint Mark in the form of a Brazilian street festival, with percussionists, brass, dancers, and the rhythms of tango, bembé, and rumba. Commissioned by Helmuth Rilling, the Oregon festival's artistic director, for German Bach celebrations in the year 2000, *La Pasi3n* has become a monumental, barrier-breaking, multicultural sensation and has been described as



La Pasi3n received raves at its European premiere.

“the first indisputably great composition of the 21st century” by critic Richard Dyer of the Boston Globe.

La Pasi3n opens the Festival with two performances June 23–24. Maria Guinand of Venezuela, who conducted the Stuttgart world premiere, leads her own Schola Can-

torum chorus, Brazilian pop-jazz singer Luciana Souza, and an “Orquesta la Pasi3n” that emphasizes percussion, brass, and guitars.

Helmuth Rilling also is responsible for uncovering a lost opera by 19th century Romanticist Felix Mendelssohn. *The Uncle from Boston*, a full-scale comic opera written by the wunderkind composer at age 14, was recently found in a Berlin library. Its first public performance last October in Essen, Germany was received with tremendous and tender enthusiasm. Rilling says the lost “uncle” clearly puts Mendelssohn on par with the young Mozart. On July 3, America gets to embrace this unknown opera for the first time in a concert setting.

On Sunday, June 26, Rilling conducts Bach's *Christmas Oratorio* in a two-concert, “Bach to Bach” format. In the Discovery Series of six lecture-concerts, he leads the exploration of Bach cantatas based on themes of joy and celebration. And in the July 10 finale, the Festival's founding artistic director conducts the orchestra, chorus, and soloists in Haydn's *Creation*.

Guest artists include:
• Paris-based John Nelson, conducting Handel's *L'Allegro*,

RILLING, continued

when, during an informal talk with ten of our graduate students, he passed around his own score from which he had been studying. We had been discussing score preparation, and it was fascinating for them to see the kind of markings that Rilling put in his own score as study tools. They asked great questions and there was a lively exchange of ideas.”

The concert in Silva Hall also offered the School of Music a valuable opportunity to address the current building initiative and scholarship priority. Development Director Denel Stoltz spearheaded production

of a ten-minute video about the music school's excellence and its desperate need for more space, and the video was shown on a large screen right after Dean Foley's welcoming remarks prior to the concert downbeat. UO President Dave Frohnmayer also added opening remarks, including his and his wife Lynn's own personal pledge of support for the project, to name the Club Room in memory of his mother, Marabel Frohnmayer, a 1932 piano alumna.

To be able to present the building project to such a large and supportive audience was particularly important, and a number of significant gifts and inquiries for more details have come in the ensuing three

months.

“The video, in conjunction with the outstanding performance, was a great opportunity to showcase to a full house the school's exceptional musicians and the stark contrast between their talent and the facilities that they presently have available,” said Stoltz. “More than \$100,000 in gifts to the building initiative have come in from generous community members who attended the concert.”

The video can be viewed on the School of Music's web page at music.uoregon.edu/gifts. ♦



BACH FESTIVAL, *continued*

a sparkling choral work based on the texts of Milton

- The trailblazing Kronos Quartet, who will perform works composed and arranged by Golijov
- Period instrument specialists Tempesta di Mare, in two programs focusing on Bach and Handel
- The Imani Winds, a quintet whose name in Swahili means faith and whose music explores European, African and American music traditions.

Completing the schedule are a performance of the Fauré *Requiem* by the high school singers of the Festival's Youth Choral Academy, conducted by Anton Armstrong; three concerts of new works in the Composers Symposium series (see article, this page); a trio of free organ recitals at neighborhood churches; Saturday morning children's concerts; and a full schedule of lectures and talks.

Each year, musicians and music lovers from 33 states and eleven countries make the Oregon Bach Festival their musical destination. Tickets range from \$14-\$49 and go on sale March 22. For more information: click www.oregonbachfestival.com or call (800) 457-1486. ♦

COMPOSERS SYMPOSIUM CELEBRATES JULY 4 EARLY WITH FIREWORKS!

July 4 will arrive early this summer when the Oregon Bach Festival Composers Symposium celebrates with **Fireworks** in three concerts on July 1 and July 2 in Beall Hall.

Directed by UO graduate Brian Coughlin (M.M. in composition, 1997), *Fireworks* is one of New York City's hottest new music ensembles. They will perform twelve works by the participants in the symposium on a three-concert series, plus 25 works by auditors in special workshop sessions. Each of the *Fireworks* concerts will also feature new music from their own repertoire.

"We're glad that the founder and director of *Fireworks* is one of our most successful graduates, who is both a composer and performer," said symposium director Robert Kyr. "The concerts and the symposium will be an exciting homecoming for Brian, and a wonderful opportunity for Bach Festival audiences to hear this terrific ensemble perform music by our participants, an international group of accomplished young composers."

Forty composers will be partici-

pants in the Composers Symposium, and will have their works performed on the concert series or in the workshops. The composers will spend twelve days at the University of Oregon (June 21–July 3), participating in a wide range of activities: presenting their music to each other for discussion in daily seminars; sessions with the symposium composer-in-residence, Osvaldo Golijov; special sessions with Robert Levin and the Kronos Quartet; and attendance at festival rehearsals and concerts.



"Our symposium is designed to give young composers an intensive and creative experience of each other's music and the work of master artists, such as the musicians of *Fireworks*, Osvaldo Golijov, Robert Levin, and the Kronos Quartet," said Kyr. "However, every audience member is a crucial part of this experience: he or she also participates in the excitement of new music that has been created by our participants and performed by musicians of the highest caliber. We offer each listener a unique opportunity to join with composers and performers, as together they participate in the thrill of bringing new music to life."

For more information on the symposium and its concerts, call Robert Kyr at (541) 346-3766, or check the symposium web site at www.iwagemusic.com ♦

MENDELSSOHN SYMPOSIUM SCHEDULED

The Oregon Bach Festival and the UO Committee for German and Scandinavian Studies will present a two-day symposium on Felix Mendelssohn, May 19–20. The symposium will focus on the Mendelssohn family—Moses, Felix, and Fanny—as key contributors to the formation of Enlightenment philosophy, the development of the classical canon, and configuration of gender roles in the musical cultures of early 19th century Germany.

Among the issues posed by the symposium are the ways Jews perceived Christian musical traditions and their role in German musical culture.

The Oregon Bach Festival will host a free gathering with a performance of music by Mendelssohn at 8 p.m. in the Knight Library Browsing Room.

On May 20 the symposium continues in the afternoon, featuring a panel of three prominent scholars on the Mendelssohns and their contributions to modern German culture: Jeffrey Sposato, assistant professor of music at the University of Pittsburgh; Larry Todd, professor of musicology at Duke University; and Michael Marissen, professor of music at Swarthmore College.

For more information on the symposium, call (800) 457-1486. ♦

Distinguished Alumnae Named for 2005

Julie McCornack Sadie and Tiffany Mills to be honored in June ceremonies

For more than a decade, the School of Music has annually honored one of its graduates as a Distinguished Alumnus, inviting the recipient to Commencement Ceremonies in June to receive a plaque and address that year's graduates.

Last year there were two honorees, Barry McNabb (Dance) and Richard Smith (Music), and this year two alumni will again be honored: Julie McCornack Sadie (B.A./B.M. 1970) and Tiffany Mills (B.A. 1992).

This year, in addition to the presentation at Commencement, a new tradition will be initiated: a special reception and dinner to honor the distinguished alumni. The event is open to music and dance alumni and friends of the School of Music, Department of Dance, and the University of Oregon.

The 2005 dinner will be on Friday, June 10 and reservations are required by May 27 (see box below).

Julie Anne McCornack Sadie is a professional musician and writer. She holds four degrees in music and musicology from the University of Oregon and Cornell University, and an M.A. in museum and gallery

management from the City University (London). She has worked as a professional cellist and bass viola da gamba player, musicologist, teacher and lecturer, writer and editor.

Her publications include books, articles and reviews on both musical



Julie Sadie

and museum topics. Her scholarly work has focused on musical performing practice during the Ancien Régime. In 1990 her *Companion to Baroque Music* first appeared, and she co-edited in 1994 *The New Grove Dictionary of Women Composers* with composer Rhian Samuel. The guide to European composer houses and museums on which she collaborated with her husband, Stanley Sadie, will be published in March 2005 under the title *Calling on the Composer*.

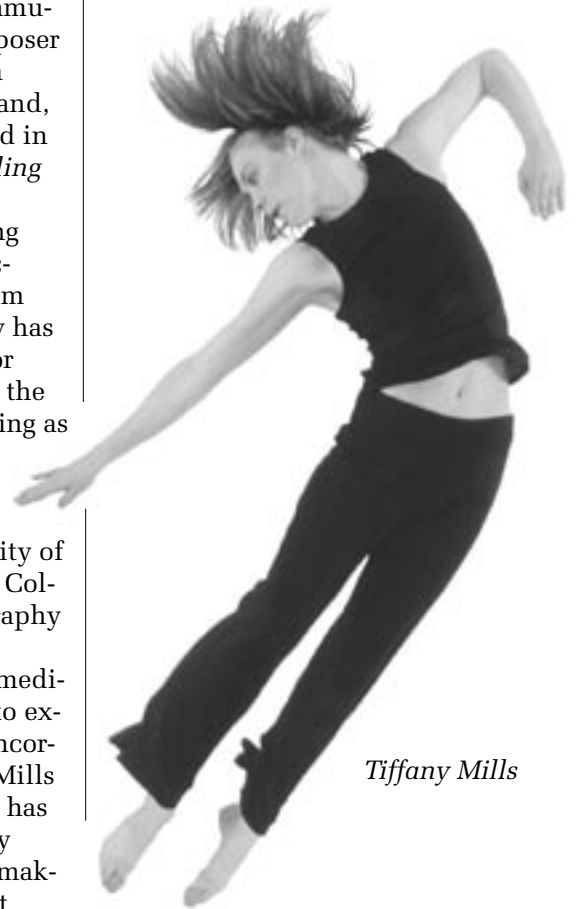
Sadie served as the founding administrator and later as director of the Handel House Museum project in London, and recently has been involved in fundraising for the Royal College of Music and the Holst Birthplace Museum, serving as a trustee (1999-2003).

Tiffany Mills received her B.A. in dance from the University of Oregon Robert D. Clark Honors College, and an M.F.A. in choreography from Ohio State University.

In New York City, Mills immediately formed a core of dancers to explore choreography, and they incorporated in 2000 as the Tiffany Mills Company. To build work, Mills has collaborated with contemporary composers, designers, and filmmakers. The Company's most recent

project is a trilogy of Tiffany Mills/John Zorn collaborations. The first two pieces premiered at the Guggenheim Museum Works & Process Series, the third will make its West Coast premiere at Portland Institute for Contemporary Art's Time Based Arts Festival in September 2005. Mills worked as a choreographer on an independent film directed by Amos Kollek, starring Audrey Tautou (2002).

Called "one of the real talents of the emerging generation" by the Village Voice, and "Smart, fresh, and accomplished" by the New York Times, Mills' choreography has been produced at a variety of venues in New York, including the Guggenheim Museum *Works & Process*, Symphony Space *Dance Sampler*, and Lincoln Center *Out-of-Doors Series*, among many others. ♦



Tiffany Mills

School of Music & Department of Dance Distinguished Alumni Dinner

Date: Friday, June 10, 2005

Time: 6 p.m.

Location: Susie Pape Special Events Hall, Jordan Schnitzer Museum of Art on UO campus

Cost: \$25

Contact: Paula Napora, phone (541) 346-3859 or e-mail pnapora@darkwing.uoregon.edu

RSVP: by May 27, 2005



COLLEAGUES REUNITED: Steve Stone, Mary Lou Van Rysselberghe, John McManus, and Gary Martin at the Homecoming reception in McManus' honor.

HOMEcoming TRIBUTE TO McMANUS

Professor Emeritus John McManus was given a special tribute at last fall's Homecoming Concert at the School of Music. Nearly 200 friends, family, and former students attended the event, which included a reception after the concert. A memory book, filled with photos and letters from former students and colleagues, was presented to McManus during the evening.

McManus was a clarinet professor and a member of the UO music education faculty for fifteen years (1967-83). He was a popular teacher and respected music educator, and two of his faculty colleagues—Dave Doerksen and Steve Stone—offered recollections and anecdotes during the concert.

Doerksen first knew McManus when John was director of the McMinville High School Band. "I had never heard a high school band, or any other band, for that matter, with such an elegant tone and such finesse and polish," said Doerksen.

Doerksen also quoted Vernon Horn, one of McManus's All-Northwest trumpet players in 1965, and now a leading cardiologist in Texas: "Musical excellence aside, what I

remember is that McManus cared about all his students—the good ones, the bad ones, and those in between. He was the epitome of what a teacher should be."

During his career, McManus served as president of the OMEA, was state conference chairman, district chairman, State Department of Education music advisory committee member, and held many other committee assignments. On the national scene he served on the National Executive Board, the Editorial Board of the MENC Journal, the Commission on Instruction, the Commission on Graduate Studies in Music Teacher Education, and the MENC "Go Project." He was honored as Oregon Teacher of the Year and National Teacher of the Year runner-up in 1965. He received the Distinguished Service Award from both the Northwest Bandmasters Assn. and the Oregon Bandmasters Assn. In 1989 he received the Distinguished Music Educator Award at the Northwest MENC Conference.

Steve Stone noted one particular example of McManus's leadership in the early 1960s when, as president of OMEA, McManus was the guid-

FACULTY

Nancy Andrew, new professor of flute, was a soloist in two performances of the Bach *Brandenburg Concerto No. 4* with the New England Bach Festival Orchestra, Blanche Moyse conducting, in Persons Auditorium in Marlboro, Vermont. She also was featured with the UO Symphony in two performances of the Mozart *Concerto in D Major*, one in Roseburg, Oregon, as part of the Umpqua Symphony Association's season, and the second in Beall Hall.

Barbara Baird presented duo-organ recitals with Dr. Julia Brown at St. Joseph's Cathedral in Hartford, Conn. and at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. last summer. They played a concert at the Church of St. Paul in the Desert

Continued next page

ing force for the reinstatement of the state solo contest—an event which had been in limbo since it was canceled in 1950 by school administrators because of logistical concerns. McManus personally lobbied the powers-that-be for two years, ultimately persuading them that OMEA would be a responsible custodian of the event. The state solo contest is alive and well today.

"John McManus is the most complete music educator that I have ever known," added Stone. "His whole life has been one of an unselfish desire to open musical vistas for his students and to remind his colleagues of the possibilities and responsibilities that are ours."

Added Doerksen: "In my opinion and many others, John McManus is Oregon's all-time greatest music educator... but the real legacy is that of a wonderful human being. Make that two wonderful human beings, because his wife Beth is also a wonderful person who has been a constant source of love and support." ♦

FACULTY, continued

in Palm Springs, California in October. In September, Baird played a solo organ recital as the opening concert for the program year of the Seattle Chapter of the American Guild of Organists. Baird gave fall workshops and master classes in "Baroque and Classic Performance Practice at the Piano," in Klamath Falls and Newport, Oregon, for the local OMTA chapters. As newly elected dean of the Eugene Chapter of the American Guild of Organists, Baird organized the First Annual Pipe Screams Organ Concert, a fundraising program of silly and spooky organ music, presented on Halloween eve in Eugene. It was a howling success.

Ellen Campbell was on the faculty of the Interlochen Arts Camp for its eight-week 2004 summer season. In October she was a guest artist at the Western U.S. Horn Symposium at the University of Nevada-Las Vegas, performing works of Mark Schultz. With faculty colleagues from Central Washington University and Pacific Lutheran University, she presented a recital of music for horn solo and ensemble in Beall Hall and at Central Washington University.

Dave Camwell (GTF) played soprano sax with the Central City Chorus of New York in December. Camwell is now endorsed by Yamaha and is a part of the Yamaha Performing Artist program. He also is endorsed by Protec cases and saxscarf.com

Jillian Camwell (GTF, oboe) and **Blake McGee** (GTF, clarinet) have been invited by Mahidol University (Thailand) to join Elizabeth Shoemaker (DMA, bassoon) for a series of recitals by the Cascade Reed Trio in February 2005. Jillian recently won the second oboe position with the Oregon Mozart Players and received a one-year replacement appointment for English horn and oboe with the Eugene Symphony Orchestra.

Steven J. Chatfield, (Dance) along with dance graduate students Lowry Champion, Dominique Chartrand, Heidi Diaz, and Sarah Nemecek, and two undergraduate dance majors, Lindsey Primich and Jessie Shaknites, attended the International Association for Dance Medicine and Science (IADMS) Annual Conference and Day for Teachers, October 13-17 in San Francisco. Chatfield currently serves as Executive Director of IADMS. Dominique Chartrand presented a poster titled, "A critical

review of reports on the prevalence of amenorrhea in ballet dancers," and Sarah Nemecek presented "Affective dimensions of and prototypic data from a flexibility lab in a dance kinesiology course." Chatfield noted that "all presenters are pooled together in the evaluation so our grads were compared to established researchers and practitioners in the field. Both Sarah and Dominique received excellent ratings."

Christian Cherry (Dance) played for performances and classes at the Bates Dance Festival in Lewiston, Maine, July 26-August 15. *Entry*, Cherry's 35-minute multi-timbral score for Aiko Kinoshita/Acorn Dance, premiered at Velocity Main Space Theater in Seattle, WA September 24-25.

Jenifer Craig (Dance) presented her paper, "The Way East: Bella Lewitzky's 1971 American Dance Festival Premiere," at the annual conference of the Society of Dance History Scholars at Duke University last June. She has revised her entry on Lewitzky for the second edition of the *Jewish Women's Encyclopedia*, which will be published in early 2005.

Tim Clarke (GTF) was commissioned to write three jazz ensemble arrangements for the Harker Conservatory Jazz Ensemble (San Jose), directed by Richard Frazier. Prior to that, he finished a commissioned arrangement for the Oregon Festival of American Music Summer Jazz Institute's beginning ensemble, conducted by Joe Ingram. Clarke continues to create soundtracks and sound effects for computer and console games, having recently created more than 500 sound effects and monster vocalizations as well as some additional music for the recent Atari release, *Godzilla: Save the Earth*, available on Playstation 2 and XBox. He also provided hundreds of sound effects for a training simulation project coordinated by the Institute for Creative Technologies in Los Angeles, and continues to work with Los Angeles-based Vivendi Universal Games, providing post-production services for game trailers and other promotional videos. He is currently creating original music and sound effects for several games in production. As a freelance trumpet player, Clarke was in the pit orchestra in the touring Broadway production of *The Producers*. He was a featured soloist and trumpeter during the OFAM Summer Music Festival, performing with Dick Hyman, Frankie Capp, Al Caiola, and the Legends of Doowop. He performs regularly with Portland-based jazz group the Woods/St. James Nonet, the Tim Clarke Soul-Tet, the Mike Denny All-Stars, Group Therapy jazz quartet, the Emerald City Jazz Kings, and the Northwest's most popular party band, Satin Love Orchestra. He is currently pursuing a D.M.A. in Trumpet Performance at the UO.



Articles by **Steve Larson** appear in recent issues of five scholarly journals: (1) "Musical Forces and Melodic Expectations: Comparing Computer Models and Experimental Results" (an article combining artificial intelligence, experimental psychology, and music theory) appeared in *Music Perception*; (2) "Recapitulation Recomposition in the



Sonata-Form First Movements of Haydn's String Quartets: Style Change and Compositional Technique" (an article reporting analysis of Haydn's 83 string quartets) appeared in *Music Analysis*; (3) "Something in the Way She Moves" (an article on musical motion and metaphor, co-authored with Mark Johnson, chair of the UO Philosophy Department) appeared in *Metaphor and Symbol*; (4) "What Makes a Good Bridge?" (an article on cognitive science and the analysis of popular song) appeared in *Tijdschrift voor Muziektheorie/Dutch Journal of Music Theory*; (5) "Architectural Metaphors in Music Discourse and Music Experience" (on cognitive linguistics, co-authored with Mark Johnson) appeared in the *Yearbook of Comparative and General Literature*. Larson's performances last year included a recital of multi-piano jazz with Henry Martin, Steve Strunk, and Keith Waters, featuring several of Larson's transcriptions of Bill Evans' two- and three-piano overdub recordings. During his residency at the University of Washington, Larson gave three presentations: "Pattern, Meaning, and Music Learning"; "Converging Evidence for a Theory of Musical Forces"; and "Conversations with Monk and Evans." He also gave the latter presentation at the annual meeting of the West Coast Conference of Music Theory and Analysis in Santa Barbara, including a performance with Keith Waters.

David Crumb announced the release of a new CD [Innova Recordings] called *Harmony for a New World*. This disc includes music for two pianos by Crumb (*Harmonia Mundi; The Whisperer*) and works by Robert Patterson and Carlton Gamer, featuring beautiful performances by duo-pianists Quattro Mani (Susan Grace and Alice Rybak) and percussionists David Colson and John Kinzie. In January, Third Angle premiered another new work by Crumb, commissioned by the Barlow Endowment for Music Composition.

Charles Dowd was timpani soloist with the Eugene Symphony on *Concerto for Seven Winds and Timpani* by Frank Martin. He conducted an all-classic Mexican percussion ensemble concert "Estamos En Mexico" with The Oregon Percussion Ensemble in November. In January, Dowd appeared at Van Gogh, Jardin Union, Guanajuato, Mexico, as a jazz vibraphone soloist with marimbist Tracy Freeze, launching their CD *Snapshot Live! Chamber Jazz for Vibraphone and Marimba Duo* on the cdmUSA Records label, manufactured by SONY. The album includes five original works by Dowd, all arranged and produced for mallet keyboard instruments. Dowd was prin-

cipal timpanist with the Cascade Music Festival, Oregon Coast Music Festival, and The Oregon Bach Festival, and is in his 31st season as principal timpanist with the Eugene Symphony. In December, Dowd's *Three Canons for Percussion Octet* received its world premiere with the Oregon Percussion Ensemble.

Brian Ellingboe (GTF) was appointed principal bassoonist of the Salem Chamber Orchestra.

Cody Forcier (GTF) was appointed to the music faculty at Linfield College as adjunct instructor of tuba.

Michael Grose performed Stravinsky's *Rite of Spring* with the Oregon Symphony in September, and performed *Concerto for Tuba* by James Barnes with the South Salem High School band in November.

Rita Honka (Dance) commissioned Congolese artists Mabiba Baegne and Massengo Constant for a weeklong residency teaching, choreographing, and performing in the Department of Dance. The residency culminated with Dance Africa performances January 14-15 in honor of Dr. Martin Luther King, Jr. in Dougherty Dance Theatre.

Walter Kennedy (Dance) presented a concert of his new works and reconstructions from three works of Bella Lewitzky November 12-13 in the Hult Center's Soreng Theatre. Kennedy's rehearsals in Los Angeles, Minneapolis, and New York City were funded in part by a UO summer research grant. The School of Music and Department of Dance co-sponsored the concert, which was performed by Kennedy, five of his former colleagues in the professional field, Lane Community College lead dance faculty Bonnie Simoa, and UO graduate student Eileen Walters. **Jenifer Craig**, Lewitzky Company archivist, introduced each of the Lewitzky excerpts. Original music for one piece, *Deep Field*, was composed by **Christian Cherry**.

Dean Kramer was one of three national judges for the Collegiate Artist Piano Competition last March, sponsored by Steinway and Sons, at MTNA's national conference in Kansas City, MO. In October Kramer was featured as a solo artist and lecturer at the World Piano Pedagogy Conference.

Don Latarski, chair of guitar studies, released his second CD of holiday

Continued next page

Eric Mentzel appears as tenor soloist on *Lost Songs of a Rhineland Harper*, a new recording by the European ensemble Sequentia. The recording was released last year by BMG/Deutsche Harmonia Mundi, and coincided with two performances of the same program, one at the Schnütgen Museum of Art in Cologne, Germany, and the other at the Cité de la Musique in Paris, France. Mentzel was instrumental in bringing the director of Sequentia, Benjamin



Bagby, to the School of Music as a Trotter Professor, and the ensemble also performed the *Rhineland Harper* program in Beall Hall, in San Diego, and in New York, where the New York Times praised their “passion” and “sense of grace.” Last April found him in Belgium, where he was heard in Bruges and Maasmechelen in *Suorogate*, a work for four singers and six instrumentalists by German composer Volker Staub. In November he joined Fortune’s Wheel for a program of music from the time of Petrarch, co-sponsored by the Department of Romance Languages in honor of the poet’s 700th birthday. The next month, he was invited to perform a program of 14th-century Burgundian Music as part of an exhibition of Burgundian art at the Cleveland Museum of Art; the program was repeated in Houston, Vancouver, B.C. and New York, where the New York Times commended his “consistent grace and musical intelligence.” Mentzel taught workshops and master classes on medieval music and coached singers in preparation for their diploma recitals during two visits to the Royal Conservatory in The Hague, Netherlands, where he serves as guest professor. He was also course director for a two-week early music summer course held at the University of British Columbia in Vancouver.

FACULTY, *continued*

music, *Guitars on Holiday*, featuring original orchestral arrangements of holiday songs played on a variety of acoustic guitars; his son Spencer also appears on many of the songs. Latarski also has formed a group of six classical guitarists called The Ephemeral Guitar Choir, which performed five songs from his new holiday recording as part of Eugene Concert Choir’s annual Christmas concert. Guitar instructor **David Case** and UO graduate student **Edson Oliveira** are also in this group. The Don Latarski Group performed three concerts during the Jazz in Newport (OR) Festival, Sept. 10-12. On Nov. 20 Latarski and his long time musical associate Mark Schneider (bass) opened a concert for Windham Hill recording artists Tuck and Patti in Gleneden Beach, OR. Latarski gave a lecture-demonstration and performance for the local Kiwanis chapter, and he and Schneider performed at King Estates Winery.

Mark Levy was named Professor of the Term by the Mortar Board Senior Honor Society last fall. Levy was cited specifically for his dedication to music and his students.

Robert Ponto was inducted into the American Bandmasters Association, and gave the keynote address and a clinic on rehearsal techniques at the Washington Collegiate MENC Conference. He had another busy year guest conducting, including the Salem All-District Middle School Band and the Alaska All-State Band. He also gave 13 clinics at high schools and middle schools in Oregon, Washington, and California. Ponto was an instructor for the American Band College in Ashland (OR), and he taught conducting and guest conducted at the Canford Summer School of Music (England). In November he hosted Philip Roth as part of the Eugene Symphony’s Meet-the-Composer program, and hosted Eugene Symphony conductor Giancarlo Guerrero as guest conductor of the Oregon Wind Ensemble.

Harry Price was the featured speaker in December at the combined Doctoral Seminar of the University of Arizona and Arizona State University.

Doug Scheuerell played tabla with harpist **Laura Zaerr** at Beall Hall in November, performing a piece written by her.

Amy Stoddart (Dance) has booked the most extensive spring tour to date for the University of Oregon Repertory Dance Company, which will take co-directors Jenifer Craig and Rita Honka and the eight members of the company to Newport, Astoria, Seaside, Cottage Grove, Springfield, and Eugene. 2004 Distinguished Alum Barry McNabb will be in residence the first week of January to set a work on the company.

Bassoonist **Steve Vacchi** participated in 25 performances since late August, including work with the Oregon Mozart Players, Eugene Opera, Eugene Symphony, Cascade Music Festival (Bend), Eugene Ballet, and Santa Fe ProMusica (NM). As a Baroque bassoonist, he was a featured performer at the Lopez Island Performance Seminar in Washington.

Milagro Vargas spent her sabbatical last year doing research and performing, including two world premieres: “All About Love” by David Schiff at Chamber Music Northwest; and the lead role of sculptor Camille Claudel in Theresa Koon’s new opera *Promise* in Portland. Vargas also performed songs of Chopin for Oregon Ballet Theatre, sang at

Houston's Meet the Masters Series, performed music by Brahms and Haydn at the First Annual Hawaii Vocal Masterworks Festival, and played Meg in Verdi's *Falstaff* at the Astoria Music Festival. She joined pianist Gilbert Kalish, flutist Carol Wincenc, and cellist David Finckel in "Music@Menlo," performing works by Poulenc, Fauré, and Ravel. Critic Robert Commanday of the San Francisco Classical Voice wrote of the Menlo recital: "Vargas' voice is finely focused and pliant, finding the intimate connection with 'Le Secret' and the sense of a suspended moment in his masterpiece, 'En Sourdine.' Beautifully sung."

Claire Wachter was an invited presenter for the 2004 MTNA national conference held in Kansas City, MO. She also was invited to be one of three national MTNA judges for the Baldwin and Yamaha piano competitions. In October Wachter presided as chair for the presentation of the Committee on the Future of Piano Pedagogy at the World Piano Pedagogy Conference.

Jamie Lynn Webster (GTF) recently published an article, "The Mysteri-

DANCE FACULTY ATTEND CONFERENCE

The UO Department of Dance continued its interest in Dance Science by attending the International Association for Dance Medicine and Science's Annual Conference and Day for Teachers, October 13–17.

Representing the UO were Associate Professor Steven J. Chatfield and GTFs Lowry Champion, Dominique Chartrand, Heidi Diaz, and

Sarah Nemecek. Among the conference presenters were Dominique Chartrand, who presented a poster titled "A critical review of reports on the prevalence of amenorrhea in ballet dancers," and Sarah Nemecek, who gave a ten minute presentation on "Affective dimensions of and prototypic data from a flexibility lab in a dance kinesiology course."

All the UO representatives were engaged in presentations, classes, and discussions regarding the applications of somatic practices, performance enhancement techniques, and research to dancing. The insights will be developed into future UO research interests and pedagogical praxis in the Department of Dance. ♦

ous Voice: American Women Singing Bulgarian Songs" in *The Anthropology of East Europe Review*, Special Issue: Dance and Music in Eastern Europe, Vol. 22, No. 1, Spring 2004. She also had two recent compositions premiered by the UO Chamber Choir and the UO Repertoire Singers: an arrangement of the folk tune "Zapevala Sojka Ptica," and a medley arrangement of three Slovak folk tunes.

Harpist **Laura Zaerr** was featured with the Rogue Valley Symphony in November. She played *Concerto in C Minor* by Henriette Renié, a little known work that showcases the virtuosic capabilities of the harp. ♦

Sarah Nemecek.

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Jeffrey Stolet, always interested in alternative modalities of musical performance, is collaborating with Professor Anthony Hornof, of the Department of Computer and Information Sciences, in the **Eye Music Project**. Together they have created special purpose software that extracts human eye movement data and converts that data into a real-ized musical score. Hornof created the software that collects and outputs the eye-tracking data, and Stolet created the software that transforms that data into musical substance. They presented the first results from this collaboration as a completed musical composition at a Future Music Oregon concert in November, 2003. It is their plan to develop these ideas, and to (1) create music with the eye-tracking technology in real-time, and (2) sonify the data (turning the eye-tracking data, originally numbers, into a sonic representation of the data) to reveal previously unrecognized features within it. Stolet and Hornof also believe that their work has potential applications for physically disabled individuals. A paper about this research was presented at the International Conference on New Interfaces for Musical Expression in Hamamatsu, Japan, June 2004. Stolet's new media works continue to be presented around the world. He performed the virtuoso new media performance work *Tokyo Lick* (for Interactive Performance Environment, Yamaha Disklavier, and two infrared MIDI controllers) at the International Conference in Hamamatsu, Japan, and at the 2004 International Computer Music Conference, held in Miami. In addition, Stolet's *The Leaking Noise of Skin that Falls* for digital audio media was presented at the Fourth International Electroacoustic Music Festival of Santiago de Chile.



ALUMNI

Larry Erickson (B.Mus. 1972, M.Mus. 1976) left teaching in the Portland Public Schools in 2003 due to health reasons. In July 2003 at the Mormon Tabernacle in Salt Lake City, Larry played in the ICA Clarinet Choir in the closing concert of Clarinet Fest, conducted by Paul Harvey. In February, Erickson played clarinet in the Sunset Traffic Jam for Tom Pffingsten's retirement as Portland State University Librarian. At the Oregon Adult Band Festival at Dallas High School, he conducted the Beaverton Community Band in Frank Meacham's original 1891 version of *American Patrol*. Also in Dallas, his clarinet quartet played a transcription of Mozart's *String Quartet, K. 428*, repeating the work in two May concerts for the Beaverton Chamber Symphony.

Myra P. Brand (D.M.A. 1979) found three new songs by Poldowski Wieniawski, published in 1901 and 1904, respectively, on which the copyright dates have expired. Brand also was asked by the M.G.G. (Music dictionary published in Germany) to write the article on "Poldowski" to be included in their new edition, which should be published by Barenreiter.

Solveig Holmquist (D.M.A. 1995) is in the second year of her presidency of Oregon ACDA. She is an associate professor at Western Oregon University in Monmouth, where she leads two choirs, teaches conducting, and directs musical productions as director of choral studies.

Nichole Spates (M.S. Dance 2000) received a grant from the Puffin foundation in 2003 to support the presentation of her choreography at the BRIC Studio in Brooklyn, NY. The performance also featured choreography by her colleague, **Laura Raucher** (M.S. Dance, 2000). Nichole performs, choreographs, and studies dance in New York City while

Continued next page

Pacific Youth Choir Hits the Mark in Portland

Mia Hall Savage (B.M. 1972, M.M. 1973) has recently transformed the Portland youth choir scene in a big way. From 2000–03 she worked for another choir organization that abruptly decided to change its artistic director at the beginning of the 2003 season. Parents, singers, and musicians began asking if Savage was going to form a new choir. After weeks of reviewing options, she decided to do so—and what a success it has been so far!

Within a month, Savage and her Pacific Youth Choir organization were able to do everything necessary to start an auditioned youth choir program, including assembling a team of musicians, forming a board, getting tax exempt status, being granted residency status at Trinity Episcopal Cathedral, and attracting 70 outstanding young singers. Pacific Youth Choir (PYC) now has five choirs, more than 125 young singers, and has accepted guest invitations from Aurora Women's Chorus, the Oregon Symphony, and Portland Symphonic Choir. Last season included a concert with four world premieres from regionally, nationally, and internationally known composers—including UO Professor Robert Kyr.

PYC is designed as a complete graduated choral program. It features five choirs and serves singers in grades 2 through college:

- PACIFIC CHOIR: a 72-voice SATB choir for high school & college singers
- TSUNAMI: a 26-voice a cappella choir for high school men
- CORO PACIFICA: a 50-voice treble choir for middle and high schoolers
- CORO NOVA: PYC's newest choir, for younger singers, 2nd–5th grade.
- CASCADIA: for middle schoolers; must be at least 6th grade to audition.

Although Savage is listed as the principal director of four of the five choirs, she credits her talented assistant, Ben Landsverk, with making the organization more of a team operation, allowing them greater flexibility in the conducting duties.

Before founding the Pacific Youth Choir, Savage was director of the Oregon Repertory Singers Youth Choirs, gaining regional and national recognition for their top choirs. She led a highly successful youth choir program at

Continued next page



Coro Pacifica performs at Portland's Trinity Episcopal Cathedral Church.

ALUMNI, continued

pursuing a career in Development. Currently, she is a Development Associate for the volunteer organization, Learning Leaders.

William Campbell (Ph.D. 2001) accepted a temporary position at Southwest Missouri State University (in Springfield) for this year. He is teaching a freshman theory class, world music class, composition students, and a commercial music course. The semester began August 23, which left him very little time to pack up and move from Arizona.

Dan Flanagan (M.M. 2001) is the new assistant concertmaster of the Sacramento Philharmonic. He has become a mini-resident at UC-Davis, Cal State Sacramento, and American



Flanagan

River College-Los Rios to coach the college musicians and to give lectures and master classes.

Suzanne Gindin (M.M., 2001) is an assistant professor at Manchester College in Northern Indiana, and was recently appointed conductor of the Manchester Symphony. The 50-member community orchestra is composed of area residents, and Manchester College students, faculty and staff. Gindin is completing her doctorate at Northwestern University, where she is a conducting student of Victor Yampolsky.

Elyzabeth Meade (Ph.D. 2003) won First Place in the Athena Festival Choral Competition for her piece, "Mulberry Birds" (text and music by Elyzabeth Meade). Her digital audio/video work, "Rubric" was presented at the International Electronic Music Festival at Brooklyn College in spring 2004, and a performance of her live and digital audio work, "She Doesn't Know" was given at the Electronic Music Midwest Festival at Lewis University in Illinois.

Meade was a composer in residence at Manchester College in Indiana last March, and a visiting composer at Roosevelt University in Chicago last February.

Grant Linsell (M.M. 2004) is currently in the D.M.A. conducting program at Arizona State University, where he also is serving as a teaching/research assistant at ASU's cutting-edge Digital Conducting Laboratory.

Ann Musco (D.M.A. candidate) was appointed assistant professor at the University of Alaska-Fairbanks, where she is head of the music education program and director of the UAF Wind Symphony. ♦

**YOUTH CHOIR, continued**

First Presbyterian Church, as well as having taught all levels at Oregon Episcopal School.

And although there are other youth choirs in the Portland metro area, Savage says PYC is unique because of the combination of choirs that she and her team have developed. Most notable is the changed voice men's TTBB choir (Tsunami), along with the treble choir of more than 50 voices (Coro Pacifica), and the premier SATB Pacific Choir.

Savage credits a strong board of directors that is creating a long term financial plan for PYC. Their current priority—one that is critical to the young singers—is to establish a strong scholarship program for the organization.

Artistically, PYC has been a hit from the very beginning. "This season our SATB choir was selected

as one of a handful of choirs from across the nation to sing and compete at the Heritage Gold Festival in Chicago," says Savage. "Next season we have accepted an invitation to sing for two Oregon Symphony Orchestra Concert programs with the Portland Symphonic Choir. Next year we are planning to attend a



Mia Savage

major festival, either national or international. We are also considering forming a Schola choir for the top high school and young college age singers who would like to study intensive music theory and sing in a chamber choir."

PYC's mission is to instill a lifelong love of music in each student through practice, performance, and education—building their skills and helping them emerge as confident young adults. And as any successful music teacher knows, the rewards are tremendous.

"Every day of my life I am deeply enriched by the gift of working with exceptionally talented and dedicated young people," says Savage. "It is thrilling to challenge our singers to create choral artistry, and deeply touching to be a part of the magic that happens when we are able to touch something beyond the here and now."

Creating the magic that is music, giving voice to the songs of our lives and of humanity—what could be more thrilling? ♦



IN MEMORIAM

Doris R. Allen of Eugene died Nov. 28 of Alzheimer's disease. She was 76. Born in East McKeesport, PA, to William Blair and Margaret Croushore Renshaw, Doris married Theo Allen in 1951 in East McKeesport. She received a bachelor of arts in piano performance from Westminster and a master of arts in piano pedagogy from Goddard College in Vermont in 1970. She lived in Princeton, N.J., from 1965 to 1977. Doris, who had lived in Eugene since 1978, was on the University of Oregon music faculty from 1978 until her retirement in 1998. During her years at Oregon she directed the class piano programs and taught piano pedagogy. She also was active in the University Center for the Study of Women in Society. In 1982 she published a text for use in piano classes, *Creative Keyboard for Adult Beginners*, and two books for children, *Blue Book: Kids at the Keyboard*. She enjoyed spending time with her pet dogs, teaching children, hiking, bicy-

cling, skiing, gardening, and music. She belonged to the Oregon Music Teachers Association, the Dalcroze Society of America, and the Unitarian Church. Survivors include her husband, two sons, three daughters, a brother, and three great-grandchildren.



Doris Allen

Tamara Mortensen died last October of cancer; she was 42. Born in Wichita Falls, Texas, Tamara's first love was her family, followed by music and sports. She was a superb pianist, studying at the UO from 1994–96. Her mentors were Claire Wachter at the University of Oregon, and her mother, Judith Leuck, a UO master's graduate in violin performance. Tamara performed many solo works, accompanied others, and performed in quartets, ensembles, and other productions on piano and organ. She also was a piano teacher. She is survived by her husband, three children, a brother, and a sister. Memorial contributions may be made to the UO Foundation/School of Music, earmarked for the establishment of the Tamara Mortensen Memorial Scholarship fund.



Jon Sutton of Eugene died of lung disease last August; he was 76. Sutton was born in Sacramento, and lived in Eugene for 29 years. He was an Army photographer in Korea, studied at Boston University and San Francisco State, and received a B.A. in music from the UO in 1976. Sutton was an artist who worked as a lithographer, fabric designer, art director, and music editor for films. He also was a musician and composer; the Eugene Ballet performed his ballet, *Pinocchio*, and the Very Little Theatre staged his musical melodrama, *East of the Rockies*. His major work, an oratorio based on the writings of Martin Luther King, Jr., had its premiere at Eugene's Hult Center in 1988. Sutton sang with the Eugene Concert Choir and the choir of the Central Presbyterian Church. He enjoyed tutoring children and adults in art and music appreciation. He is survived by his wife and two stepchildren. ♦

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2/05 UO School of Music & Dance Alumni WHAT'S UP?

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

COMING EVENTS

MUSIC TODAY FESTIVAL

The School of Music's biennial celebration of 20th and 21st century music, February 16–23.

- **Feb. 16 – Ann Crumb, soprano**
(Vanguard Series)
- **Feb. 17 – 20th Century American Sampler** *(Faculty Artist Series)*
- **Feb. 18 – Pauline Oliveros**
(Vanguard Series)
- **Feb. 19 – Santa Fe Guitar Quartet**
(Vanguard Series)
- **Feb. 20 – Eugene Composers**
- **Feb. 21 – Pacific Rim Gamelan**
- **Feb. 22 – Trio Pacifica**
(Faculty Artist Series)
- **Feb. 23 – Benjamin Bagby's *Beowulf***
(Vanguard Series)

- **Feb. 25 – Kartik Seshadri**
(World Music Series)
- **Feb. 28 – Oregon Percussion Ens.**
- **Mar. 1 – Two Trumpets**
(Faculty Artist Series)
- **Mar. 2 – Oregon Wind Ensemble**
UO Symphonic Band
- **Mar. 3 – Concertante**
(Chamber Music Series)
- **Mar. 4 – The Jazz Café**
- **Mar. 5 – Future Music Oregon**
- **Mar. 6 – Oregon String Quartet**
(Faculty Artist Series)
- **Mar. 7 – Oregon Jazz Ensemble**
- **Mar. 8 – John Sampen, saxophone**
(Guest Artist Recital)
- **Mar. 9 – Dance Quarterly**
- **Mar. 10 – Concert Choir and Repertoire Singers**

- **Mar. 11 – Toby Koenigsberg, jazz piano**
(Faculty Artist Series)
- **Mar. 12 – Alexa Still, flute**
(Flute Day—Guest Artist)
- **Mar. 13 – UO Percussion Ensemble**
- **Mar. 13 – 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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School of Music

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