

LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
and DEPARTMENT of DANCE



Newsletter for Alumni & Friends

September, 1992

Vol. IV, No. 2

Earn Your Encores at Oregon.

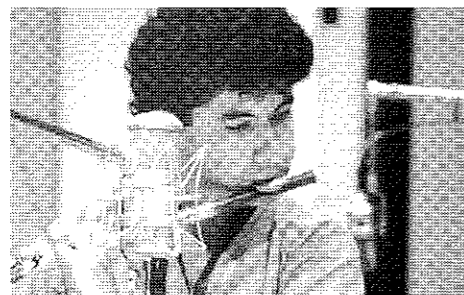
At the University of Oregon, you get it all: the natural beauty and quality of life in Oregon's Willamette Valley, and a superb music faculty to prepare you for a successful career.



BA in Music
BS in Music
BM in Performance
BM in Composition
BM in Music Ed
BM in Theory

MA in Music History
MA in Music Theory
MM in Composition
MM in Music Ed
MM in Performance
MM in Conducting
MM in Piano Pedagogy

DMA in Performance
DMA in Music Ed
DMA in History
DMA in Composition
DMA in Theory
PhD in Music Ed



Over \$100,000 in music scholarships, including the Ruth Lorraine Close awards, are given annually. General UO scholarships, financial aid, work study, and student loans are also available. Auditions are required both for admission to the School of Music and for scholarship award determination. A single audition will serve both purposes.

Dates and locations for 1993-94 Admission and Scholarship Auditions:

January 29, 1993--Eugene, Oregon
February 26, 1993--Eugene, Oregon

For information regarding specific times and locations, contact:

Office of Undergraduate Admissions
School of Music
University of Oregon
Eugene, OR 97403
or call: (503) 346-3761

Completed applications for each audition date should be received by the School of Music **at least one week before the audition.** Auditions may also be arranged by special appointment.

Please note: the deadline for application to the University of Oregon for incoming freshmen is March 1, 1993.

To be considered for Fall admission in 1993 the UO Office of Admissions must have your application by that date. Early application is suggested. Students applying after March 1, 1993, lose priority consideration for scholarships and other financial aid.

School of MUSIC

UNIVERSITY OF OREGON

& Department of DANCE

The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity.

FROM THE TOP

The Dean's Desk

Anne Dhu McLucas, Dean

I am writing this a scant three weeks after my move here from Boston, and as I look out my window over the green grass to the trees bordering the Pioneer Cemetery, I feel very lucky to be here at this desk, in this position, in this School of Music, and in this wonderful state.

As you know, I have been an "understudy" for this role for a year, as I finished my duties at Boston College. I have made occasional visits to Oregon to consult with the faculty and with Gary Martin, who has been a marvelous Acting Dean for these two very stressful years, and who will continue as the Associate Dean and Director of Graduate Studies.

This year has given me a chance to become acquainted with the School and its current problems and possibilities before actually being in a position to do much about them. Now that I am here, the work of both long-range planning and short-term coping will begin in earnest.

Among the things planned in the long-range category are a full curriculum review from undergraduate to graduate education, taking into account the new curriculum reforms of the University as a whole and the ever-evolving needs of a well-trained musician in the 1990s. A capable committee is in place, a planning retreat is scheduled, and some of you who are alumni of the School of Music may be receiving questionnaires in the near future about your educational experience here. I would also welcome any informal communication you might want to make concerning curriculum change.

An even more complex outside Program Review is scheduled for Winter and Spring terms. Eventually every department and school at the University of Oregon will undergo such a review. After these two thorough studies, I should know a great deal more about the music school's strengths and weaknesses, and have some clear ideas about how to capitalize on the strengths and overcome the weaknesses.

All of the long-range planning takes place in an atmosphere of short-term budget problems, and I am therefore particularly happy to announce the appointment of a new position in development for the School of Music, Barbara Goodson, formerly employed in Develop-

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LEDGER LINES is the official newsletter of the University of Oregon School of Music, and is published twice a year for alumni, faculty, and friends of the music school. Your comments are always welcome.

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ANNE DHU McLUCAS
Dean

SCOTT BARKHURST
Newsletter Editor

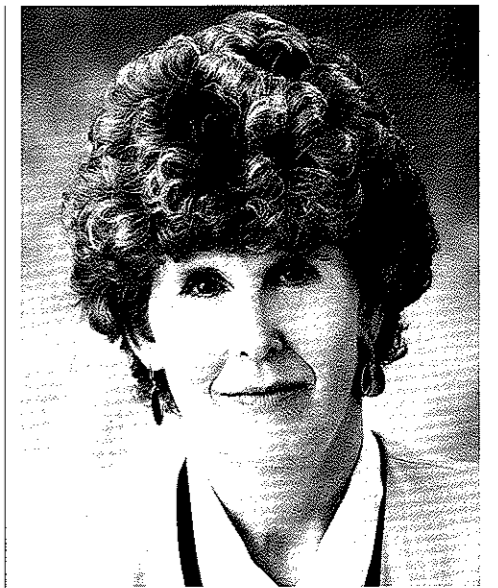
BARBARA H. GOODSON
Assistant to the Dean for Development

SARA JONES BRANDT
Director of Development,
Oregon Bach Festival

COVER: *Woodwind specialist Enrique Rios, one of our talented graduate students, won two prestigious scholarships this year. Story, page 10.*
Photo by Scott Barkhurst



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ment at the University of California at Berkeley, comes on board this month as Assistant to the Dean for Development. With Barbara, myself, and Sara Jones Brandt, Director of Development for the Oregon Bach Festival, a strong new development team will be in place to help the school through these times of tight money.

As I have begun to meet and work with faculty and students here, however, I am convinced that our greatest resource is not money, but people and talent (with money to support them!). I am hoping to build on our greatest strengths, to help the School of Music and Dance become better known nationally, and to increase our involvement with both the University and the surrounding community.

I see music in its broadest sense as one of the great connecting forces in our lives, and I would like to see students of the University of Oregon learn to use that force in their future careers, be that as community musicians and teachers, internationally known performers, or avid supporters of music.

I would like all of you who read *Ledger Lines* to feel connected to this enterprise as well. I encourage you to write me with your ideas, to come around to talk in person, and to support our students and faculty in their endeavors.

Anne Dhu McLucas

Music School Welcomes New Teaching Faculty



Rod Harkins is our new Associate Director of Bands. He holds a Bachelor's degree in Music Education from East Carolina University, a Master's degree in Composition and Commercial Music from the University of South Carolina, and is completing the PhD in Music Education from the University of Oklahoma.

A North Carolina native, Harkins served as Assistant Director of Bands and Director of the "Pride of Mississippi" Marching Band at the University of Southern Mississippi from 1987 to 1990. He gained additional university level teaching experience as Assistant Director of Bands at Clemson University and as a Graduate Teaching Assistant with the University of South Carolina and the University of

Oklahoma band programs.

Harkins will direct the Oregon Marching Band and conduct the UO Symphonic Band. He will teach classes in music education and is already heavily involved in recruiting efforts for the UO band program.

Robert Ponto is the UO's new Director of Bands. He received the Bachelor's degree in Music Education from the University of Wisconsin and the Master of Music in Conducting from the University of Michigan. Since 1989 he has been on the faculty at Oberlin, teaching advanced conducting, and directing their Wind Ensemble, Chamber Winds, and Contemporary Music Ensemble.

Prior to his appointment at Oberlin, Ponto served on the faculties of East Carolina University, Pacific Lutheran University, and University of Michigan. His instrument specialties are trombone, euphonium, and tuba. In addition to a variety of convention appearances, Ponto has served as Washington State Chairperson for CBDNA and has guest conducted a number of all-state bands. In 1990 he was Leonard Slatkin's rehearsal conductor for the American Soviet Youth Orchestra Brass Ensemble in New York City.

At Oregon, Ponto will conduct the Oregon Wind Ensemble, oversee the graduate wind conducting curriculum, and administer the affairs of the band program.



Mezzo-soprano **Milagro Vargas** brings an extraordinary and diverse background to our voice department. A native of New York, she completed her undergraduate degree at Oberlin, studying with Helen Hodam, and received her Master's degree from Eastman, where her teacher was the highly respected 20th century song specialist, Jan DeGaetani.

Vargas was a soloist with the Stuttgart Opera from 1983-88, and has been a frequent guest artist at major music festivals in Europe and the U.S., including the Amsterdam Chamber Music Festival, Chamber Music Northwest, the Saarbrücken Festival for New Music, and those of Aspen, Marlboro, and Saratoga. She toured Russia in 1989, appearing at Moscow's Bolshoi Theater and Leningrad's

Kirov. Her classical background is nicely balanced with some prestigious performances in contemporary music: she sang the role of Nefertiti in the 1985 world premiere of Philip Glass's *Akhmaten*, appeared with tenor Paul Sperry and the Orchestra of Our Time in a gala presentation of Erik Satie's *Socrate*, and was part of the program celebrating composer Frank Zappa's 50th birthday in New York City. ♦

World Music Series to Debut

The School of Music will be initiating a series of world music concerts and lecture-demonstrations in 1992-93, under the direction of Mark Levy, adjunct assistant professor of ethnomusicology. The series, to be called "Music for a Small Planet," will feature one major event per term. Financial assistance for the series is provided by the Office of International Affairs and other sources.

The 1992-93 season includes:

Fall Term—a concert of North Indian classical music, with Rajiv Taranath (sarod), Shamim Ahmed (sitar), Fazil Hussein (tabla), and others. Lecture-demonstration on Friday, Oct. 16, 4 p.m.; Concert on Sunday, Oct. 18, 8 p.m.

Winter Term—a concert of traditional Greek folk music, with Sophia Bilides and ensemble. The concert will be followed by a participatory folk dance with instruction. Date to be announced.

Spring Term—a concert of East European Jewish Klezmer music, featuring the group Brave Old World. This concert will also be followed by a participatory folk dance with instruction. The event will be part of the School of Music's "Music Today" festival coordinated by Robert Kyr, as well as Shoah Week activities coordinated by the ASUO Jewish Student Union. Both the lecture-demonstration and concert will be on Sunday, April 25.

Other events may be added. For further details, contact Mark Levy, (503) 346-2852. ♦



Dance Department News

The UO Department of Dance, which was formally merged with the School of Music last year, has announced some internal changes and scheduled several events for 1992-93.

Associate Professor Jenifer Craig was named Chair of the Dance Department in February, and Associate Professor Janet Descutner will serve as Production Coordinator. Marian Moser, who has been secretary for the department, was promoted to Office Coordinator, acknowledging the expanded responsibilities she has assumed since the transfer of Dance to the School of Music.

The sixth Summer Dance Pursuit, under the direction of Susan Zadoff, concluded its two-week dance camp in July. The camp, designed for young dancers age 11-18, featured performances arranged by the guest faculty, including department alumni Barry McNabb, Jennifer Roth, Deborah Miller and Lisa Oxman.

Scheduled for 1992-93:

Dance '93 auditions are set for October 8 and 9. Performances will be produced by the UO Theatre Department in Robinson Theatre on January 15, 16, 22, and 23.

The Department of Dance and the student organization Dance Oregon will host the residency of New Jersey-based performance artist Claire Porter, Nov. 11-14. Porter, who has received four NEA Choreography fellowships, was described by The Washington Post's Pamela Sommers as a "lanky, spiky-haired chameleon of a performer" who "employs text, movement and a million and one telling gestures to create a diverse group of solo characters." Porter will teach workshops and work with five or six students in preparation for her concert on November 14 in Dougherty Theatre.

For more information about dance events, call (503) 346-3386. ♦

Goodson Named to Development Team

The School of Music welcomed Barbara Hollimon Goodson to campus in August as Assistant to the Dean for Development. She will work with Dean McLucas on a half-time basis to foster contact with alumni and friends of the music school, and to raise major gifts for scholarships, endowments, special events and capital/equipment needs. Goodson will also assist the University of Oregon Foundation on a half-time basis in major gift fund raising.

Goodson was most recently Assistant Director for Donor Relations at the University of California at Berkeley where she managed a successful and comprehensive program of donor cultivation and recognition. Her earlier experience includes stints as Events Coordinator at the Children's Hospital at Stanford and Executive Director of the Peninsula Symphony Association in Belmont, California.

An accomplished cellist and honor scholar, Goodson holds a Bachelor of Arts in Music from UC-Berkeley and a Master of Arts in Music from San Francisco State

University, where she wrote on the thesis topic "Funding for Bay Area Symphony Orchestras."

Any School of Music alumni or friends with questions or suggestions about alumni activities or gifts to the School of Music should feel free to contact her at the following address or phone: Barbara H. Goodson, Assistant to the Dean for Development, School of Music, University of Oregon, Eugene, OR 97403. Ph.: (503) 346-5687. ♦

Major Gift Given to School of Music

The UO School of Music recently received a major life trust from Audrey Avis Aasen-Hull, a 1939 music graduate of the University of Oregon. Mrs. Aasen-Hull, who resides in the San Francisco Bay area with her husband, has donated her Palo Alto home as a life estate, with the UO School of Music as co-beneficiaries with the San Francisco Symphony and Cal Tech.

The gift to the School of Music will go toward piano and violin scholarships at the UO. Mrs. Aasen-Hull was a violin

Music Today Opens in April

Twentieth century music will have an exciting new forum this coming spring, thanks to Associate Professor Robert Kyr. The three-week event, titled Music Today, will be an international multicultural festival featuring at least one work from our century on each of nearly 20 programs.

More than just a concert series, Music Today will have strong educational component, and will involve the Eugene community as well as UO music faculty and students. Concerts will be carefully coordinated with the School of Music curriculum so that students will hear live performances of works that they are studying.

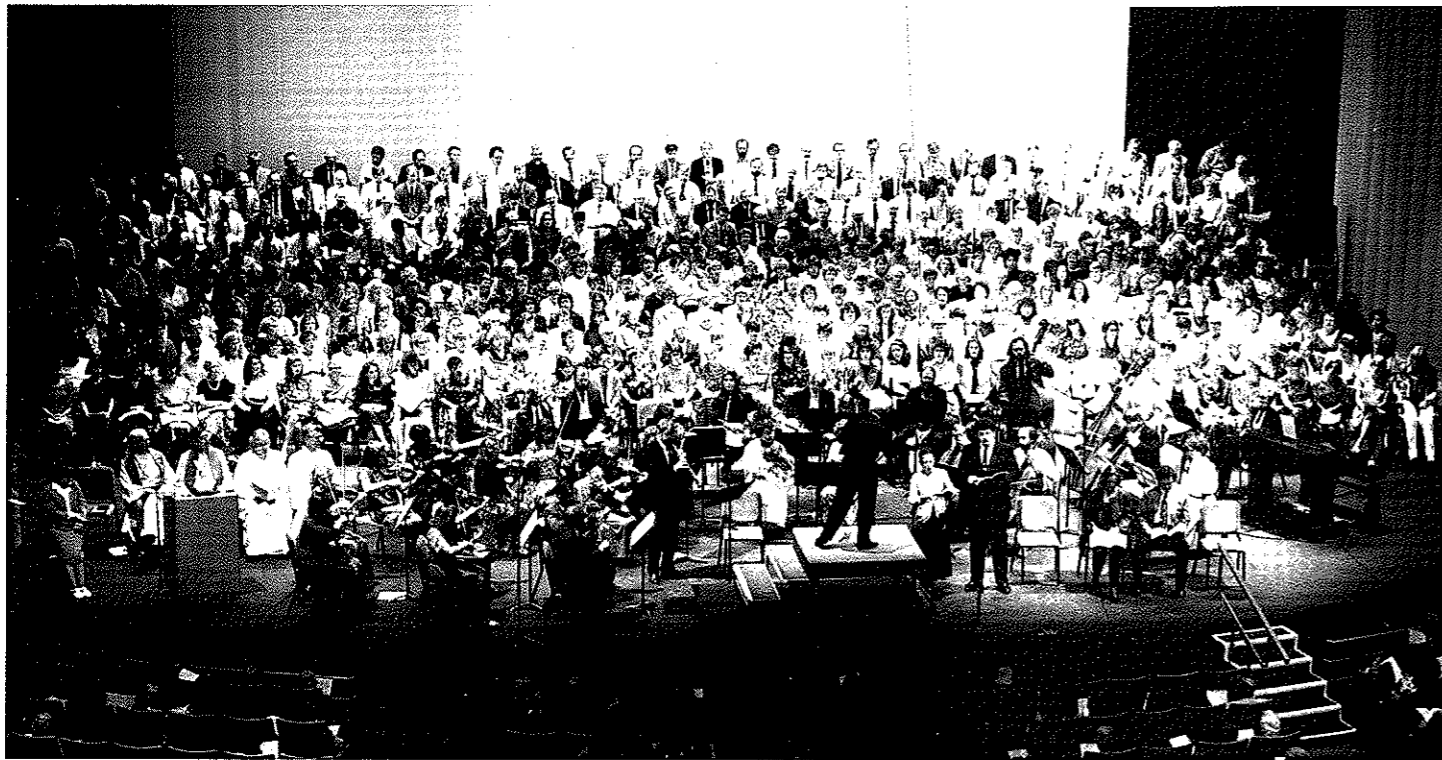
The festival will not only focus on music of our time, but will include music spanning many centuries and cultures. Ensembles and artists will include UO faculty and student ensembles, the Eugene Symphony, and nationally recognized performers featured on the UO's Vanguard Series and Chamber Music Series.

Kyr, who joined the UO composition and theory faculty two years ago, states "If it works as planned, this will be the first of its kind in the country—a comprehensive multicultural festival celebrating the music of our time, which also has a strong educational component, involving both the university and the community." Dates for the festival are April 8-29. For more information, contact Robert Kyr at (503) 346-3766. ♦

student at the UO, and has fond memories of several UO faculty who were supportive and instrumental in helping develop her musical talents. An accomplished teacher of both violin and piano, she still performs as a concert violinist in the Palo Alto area, and owns a Stradivarius violin.

Associate Dean Gary Martin, who oversees scholarships for the School of Music, praised Mrs. Aasen-Hull's generosity: "We are very grateful to Mrs. Aasen-Hull for establishing this generous trust fund, which will assist deserving students for many years to come. In this time of rapidly increasing costs to students, such support is especially rewarding." ♦

OREGON BACH FESTIVAL



Conductor Helmuth Rilling leads the orchestra and a chorus of nearly 500 voices in a special Bach Cantata Service.

Rilling is Still Thrilling for 23rd Season

A ten-minute standing ovation brought the 23rd Oregon Bach Festival to a close on July 3, following an emotional performance of the recently-discovered *Messa per Rossini*.

It was a fitting conclusion, for artistic director and conductor Helmuth Rilling had a major role in resurrecting the 120-year-old gem, composed by Giuseppe Verdi and 12 colleagues in memory of their fellow composer and friend, Gioacchino Rossini. The fascinating musical collage was thought lost until a musicologist discovered the unpublished manuscripts in Milan less than 20 years ago. When Rilling learned of the discovery, he spearheaded the effort to get the music edited and published, ultimately conducting the world premiere in Stuttgart in 1988. Rilling also conducted a 1989 performance of the *Messa per Rossini* with the New York Philharmonic Orchestra that was later broadcast on National Public Television and Radio, and Eugene audiences seemed to revel in the privilege of hearing one of the few live performances of this unique work.

Rilling's long-standing rapport with Festival audiences and musicians

continues to reap high dividends: the performances are marvelously inspired, and the collegial atmosphere surrounding the Festival draws artists and patrons back year after year.

Though ticket sales dipped from last year's record-setting totals, staff members felt good about the 1992 Festival's artistic and operational success. Marketing Director Henriette Heiny noted that a greater percentage of ticket buyers came from out of town, perhaps a reflection of local economic worries. In any case, "programming, pricing, and other marketing issues are going to be thoroughly evaluated to make sure we respond to changing audience needs," said Heiny.

Among this year's concert highlights were a stunning performance by the Summit Brass, a deliciously varied recital by Metropolitan Opera tenor Gary Lakes, and a fiendishly mesmerizing offering of Krzysztof Penderecki's *Concerto No. 2 for Cello and Orchestra*, conducted by Penderecki himself, and performed by Lithuanian cellist David Geringas.

In an amazing display of concentration, pianist Jeffrey Kahane gave an electrifying performance of Mozart's

Piano Concerto in E-flat Major; not only performing the solo part flawlessly, but conducting the chamber orchestra whenever his hands were not racing across the keyboard.



Krzysztof Penderecki rehearses the Shostakovich Symphony No. 6 in B Minor.

German alto Ingeborg Danz, in her second season with the Bach Festival, has become a local favorite, not only for her solos in the major works, but also this year for a sumptuous solo recital in Beall Concert Hall. The critics raved every time she opened her mouth. Native sons Richard Zeller and Douglas Johnson returned to Oregon for solo vocal appearances in the Bach *Mass in B Minor* and several cantatas, and sopranos Maria Jette and Katherine van Kampen were other welcome returnees.

One new Festival event that drew high praise was the Community Choir Cantata Service, an historic recreation of a church service in Bach's day. The event was held in conjunction with the Oregon Synod of the Evangelical Lutheran Church, which was holding its 1992 assembly in Eugene. For this service the Festival Chorus was replaced by a 450-voice all-comers choir. No auditions were required, and the participants came in all ages and all levels of musical experience. The result was magic. Somehow the 450 singers and the Festival Orchestra were squeezed onto the stage at Silva Concert Hall, and a capacity crowd of 2,400 listened to the musicians perform "A Mighty Fortress is Our God"—much as it would have been done in Bach's time, as part of a church service with prayers, gospel, sermon, and benediction. "Singing on Sunday was a highlight of my life," wrote one participant, and she was not alone in her enthusiasm.

The Festival's international character continued to grow with the guest appearance of the Tokyo Choir OMP from Japan. Led by director Fumiaki Kuriyama, the Tokyo Choir shared a program with the Festival Chorus, opening with an impressive assortment of 20th century Japanese compositions and folk song arrangements. The choir later joined the Festival Chorus for "In stiller Nacht" by Brahms, and the lesser-known but entirely appropriate "Gottes ist der Orient, Gottes ist der Occident" from Schumann's *Talismane*. For the Festival's concluding concert, the *Messa per Rossini*, the Japanese Choir again joined the Festival Chorus for a glorious and unforgettable finale.

Once again the Festival's roster of participants included names from many points on the globe: Canada, Korea, Russia, Latvia, Germany, Poland, Czechoslovakia, Denmark, and Chile were all represented in the choir, orchestra or master classes.

School of Music faculty appeared in various capacities throughout the Festival: Victor Steinhardt joined the Petersen String Quartet for a chamber concert in Beall Hall, and Dean Kramer and Ann Tedards joined Victor working with the Pacific Rim Master Classes in piano and voice. Festival Orchestra members included Lawrence Maves, George Recker, Charles Dowd, J. Robert Moore, Jeffrey Williams, Richard Frazier, Robert Hurwitz, Randi L'Hommedieu, Michael Anderson, Jeffrey Peyton, Ed McManus, and Claire Wachter. Pre-concert lectures were given by Richard Clark, Robert Hurwitz, Jeffrey Stolet, and Julia Heydon.

Major grantors and sponsors of the 1992 Oregon Bach Festival included the City of Eugene Room Tax Fund, Daimler-Benz of North America Co., Daimler-Benz Stuttgart, the Eugene Arts Foundation, Freightliner Corporation, the Lane County Tourism Fund, Lufthansa German Airlines, Mercedes-Benz Credit Corporation, Mercedes-Benz of North America, Inc., the National Endowment for the Arts, the Oregon Arts Commission, Pacific First Bank, SELCO Credit Union, U.S. Bank, and Women's Care, P.C.

Next year's Oregon Bach Festival, scheduled for June 26-July 10, will include Haydn's *The Seasons*, Mendelssohn's *Elijah*, Brahms' *German Requiem*...and of course, Bach. To receive an Oregon Bach Festival ticket brochure next spring, call the Festival office at (503) 346-5666. ●

Love Letters...

...I am returning to Montreal musically inspired and with cleansed ears. I have learned so much about the "teaching" process in conducting which I hope to be able to share with my students...

...I think I experienced every emotion from tears to joy in the music and there are no words to express the inner spiritual journey which I went through, but believe me, it was intense...Without a doubt, I can say the Festival is the best two weeks of my life every year—and this year was one long musical feast for me...

...After the performance (of the B Minor Mass), my father came backstage with tears in his eyes and said that listening to the whole Mass was a life changing experience for him...

...Thank you for showing me this commitment, and the power of intense music making which results from it. These two weeks have changed my life.

...This Festival has a very special atmosphere, and it is no wonder the participants return year after year. There is a tremendous feeling of camaraderie among the players and singers...

Photos by JURETTA NIDEVER



OREGON BACH FESTIVAL

FACULTY NEWS



Lisa Arkin (Dance) presented a paper titled "Character Ballet: Instrument of Multiculturalism in 18th and 19th Centuries" and a workshop at the 1992 Congress on Research in Dance, held in Atlanta in August.

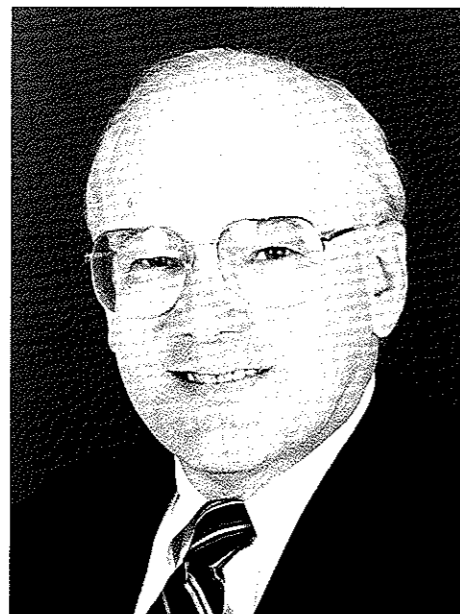
Barbara Baird served as adjudicator for the OMTA Jr. Bach Festival in Roseburg in January. Her Faculty Artist Series recital in March celebrated the 20th anniversary of the installation of the Ahrend organ in Beall Concert Hall, featuring repertoire from over 300 years of organ composition. Other recitals included a 10th anniversary celebration as organist at Eugene's First Congregational Church, and a dedication recital on the newly refurbished and enlarged organ at St. Mary's Catholic Church in Corvallis. She was also a featured performer in the Portland Bachathon, sponsored by the Portland chapter of the AGO.

Sherrie Barr (Dance) spoke at Eugene's Hult Center for the Performing Arts as part of a lecture series co-sponsored by the Oregon Council for the Humanities; the title of the talk was "David Parsons and Found Movement: Influence, Tradition, Heritage." Barr and **Steven Chatfield** participated in the Dance Science Update Panel at the National Dance Association Conference in Indianapolis in April; their presentation, "Electromyographic and Kinematic Analysis of Movement Repatterning in Dance," was the result of research and training sessions done last summer. Barr and UO dance alum Mary Seereiter were guest artists at Central Oregon Community College in March, where they taught a series of classes and performed duet and solo works.

Wayne Bennett spent the 1991-92 academic year in Cyprus on a Fulbright grant (see story, page 9). Prior to leaving for Cyprus, he spent three weeks in Australia as a guest conductor, master

clinician and conducting teacher. That invitation and sponsorship came from Music Education Specialists, based in Sydney, as a result of observing Bennett's work at the Pacific Basin Band Festival in Hawaii the previous April. During the three weeks in Australia he presented various in-school demonstrations and workshops for band directors, and also guest conducted the Royal Australian Air Force Band, the Army Band, and the band of the Defense Force School of Music. Over 100 directors attended his two-day conducting workshop in Sydney. Bennett also was a guest conductor of the Australian Band and Orchestra Directors Association, as well as serving as keynote speaker and master clinician in conducting and rehearsal techniques for the conference. He has been invited back to Australia in January, 1993, to serve as master teacher for a two-week national conducting symposium. Bennett has also been promoted to the rank of full professor, effective this fall.

Peter Bergquist recently signed a contract with A-R Editions, Inc. of Madison, Wisconsin, to produce a new edition of the motets of Orlando di Lasso within their series, *Recent Researches in the Music of the Renaissance*. He has previously published editions of Lasso's *Penitential Psalms* and Lasso's *Lectiones* (Readings from Job) in the same series. The new edition of the more than 500 motets will appear in 23 volumes, will be based on the



earliest, most authentic sources, and will present the motets in chronological order. Bergquist has enlisted collaborators on the project, which he estimates will require from five to ten years to complete. This spring, while on sabbatical leave, he visited Munich, Germany, to work on the edition at the Bavarian State Library and the Bavarian Academy of Sciences, Music Historical Commission.

Steven Chatfield (Dance) accepted a Summer 1992 appointment as coordinator of "Leadership 2000," a pilot project for UO Dean of Students Jane DeGidio. The aim of the project is to provide incoming freshmen with small group experiences to promote understanding of the UO as a purposeful, open, just, disciplined, caring, and celebrative community. In August he presented "Ancient Eastern and Modern Western Principles for the Neuromuscular Facilitation of Human Movement," a paper co-authored by Dance colleague **Sherrie Barr**. The presentation was in Atlanta, Georgia, at the national conference of the Congress on Research in Dance. Chatfield and Barr also toured a dance lecture-demonstration titled "On the Road with the Blues" at Eugene elementary schools this past spring.

Jenifer Craig (Dance) became Chair of the Dance Department in February, and has been promoted to associate professor with indefinite tenure as of September, 1992. During the summer she resumed

David Doerksen was presented the OMEA Appreciation Award by the Oregon Music Educators Association at the OMEA Professional Development Conference, held in Eugene in February. He was particularly cited for his work in the area of music teacher evaluation. He became interested in developing job descriptions for music teachers while a Salem music administrator, and his Qualifying Exams for Student Teaching have been used at the University of Oregon for the past seven years. His book, *A Guide to Evaluating Teachers of Music Performance Groups*, was published by the MENC in 1990. Doerksen's other recent honors include the Northwest Music Educator of the Year Award in 1990 from the National Federation of State High School Associations, and the 1989 Alumni Citation Award from Willamette University.

FACULTY NEWS



Robert Hladky's attempt to retire after 40 years of college teaching was delayed a year when the School of Music extended the search for his replacement through next spring. Hladky took the news in good spirits, noting that the UO simply changed his title from "retired" to "rehired." Hladky performed in two Faculty Artist programs this year, including one intended as his "farewell" recital (see photo). At the OMEA State Convention in Eugene, Hladky was presented an award for outstanding accomplishments as a soloist, chamber music performer, and teacher by the Oregon unit of the American String Teachers Association. The Oregon Cello Society also recognized Hladky with a special tribute in May, and The Register-Guard wrote a feature article profiling his career. Hladky was also an adjudicator at the Mt. Hood Orchestra Festival and at the Oregon State Solo Contest in April. He was a guest artist and clinician for the Montana State Cello Society in May, and performed at four concerts at the Red Lodge Music Festival in Montana.

work on the biography of modern dance pioneer Bella Lewitsky, including a research trip to Los Angeles in July.

David Johnson (GTF, Music) finished his Master's thesis, "Enhancing the music student's intrinsic motivation to learn: a review of the literature." He had three compositions performed in Beall Hall: *Birthday*, an electronic collage for Hal Owen's Birthday Bash; *Three Modern Movements for Piano*, performed by adjunct instructor Beth Tomassetti; and *Ozone*, an electronic piece with movie and slides, performed at the UO Electronic Music Concert in May. Johnson spent summer 1992 as Beall Hall stage manager during the Bach Festival, and as stage manager for the Eugene Festival of Musical Theatre's production of *Godspell*.

Edward Kammerer married Alice Burke on June 27, 1992.

Dean Kramer traveled to Cyprus last spring, where he presented recitals in both the Greek and Turkish-occupied parts of the island. He also performed the Beethoven *Piano Concerto No. 4* with the Cyprus State Orchestra under the direction of colleague **Wayne Bennett** (see story, page 9). In late April, Kramer appeared

with the Penderecki String Quartet at Seton Hall University, performing the Dvorak *Piano Quintet*, part of which was broadcast live on New York's WNCN radio. In May he appeared as soloist with conductor Marin Alsop and the Eugene Symphony in Bernstein's *Age of Anxiety*. In June he performed Brahms' *Piano Concerto No. 2* at the grand finale of the Cascade Music Festival in Bend, OR. Following four years of research, Kramer successfully defended his doctoral treatise at the University of Texas at Austin, and received the DMA in August, 1992. His treatise is titled "The Old School and the New School: A Comparative Study in the Art of Interpreting Piano Music." Kramer's treatise supervisor, internationally-respected scholar Dr. Rebecca Baltzer, called it a "splendid piece of work...full of stunning things that will stimulate a lot of rethinking about how great pianists play."

Robert Kyr had several highly successful premieres this season, including: *Songs of the Shining Wind*, written for three voices and instruments, commissioned for the Ensemble Project Ars Nova by Chamber Music America's New Works Grant, and which was performed in Boston and at Columbia University's Miller Theater; *Gamelodion* for orchestra, commissioned

for Marin Alsop and the Eugene Symphony by the Hult Endowment Fund and the University of Oregon; and *Of Time and Remembrance (String Quartet No. 2)*, performed in Boston and at the New Music Chicago Festival. Both *Songs of the Shining Wind* and *Of Time and Remembrance* were recorded and broadcast by WGBH Public Radio, Boston, and the former was highly praised by Richard Dyer in The Boston Globe and James Oestreich in The New York Times. Kyr recently gave papers, workshops, and performances at "Indonesian Gamelan: an International Orchestra" in May at Dartmouth; "Rethinking American Music: New Research and Issues of Cultural Diversity" in July at Boston College; and "Worlds of Music," sponsored by Simon Fraser University (Vancouver, B.C.) in June. Kyr was recently elected to Pi Kappa Lambda music honorary, and was given a UO Scholarly and Creative Development Award to record a CD of his music. Kyr's commissions for next season will include works for the Cleveland Chamber Symphony, an interactive piano and computer work with Canadian composer Daniel Scheidt, and a second commission from Chamber Music America for the Ensemble Project Ars Nova.

Mark Levy received a grant from the Tom R. and Carol B. Williams Professorship Recognition Program for Undergraduate Education, administered through the UO President's office. The grant will enhance Levy's course, "Music in World Cultures," offered Spring and Fall terms, 1992, by increasing library holdings in world music books, recordings, films, and to bring guest performers and lecturers into the classroom from various ethnic communities in Oregon. As Executive Director of the East European Folklife Center, a non-profit corporation based in Eugene, Levy coordinated two Balkan Music and Dance Workshops in July, 1992—one in Northern California and one in West Virginia, including classes in folk instruments, singing, and folk dance, plus lectures and concerts. Levy performed Balkan folk music at the School of Music's "World in Transition" concert, at the Bach Birthday Bash, the Willamette Valley Folk Festival, the Seattle Folklife Festival, Eugene's Saturday Market, and the Veselo Folk Dance Festival. He also gave lectures on Bulgarian folk music for the Slavic Civilization course (Russian Studies) and

FACULTY NEWS

for a Geography Tea sponsored by the Department of Geography.

Hal Owen's book, *Modal and Tonal Counterpoint, Josquin to Stravinsky*, published by Schirmer Books, is now in print.

Steve Owen was commissioned to compose a piece for the University of Kansas Jazz Ensemble, to be premiered at the 46th Annual Mid-West International Band and Orchestra Clinic in Chicago this December.

Marian Smith spent the summer in Paris doing more research on 19th century ballet-opera at the Bibliotheque Nationale and the Bibliotheque de l'Opera. In September she will give a paper about the staging of Donizetti operas at a conference in Bergamo, Italy. Smith also won a Research Fellowship for Fall term at the UO Humanities Center, and will be working on her book about the Parisian ballet-pantomime. Smith married Carl Woideck in December, 1991.

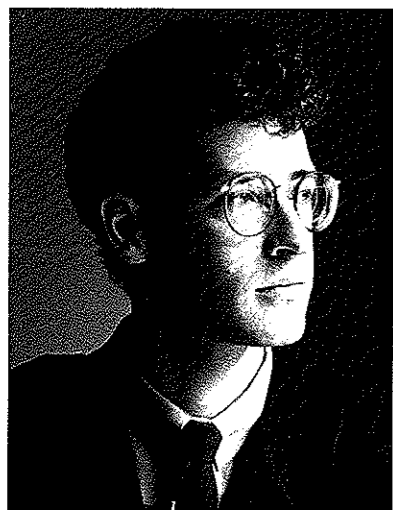
Victor Steinhardt was a featured performer with Arthur Maddox at Lane Community College's Electronic Artistry concert in February. He teamed with violinist **Joseph Genualdi** for a benefit

recital for the Oregon Mozart Players in February, and performed his *Sonata Boogie* with violinist Leslie Sawyer for the Mozart Players' March concert. In March he traveled to Austin, Texas, for a piano duet and solo recital, and joined the Petersen String Quartet of Berlin for a chamber concert during this year's Oregon Bach Festival.

Jeffrey Stolet was granted the UO's Scholarly and Creative Development Award for the purpose of studying several software synthesis languages for musical composition on computers. He will be specifically working with CSound developed at M.I.T., and the Kyma System, developed at the University of Illinois, which is the newest and most powerful hardware and software configuration for music composition. Some of Stolet's original computer music works were recently released on compact disc by Newport Classic under the title *The Computer Music of Jeffrey Stolet*. The CD includes *Strains, Worms and Desolation, Sonata Formication*, excerpts from *The Main Event*, and *Concerto for Orchestra, Chainsaw and Cow*.

Stephen Stone was a judge for the District IV OMEA High School Choral Contest

Jeffrey Peyton (GTF) received a \$5,000 Graduate Fellowship Award from the University Club of Portland (see story, page 10). He has been appointed Principal Percussionist with the Eugene Symphony, as well as timpanist with the Eugene Opera. This summer he continued as Principal Percussionist with the Oregon Bach Festival and Peter Britt Festival, and as timpanist with the Oregon Coast Festival and Oregon Ballet. Peyton will appear on a new recording with the Oregon Symphony Orchestra, with whom he has been a regular percussionist. Peyton's solo appearances included a guest recital and clinic at Washington State University, as xylophone/marimba soloist and clinician at Portland State, as marimba soloist with the Oregon Percussion Ensemble and Eugene Symphonic Band, and a solo DMA recital, performing the world premiere of **Robert Kyr's** *Rodin Miniatures* for solo marimba. In April he served as adjudicator for the OMEA State Solo Competition, and in June he performed in a masterclass with Cloyd Duff, retired timpanist of the Cleveland Orchestra. As a conductor, he directed the Oregon Percussion Ensemble's Fall concert, conducted Stravinsky's *L'Histoire du Soldat* with the UO Contemporary Ensemble, and Elgar's *Enigma Variations* with the UO Symphony. Peyton is also active with the Advanced Electronic Composition program, and his work *Prism* was premiered this Spring. He is completing a commissioned work for percussion solo and computer generated tape.



held at Western Oregon State College in April. Stone, along with **David Doerksen**, **Randall Moore**, **Randi L'Hommedieu** and **Lynn Sjolund**, participated in the conference planning session for the Northwest Division of MENC in Spokane in May.

Mary Lou Van Rysselberghe presented a session titled "Musical Models in Early Childhood Settings: Teachers, Parents, and Child Care Providers" at the Music Educators National Conference in New Orleans in April. In July she was invited to present a paper titled "Multicultural Models as Teachers of Early Childhood Music" at the ISME Early Childhood Commission Seminar in Tokyo, Japan. Recently in print is the sixth edition of *Music in the Elementary School*, co-authored by **Gary Martin**, Robert and Vernice Nye, and Van Rysselberghe.

Claire Wachter has returned to the UO piano faculty as an interim replacement for Marlene Thal, who passed away last winter.

Jeffrey Williams continued as Principal Trombone with the Eugene Symphony, as well as performances with the Oregon Brass Quintet, Oregon Mozart Players, and Eugene Concert Choir. In March he performed a Faculty Artist Series recital with pianist **Barbara González-Palmer** and soprano Sandra Williams. His summer schedule included performances at the Red Lodge (Montana) Music Festival, the Oregon Bach Festival, and the Ernest Bloch Festival. ♦

Jazz Studies Thriving at UO

The Oregon Jazz Ensemble, the UO's premier big jazz band, was invited to perform at this year's Reno International Jazz Festival as the featured ensemble, and three UO jazz combos received "perfect" scores, tying them for first place at the competition. The OJE performed at last year's OMEA convention in Eugene, and has been selected to perform at the 1993 MENC convention in February.

In other news, the Jazz Studies program received approval by the School of Music for a supporting area in jazz studies for doctoral candidates. ♦

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Minister of Education Christoforos Christofides (right) presents Wayne Bennett with an award of appreciation for his contribution to the cultural life of Cyprus.

Bravos for Bennett in Cyprus

Though he has endured too many "Wayne's World" jokes since returning in June, Wayne Bennett can look back on his nine months as a resident conductor in Cyprus with great satisfaction.

From September to June, Bennett served as resident conductor and music director for the Cyprus State Chamber Orchestra and the Cyprus State Youth Orchestra. He was also an advisor to Yilaz Taner, the conductor of the orchestra of the Turkish Republic of Northern Cyprus, and played chamber music with musicians from that orchestra. The assignment was under the auspices of Arts America, the Fulbright Commission, and the Cultural Service of the Cyprus Ministry of Education.

"Arts are important to the government in Cyprus, and their commitment to the orchestra was established with a Trust set up in 1987 which is not dependent on the prevailing political powers," according to Bennett.

The adult chamber orchestra consisted of 27 musicians: 13 violins, four violas, four cellos, one string bass, two oboes, two horns, and keyboard. Selected by audition, they come from Cyprus,

Bulgaria, Poland, and Finland. Extra wind players come from the bands at nearby British bases as well as from professional orchestras in Greece. A few of the players hold full-time positions with the orchestra, but most have other jobs, including teaching music in schools.

Rehearsals were held on Monday and Wednesday evenings, and six pairs of concerts were given: one performance in Nicosia, and the other in either Limassol, Larnaca, or Paphos. The youth orchestra rehearsed for three hours on Saturday mornings, and gave three concerts during the year.

Bennett's assignment was very much a teaching situation, particularly with the youth orchestra, since the schools in Cyprus provide very little ensemble experience—and most of the private study is focused on piano, strings, and classical guitar.

His objective with the youth group was to develop a solid pool of players that would eventually feed the adult chamber orchestra. He found his pupils willing and eager. "The kids had lots of energy, and took instruction very well," said Bennett. "They really responded to becoming an ensemble, and started enjoying the music."

The same transformation occurred in the adult group, which had never had a resident conductor since the government became the primary sponsor in 1987. "Most of the musicians were undisciplined and demoralized because of the lack of leadership, which resulted in a rather low self-esteem within the group, creating an image of an incompetent amateur orchestra," said Bennett. "It was very satisfying to be a part of their metamorphosis to an orchestra which played with professionalism and a dramatic improvement in performance level. Their transformation was marvelous."

That change in attitude apparently was clear in the performance of the orchestra throughout Bennett's tenure as conductor. Reviews of the concerts were extremely positive, and most patrons felt the orchestra was so improved that they could scarcely believe it was the same group of musicians. A May 28 article in the *Cyprus Mail* hailed Bennett for having "achieved a substantial amount, both in terms of organization, improving discipline and professionalism, as well as coaching at various levels, increasing morale, and giving the benefit of his vast experience to all those involved."

Bennett also served as advisor to the government in the development of the orchestras and related matters as they arose during the year. Part of his time was

"It was very satisfying to be a part of their metamorphosis ...their transformation was marvelous."

spent organizing and cataloguing orchestra libraries of the cultural service and PIK (the government telecommunications station). He planned rehearsal schedules, developed the youth orchestra library, revised the youth orchestra summer camp, and worked as a mentor-teacher in conducting and rehearsal techniques.

He also instituted (and served as chief adjudicator for) a concerto competition for young Cypriot pianists to perform with the youth orchestra.

Bennett's wife, Leslie, shared his assignment from September until January, using her background as the UO's music librarian to inventory and computerize the orchestra music collections of the Cyprus Broadcasting Corporation and the Ministry

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of Culture. Their contributions were well-received by local authorities, and they found the red carpet out wherever they went. "We received formal treatment as a visiting dignitary," he smiled. "We went to all major parties, and even had Thanksgiving dinner at the U.S. Embassy."

During the year Bennett brought two of his UO colleagues to Cyprus to perform as guest soloists: J. Robert Moore, who performed Telemann's *Oboe Concerto in D Minor*, and Dean Kramer, who gave a rousing performance of *Beethoven's Piano Concerto No. 4*. Both enjoyed the public acclaim from their concerts and the generous hospitality of the Cypriots.

Kramer also presented recitals in both the Greek and Turkish-occupied parts of the island. The island has been divided since 1974 after the Turkish invasion, and is separated into the Turkish Republic of Northern Cyprus (an unrecognized country) and the Republic of Cyprus on the south. It is necessary to cross through two checkpoints separated by the United Nations buffer zone, and residents of Cyprus are not allowed to cross. Kramer remembers a Greek Cypriot suggesting he was a traitor by giving a recital on the Turkish side. "The political overtones were a real eye-opener," he said.

But the plusses far outweighed the occasional political nuisances. For one thing, the Bennetts soon discovered that it is customary for musicians to be given a meal when they are performing out of town. Bennett recalled a number of 15-course dinners following concerts, with singing, drinking, and storytelling, all in robust proportions. Most of the food was great, according to Bennett, with roasting done in large outdoor ovens, very much like old-style home cooking. Inside tip: roast goat is very tasty, when hot. When it's cold, it tastes like a barnyard.

But the real payoff for Bennett was the knowledge that his work had made a lasting impression. "It was clearly a highlight in my career to work as the conductor/music director of a national orchestra and to be responsible for advising the government in the musical life of the country," he said.

Bennett's association with Cyprus will continue as a guest conductor and advisor in the selection of a full-time conductor. He also plans to return, at the invitation of the Cultural Service of Cyprus and Arts America, to present workshops in conducting and rehearsal techniques. ♦



UO Concerto Competition winners, from left: Shu-Wen Sun, Yurika Mok, and Kelly Kuo.

UO Students Reap Awards

Graduate and undergraduate music and dance students at the University of Oregon distinguished themselves once again by garnering some prestigious honors during the year.

Enrique Rios, a master's candidate in woodwind performance and a graduate teaching fellow, received a double honor: he was awarded a \$2,000 Jazz Fellowship from the National Endowment for the Arts to study this summer with Fred Sturm at the Eastman School of Music, and in March was notified of his selection as a National Hispanic Scholarship Fund Scholar.

The NEA grant will allow Rios to study composition with Sturm. Rios hopes to establish a career in film music, and one of Sturm's strengths is writing for studio orchestra. Rios, who came to Oregon from Mexico, is a multi-talented instrumentalist who is also a member of two of Eugene's most popular bands, Caliente and Sandunga. He has been studying woodwind performance with J. Robert Moore and jazz with Steve Owen.

Jeffrey Peyton, a graduate teaching fellow in percussion performance, was awarded a \$5,000 graduate fellowship from the University Club of Portland. The award is based on academic record, letters

of recommendation, professional accomplishment, and potential for future contributions to society. Only three such awards are given each year throughout the entire Oregon State System of Higher Education.

Peyton's award is additionally significant in that GTF Michael Anderson was one of the recipients last year, making it two years in a row that a graduate student from the UO School of Music has been honored by the University Club.

Andrea Hall, a senior in music education, was named the winner of the Max Risinger Award, given annually to an outstanding undergraduate in choral education at the University of Oregon.

The School of Music's Concerto Competition had three winners featured in the Concerto Concert this spring. Pianists **Kelly Kuo** and **Shu-Wen Sun**, both students of Dean Kramer, and violinist **Yurika Mok**, a student of Joe Genualdi, were featured with the University Symphony on April 22. Kuo performed Ravel's *Piano Concerto in G*; Sun played the first movement of Prokofiev's *Piano Concerto No. 3*; and Mok performed Prokofiev's *Violin Concerto No. 1*. **Kelly Kuo** also won the Oregon East Symphony's Young Artist Competition in March, winning over seven other colle-

UPDATE

Chamber Music Series Celebrates 25th Season

The University of Oregon Chamber Music Series is now officially 25 years old. It was 1967 when former professor Edmund Cykler decided that the School of Music should have a series of concerts dedicated to that most intimate form of music making—chamber music.

Over the past 25 years almost all of the major quartets in the world have performed in the Chamber Music Series: the Juilliard, Guarneri, Melos, Alban Berg, Borodin, Emerson, Orford, Amadeus, Bartok, and Vermeer, among others. The all-time favorite of CMS audiences has been the Tokyo Quartet, which has made eight appearances, commencing in 1974 soon after they were formed.

The 25th Anniversary series will include: **Vermeer Quartet with Dean Kramer**, Oct. 1; **Golub-Kaplan-Carr Piano Trio**, Nov. 5; **Scholars of London**, Jan. 14; **Sine Nomine Quartet of Switzerland**, Feb. 11; **Da Capo Chamber Players**, March 11; **Musicians From Marlboro**, April 1; **Lafayette Quartet with Leslie Straka**, April 28.

Reserved seat tickets for the season or individual concerts are available in advance through the Hult Center Ticket Office, 687-5000. For more information or a season brochure, contact the School of Music at 346-5678. ♦

giate contestants from the Northwest. His prize was \$100 and a solo appearance on May 3 with the Oregon East Symphony, conducted by R. Lee Friese.

The Department of Dance recognized four graduating seniors for their outstanding contributions as undergraduates: **Annesa Hartman**, **Kelley Lehman**, **Tiffany Mills** and **Katrina Stavig** were acknowledged at commencement ceremonies in June for their outstanding accomplishments in creativity, scholarship, and service.

Senior **Annesa Hartman** and graduate student **Sheryl Bentz-Sipe** were recognized as Outstanding Dance Majors by the National Dance Association at the 1992 national conference in Indianapolis. ♦

Vanguard Series Slates Third Season

The School of Music's innovative Vanguard Series will open its third season on November 16 with a return engagement by the highly acclaimed Debussy Trio from Los Angeles. Harpist Marcia Dickstein, violist Keith Greene, and flutist Angela Wiegand gave the inaugural concert in the Vanguard Series in 1990, and their performance this time is funded by the Debussy Trio Music Foundation and a grant from the National Endowment for the Arts.



Milton Babbitt makes a point to UO composition students.

The second concert, set for March 2, 1993, will feature cellist Rhonda Rider and pianist Lois Shapiro, performing a program that includes a new work by Robert Kyr for cello and gamelan; the UO's Pacific Rim Gamelan will be featured on the program as well. Rider, the daughter of former UO Dean Morette, also appeared at the UO this past spring with the Lydian String Quartet on the Chamber Music Series.

The third and final concert in the series will feature the brilliant piano virtuoso Sally Pinkas, performing classical and contemporary works on April 20. Pinkas, who teaches at Dartmouth, will be featured as part of the Music Today festival (see story, page 3).

The Vanguard Series, directed by Associate Professor Robert Kyr, has been a welcome addition to the School of Music, particularly for students enrolled in the composition program. Artists who are brought to campus to perform on the series also participate in master classes and workshops with student composers, often performing works written especially for them by the students. The result is a vigorous give-and-take between UO music students and artists in the forefront of new American music.

Guests this past year included Continuum (New York City), The Black-Knoles Duo (Los Angeles), Susan Narucki and Milton Babbitt (Princeton). ♦

Pacific Rim Gamelan Stock Rising Fast

The Pacific Rim Gamelan, the UO's Indonesian Orchestra, added a number of prestigious events to its regular series of concerts in Beall Hall this past season.

The 16-piece ensemble was invited to perform at the Fourth Annual Conference of the Northwest Regional Consortium for Southeast Asian Studies held at the UO in November, 1991. In April the group traveled to Willamette University to perform at an international conference titled "In the Pacific Interest: Music Life, and Culture."

In June the Gamelan gave a concert in the lobby of the Hult Center during the Oregon Bach Festival, allowing audience members to get a close-up look at the gamelan's intriguing assortment of

bells and gongs.

Director Robert Kyr points with excitement to one of next year's focal points for the Gamelan: a collaborative work with the Department of Dance and Theatre Department. The new work, titled *Chimera*, is a "magical concoction inspired by the exotic culture of Bali and Indonesia...a visual feast of lavish sets and costumes." The production, which premieres on April 22 for six performances, is a fusion of myth, poetry, and dance, and features music by the Pacific Rim Gamelan.

Other principal faculty involved are co-director/choreographer Janet Descutner of Dance, and co-director/designer Jerry Williams of Theatre. An added bonus: the work will be professionally recorded on video through a UO Scholarly and Creative Development Award given to Williams. ♦

The Hopkins Legacy

George Hopkins, at age 91, has plenty of musical memories—nearly 50 years' worth at the University of Oregon.

George Hopkins is an Emeritus Professor of Music at the University of Oregon who has had an illustrious career as a pianist, composer, performer, and teacher over the greater part of this century. At the UO he taught piano, counterpoint, composition, and directed the Girls Glee Club during a 48-year period from 1919 to 1967. He and his wife, Edyth, celebrated their 71st wedding anniversary this year. This article is excerpted from a recent interview with John McManus. —Ed.

George Hopkins' first connection with the University of Oregon was in 1918, when he was asked to perform for John Landsbury, Dean of the School of Music. Hopkins was finishing a year of study at the Peabody Conservatory at the time, and after a brief tour with the U.S. Navy, he received a telegram inviting him to join the UO faculty.

Hopkins was only 19 at the time, and had not completed his degree, so for the next two years he was actually a student and faculty member at the same time—teaching piano while completing his Bachelor's degree at Oregon.

Hopkins remembers when he first arrived in Eugene in 1919 he was hustled over to the ATO fraternity house. "This was a foreign experience for me," he said. "They gave me a pledge pin. The next day the Betas asked me over for lunch. I accepted their hospitality and went over to their house wearing my ATO pledge pin. I didn't know any better."

Hopkins also got an unusual "initiation" at his first assembly in Villard Hall. The first floor had benches, traditionally reserved for seniors, while the rest of the students were to sit in the balcony. Since Hopkins was scheduled to play the grand piano during the assembly,

he took a seat in the second or third row near the aisle. The seniors, seeing this new "student" sitting on "their" bench, ceremoniously dumped Hopkins on his rear, in front of all assembled. Hopkins'



George Hopkins at the piano, circa 1928. Photo courtesy of the UO Archives.

asked to start a new program in North Carolina, for a lot more money, but he liked it here," said Edyth. "He liked the people, he liked the teaching, and he liked to go fishing and all that sort of thing. So he would never go anywhere else."

Hopkins had a long and distinguished performing career, playing concerts throughout the Northwest—"every town in Oregon and many in Washington and California," according to Edyth.

"I tried to include some new work on each concert," said Hopkins. "In Grants Pass I had chosen the *Sonata* by Aaron Copland. I admired that composition very much, and considered it one of his best. After the concert Edyth listened to the conversations around her in the lobby, and she heard one man say, 'That *Sonata* by Copland was as bad as taking a dose of castor oil. It was hard to take, but I knew it was good for me.'"

Though the population of Eugene in the 1920s and 30s was about the size of today's UO enrollment (17,000), the area was by no means a cultural wasteland. Many world-class artists and ensembles performed in Eugene, often in the First Methodist Church auditorium on Willamette Street. Among the touring stars were: Jascha Heifetz, Roland Hayes, the Monte Carlo Ballet Russe, the Hall Johnson Choir, Nathan Milstein, Gladys Swarthout, Yehudi Menuhin, Grace Moore, Lawrence Tibbett, the St. Olaf Choir,

and Sir Thomas Beecham and the Seattle Symphony.

George and Edyth were in New York when Gershwin first presented *Rhapsody in Blue*, but couldn't afford the \$5.50 to go and hear it. "The Schirmer publishers never forgave themselves for not accepting that work for publication," said Hopkins. "I brought back a copy of the *Rhapsody in Blue* when we returned to Eugene, and that was at a time when it was questionable whether jazz should be included on a concert.

"I played the *Rhapsody in Blue* repeatedly during the WPA days in the

wife, Edyth, said she "often wondered what they thought when he got up on the stage to play and realized he was a faculty member."

Hopkins and his wife were married in 1921, and after two years they went to New York, where he had a fellowship from Juilliard, studying piano with Ernest Hutchinson and composition with Rubin Goldmark.

They returned to Eugene, but Edyth noted that George had offers from a number of other schools over the years: Texas, Arizona, North Carolina, and Pomona College, to name a few. "He was

1930s, during the early days of the Roosevelt administration...at least a dozen times each of two summers with the WPA orchestra when concerts were given at the Little Theater in Villard Hall.

Hopkins also introduced a number of new works, and was very fond of South American music, writing letters to Villa Lobos, Ginastera, and others in South America about their music. Ginastera was one composer who responded to his queries, and started sending Hopkins his

"I stressed the joy of producing music, being able to play the piano in any key, major or minor, and to improvise..."

compositions. Hopkins eventually gave an entire concert of Ginastera's music and later performed the program not only in Eugene, but in Portland, Ontario, in the South, and elsewhere.

As for his teaching style, Hopkins was initially strong for Czerny studies, having worked under Ernest Hutchinson at Juilliard. Later on he decided there were more interesting ways for a student to learn, "so I stressed the joy of producing music, being able to play the piano in any key, major or minor, and to improvise using chord progressions and scale patterns, rather than using the more mechanical approach." That philosophy resulted in a set of four books by Hopkins called *Piano Playing for Fun*, published in 1945.

Hopkins also was a successful composer. Among his more popular pieces were *Moon Dawn* and *Valse Burlesque*. When George and Edyth were in New York they met the Russian pianist Mischa Levitzki, who ended up playing Hopkins' *Valse Burlesque* at his Carnegie Hall recital. "We were there," said Edyth, "and he had George stand up. Here we were in our early twenties, and to have something like that happen in Carnegie Hall was a thrill."

For many years, sabbaticals were difficult for music faculty to get, primarily because music faculty were not on regular salary—student fees were used to compensate them. Nevertheless, Hopkins kept pushing for a sabbatical, and it was a letter from Francis Poulenc that finally

opened the door for him. Hopkins had gotten in touch with Poulenc concerning a study he was doing about modern composers, and Poulenc responded with a letter offering to introduce him to the current modern composers in France. That letter was what persuaded Dean Kratt and UO President O. Meredith Wilson to approve the sabbatical, and Hopkins spent a memorable time in 1957 visiting with Poulenc and several other French composers.

Hopkins occasionally traveled with other UO faculty on trips sponsored by alumni groups. "We would travel to all sections of the state and as far south as San Diego, giving programs about the University. A typical group would consist of a geologist, a poet, and a musician, among others. I was usually the musician. The others would say 'We envy you because you always make a hit with your piano playing, while we are discussing philosophy or geography or some such thing.' I enjoyed this very much."

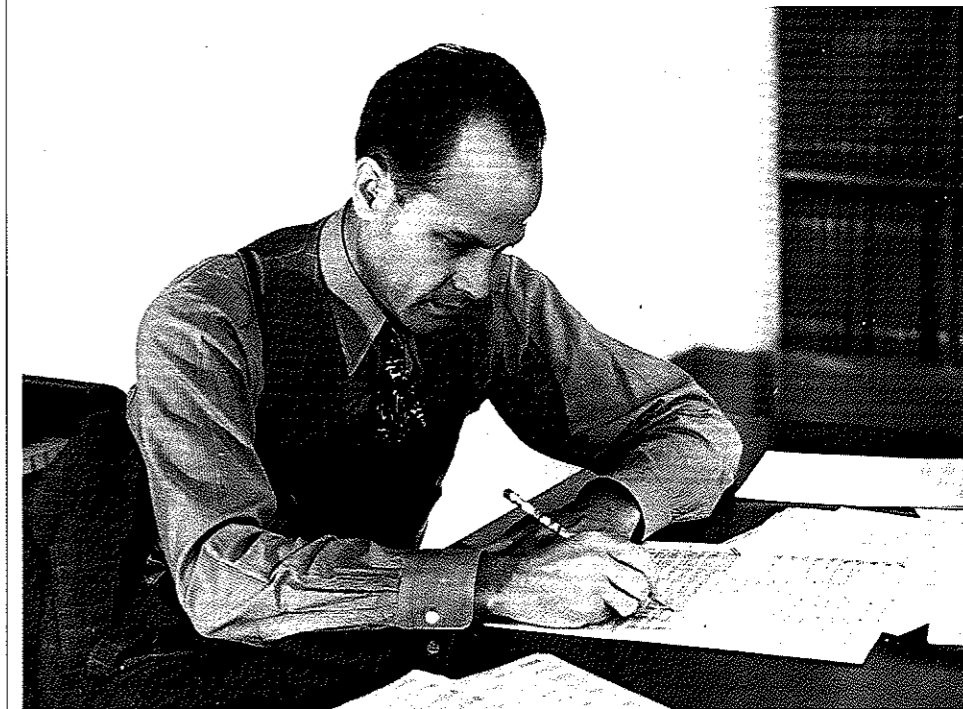
Among Hopkins' many students, a number went on to become fine performers and teachers in colleges or universities: Leone Evans, who became an important cog at Mills College; Michael Mathews and Monica Holland; Bob Garretson, who had a successful career in Hollywood; Gladys Foster and Jane Cansler, who both made Phi Beta Kappa—

at a time when music students were rarely selected for that academic honor.

Speaking of Cansler, when she passed away she willed her Bechstein concert grand to the UO music school. At the School of Music's 100th anniversary celebration in 1986, Cansler's husband was at the banquet, and Hopkins became so preoccupied with seeing him that when he got up to play the piano and say a few words of appreciation about Jane's gift, he forgot the name of the Schumann piece he was performing. "Bob Trotter called up afterwards and proceeded to rub it in a little bit," chuckled Hopkins.

By virtue of his nearly 50 years at the UO School of Music, George Hopkins has a personal recollection of more UO faculty members than perhaps any other single individual. He can still rattle off stories about many names from the UO music archives: John Stark Evans; orchestra director Rex Underwood; Albert Perfect, who wrote "Mighty Oregon;" pianist Jane Scotford Thacher; Madame Rose McGrew, who taught voice and opera in the 1920s; Doris Calkins, the school's first harp teacher; and many more.

Even in retirement, George Hopkins is still an active musician, teaching piano to those lucky students who seek him out, and performing with the same skill, artistry, and sensitive musicality for which he has always been noted. ♦

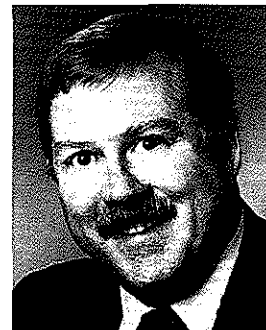


Hopkins was also an accomplished composer and arranger. UO Archives photo.

ALUMNI NOTES

Lynn Sjolund (MM, 1956), Medford, OR, received the 1991 national award from the National Federation of Interscholastic Music Associations (NFIMA) in February. A two-time past president of the OMEA and an NFIMA sectional winner last year, he was given the award based on his long-term contribution to high school music programs in Oregon. Sjolund spent Winter and Spring term filling in as director of the University Singers for Richard Clark, who was on sabbatical leave.

David Farr (MM, 1966), San Francisco, CA, is choirmaster/organist of St. Luke's Episcopal Church in San Francisco, and was recently appointed as the new Executive Director of the San Anselmo Organ Festival. The Festival presents annual week-long seminars on one aspect of the organ and its



music. As part of the 1992 Festival, which was titled "Jean Langlais—A Celebration of His Life and Music," Farr presented the choir of St. Luke's Episcopal Church in Langlais' Mass, *Grant Us Thy Peace*. The performance was incorporated into a Service of Holy Communion celebrating the life of Langlais. Prior to the Festival, Farr also participated in a concert of music by Langlais for organ, piano, oboe, and voice. Farr is the immediate past dean of the San Francisco AGO Chapter. He earned his PhD in Theology and the Arts from Graduate Theological Union in Berkeley, CA, in 1986. He is the author of *A Guide to Anthems for the Lectionary*, an extensive cross-referenced index of standard Anglican anthems which is in process of publication by Church Hymnal Corporation. He is a consultant/lecturer in church and related topics, and is represented by Ruth Plummer, Artist Recitals Concert Promotional Service.

Gary Frame (MM, 1968), Salem, OR, was given the 1991 state award by the NFIMA in February. Frame, who is a past president of OMEA and currently choral director at Salem's Sprague High School, received the award for his significant contribution to interscholastic music activities at the high school level.

Mary Ann Beardsley Glover (1969), Roseburg, OR, is an elementary music specialist in Roseburg and a flute instructor at Umpqua Community College. She recently received the Employee of the Quarter Award from the Roseburg School District, and was named Teacher of the Month by the Roseburg Area Chamber of Commerce.

David Simpson (1969), Long Beach, CA, made several guest appearances last fall as organist at Calvary Light Assembly of God church in Long Beach. He continues as violist with the Bellflower Symphony, and recently completed an educational video on the music of Felix Mendelssohn.

Cheryl Lau (DMA, 1971), Carson City, NV, is Secretary of State for Nevada. After receiving her doctorate from Oregon, she received a law degree from San Francisco State and became an attorney in 1986. She served as Deputy



Attorney General for Nevada prior to becoming Secretary of State. She is also on the Republican National Platform Committee this year. Among her other past and present affiliations:

mediator/arbitrator for Bay Area Lawyers for the Arts; past commissioner, MENC; past regent, Pi Kappa Lambda; past vice president, California Music Educators Assn.; listing in *Who's Who in Law Enforcement* (1990 edition), and *Who's Who in American Politics* (1991 edition).

Linda Bishop Hartig (1970), Waukesha, WI, published *Violet Archer: a bibliography* with Greenwood Press in 1991. She received her PhD in Musicology from Michigan State in 1982, and received her MLS from the University of Wisconsin-Milwaukee in 1983, where she has been the music librarian since 1986.

Jacqueline Dougherty (1974), Upper Montclair, NJ, lives in a lovely community a half hour from New York City. She is Associate Director of Music at Friendship Ambassadors, which fosters cultural understanding through the performing arts. She is a conductor/singer with a local

chorale and presents sing-alongs at area retirement homes.

Robert Bradley (MA, 1980), New York, NY, received his PhD in Musicology from the City University of New York in February, 1992. His dissertation was titled *Musical Life and Culture at Savoy, 1420-1450*.

Barry McNabb (Dance, 1980), choreographed *Grandchild of Kings*, an off-Broadway musical directed by Harold Prince, based on the autobiographies of playwright Sean O'Casey. The show received a favorable review in The New York Times.

Kenneth Finch (1981), Beaverton, OR, received his Master's Degree from the Eastman School of Music and has been a cellist with the Oregon Symphony since 1983. He has performed as soloist with the Oregon Symphony, West Coast Chamber Orchestra, Portland Chamber Orchestra, Marylhurst Orchestra, Mount Hood Pops Orchestra, Rogue Valley Symphony, and Central Oregon Symphony. On March 10 he soloed with the OSU-Corvallis Symphony, dedicating the performance to his former teacher, Robert Hladky, who was in attendance.

Timothy Tikker (1983), Eugene, OR, recently made his first CD—*Charles Tournemire: The Last Symphonic Organ Works*—with Arkay Records (AR-6118), recorded at St. Ignatius Church at the University of San Francisco, the first recording of these works outside of Europe. Tikker is currently the organist and choir director at Westminster Presbyterian Church in Eugene.

Eric Butruille (1988), Paris, France, is working as Assistant to the Administrator of the Evian Music Festival in France, and launching a Festival of Choral Music in Poitiers, France (a little brother to the Oregon Bach Festival?). Spouse **Mark Russell** (1988) is a happy and successful piano teacher in several international schools of music.

James and Marlene Creaser (MA, 1991), Renton WA, both have elementary music positions in a southern suburb of Seattle. There are only three elementary schools in the district, and they are the entire elementary music staff. They have

KEEP IN TOUCH!

HAVE WE HEARD FROM YOU LATELY?

Let us and your fellow alumni know of your activities by filling out and sending us the form below. Please give us your current address, particularly if you have moved recently. Photographs are welcome.

9/92 University of Oregon School of Music Alumni WHAT'S UP?

NAME _____ Class of _____

Comments _____

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

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

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Please help us identify outstanding young musicians who might be interested in attending the University of Oregon. Feel free to make copies of this form if you have several students to recommend.

9/92 Prospective Student Information

Name of Student _____

Address _____

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The School of Music gratefully acknowledges the generous support of alumni, friends, businesses, and fraternal associations who gave gifts in 1991-1992. Donations were directed to scholarship and memorial funds, the Dean's Fund, the Annual Fund, and the Oregon Marching Band. The school also received in-kind gifts of instruments, equipment and music.

The following list of donors represents those who gave gifts to the School of Music from July 1, 1991 - June 30, 1992. Though their names are not shown here, we also offer sincere thanks to donors of two self-supporting programs of the School of Music: the Chamber Music Series and the Oregon Bach Festival. Supporters of these programs are annually listed in their respective publications.

Each of these donations are vitally important. They enhance existing programs, enabling the School of Music to provide music education, scholarship, and community outreach of exceptional quality and breadth. Thank you for your investment in the School!

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COMING EVENTS

The following is a *partial* list of concert activities for Fall Term. For more information, call our Community Relations Office weekdays at 346-5678.

OCTOBER

Oct. 1—The Vermeer String Quartet
(Chamber Music Series)

Oct. 3—"Be a Marching Duck"
(Children's Concert Series)

Oct. 18—Rajiv Taranath, North Indian Classical Music
(Music For a Small Planet)

Oct. 20—CMS Benefit Concert
Our new mezzo-soprano Milagro Vargas and other UO faculty in a special program to benefit the UO Chamber Music Series' 25th Anniversary Season.

Oct. 31—Festival of Bands
High school marching band competition, held all day at Autzen Stadium.

NOVEMBER

Nov. 5—Golub-Caplan-Carr Piano Trio
(Chamber Music Series)

Nov. 6-8—HOMECOMING

Friday, Nov. 6: Homecoming Concert

A free concert beginning at 8 p.m., featuring several of the music school's top ensembles. After the concert, join us for a reception in Room 178, where you'll have an opportunity to meet the new dean, Anne McLucas.

Saturday, Nov. 7: Alumni Band

Assemble in Room 178 at 9 a.m. for complimentary coffee, pastries and social hour. Rehearsal starts at 9:45. The Homecoming game this year pits the Ducks against the California Bears. For more information, contact Kelly Coutant at 346-2138.

Nov. 8—Con Brio

A new faculty chamber ensemble: Leslie Straka, Wayne Bennett, J. Robert Moore, Barbara González-Palmer.
(Faculty Artist Series)

Nov. 10—Jazz Combos

Nov. 11—Composer's Forum Concert

Nov. 16—The Debussy Trio
(Vanguard Series)

Nov. 18—Men's & Women's Chorus

Nov. 19—Bones & Brass

Nov. 19—UO Gospel Ensemble

Nov. 22—"The Art of the Jazz Trio"
(Faculty Artist Series)

Nov. 24—Oregon Percussion Ensemble

DECEMBER

Dec. 1—Oregon Wind Ensemble

Dec. 2—University Symphony

Dec. 3-5—Oregon Jazz Celebration

Now in its fifth year, the Oregon Jazz Celebration hosts more than 50 jazz ensembles from colleges, high schools and middle schools from the Northwest. For more information, contact Steve Owen at 346-2137 or the Jazz Studies Department at 346-5672.

Dec. 7—Christmas Chorale

Dec. 13—Messiah Sing-Along

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