



LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC

Newsletter for Alumni & Friends



February, 1992

Vol. IV, No. 1

School
UNIVERSITY OF OREGON
of MUSIC

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.

Address all correspondence to:
Ledger Lines
School of Music
University of Oregon
Eugene, OR 97403-1225
or call (503) 346-3761.

GARY MARTIN
Acting Dean

SCOTT BARKHURST
Newsletter Editor

SARA JONES BRANDT
Director of Development

VALERIE EBNER
Student Contributor

Cover Photo by Cliff Coles:
Associate Professor Dean Kramer takes to the stage in Jeffrey Stolet's provocative new work, "To Eat the Last Messiah." Story, page 4.



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

The Dean's Desk

Gary Martin, Acting Dean

I enjoy the opportunity to write this column. There is much going on at the School of Music, and this is a handy way to keep you, our friends and alumni, informed about recent events.

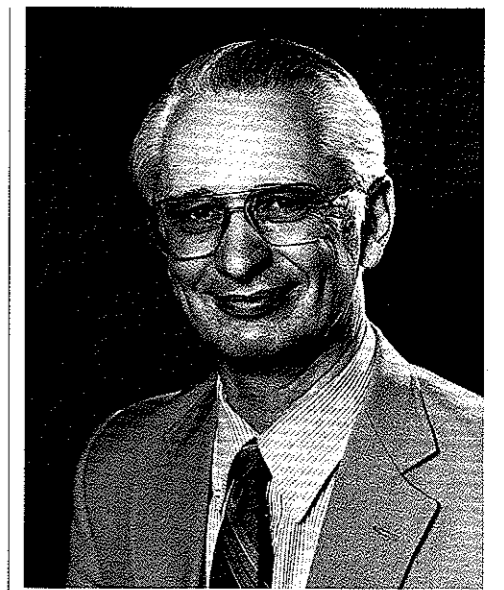
We continue to be in the throes of last year's tax cut initiative, Measure 5, and another deep budget cut is scheduled for next fall unless replacement revenues of some sort are approved by the voters of the state. If you reside in the state of Oregon, I urge you to express your support for Higher Education to your elected officials at every opportunity.

Fortunately, many good things are happening musically here at the school. We recently received approval to initiate searches for four faculty members to replace those who have left or retired in the last two years. Searches are currently under way for new faculty members in violoncello, voice, band, and marching band. Each of these positions has played a critical role in the life of the school in the past, and we are quite pleased to be able to seek new talented and vigorous members of the faculty to strengthen us in the future.

As many of you know, the School of Music has been seeking reaccreditation by the National Association of Schools of Music (NASM) for the past year. I am quite pleased to inform you that NASM has granted the school full accreditation for a period of ten years. The review process was vigorous and thorough, and we are proud that this national association recognizes the fine quality of our many degree programs: baccalaureate, master's, and doctoral.

Our recital and concert programs were very well received fall term. There were performances almost every night, especially toward the end of the term. The community recognizes the quality of these performances, and I continue to be delighted with the way we draw audiences. Of special interest to me was "Chamber Music at Tea Time," which drew a large audience to hear several of our student chamber ensembles, embellished with complimentary tea and pastries at intermission, courtesy of Napoli Restaurant and Bakery.

We also resumed the popular "Messiah



"Sing-Along" this year, and filled Beall Hall with a chorus made up of members of the audience. The School of Music provided the orchestra and the soloists (all UO students), as well as the conductors from our conducting program. It was delightful! I sat next to a man who was quite unfamiliar with this format, and clearly an amateur singer. He sang the bass part to all the choruses with very little help, and with much gusto. It was clear that he thoroughly enjoyed himself. After the performance, he and many others told me to be sure to do it again next year.

That kind of community involvement is very rewarding. Incidentally, we will conduct a similar event this summer as part of the Oregon Bach Festival, with Helmuth Rilling rehearsing a walk-in chorus for J. S. Bach's cantata No. 80, *Ein feste Burg ist unser Gott*. Maestro Rilling has conducted similar events in Stuttgart for many years, and we believe it will be very popular here.

Finally, I am happy to report to you that donations are up from our friends and alumni, and that we are still able to put on a dynamic program of instruction and musical activity for all of our constituents. It is very rewarding to be involved in these activities, and to feel your support. I thank you for helping us maintain this excellent program.

Gary Martin

WHAT'S NEW

UO Music School Receives Full Accreditation

The UO School of Music started 1992 with some great news, receiving official notice from the National Association of Schools of Music that we have been fully reaccredited in all degree areas. The accreditation report continues the school's good standing with NASM for the next ten years.

Gary Martin, Acting Dean until Anne Shapiro arrives this July, was particularly gratified with the news. "NASM has conducted an exhaustive evaluation of our numerous graduate and undergraduate programs during the past year, and we are delighted that they have reaccredited these programs," he said. "The School of Music is an outstanding school that contributes significantly to the artistic life of this state and nation, and I am very proud of its accomplishments."

The UO School of Music is accredited for the following degrees:

Bachelor of Arts in Music
Bachelor of Science in Music
Bachelor of Music in Performance
Bachelor of Music in Composition
Bachelor of Music in Music Education
Bachelor of Music in Theory

Master of Arts in Music History
Master of Arts in Music Theory
Master of Music in Composition
Master of Music in Music Education
Master of Music in Performance
Master of Music in Conducting
Master of Music in Piano Pedagogy

Doctor of Musical Arts in Performance
Doctor of Musical Arts in Music Ed
Doctor of Musical Arts in History
Doctor of Musical Arts in Composition
Doctor of Musical Arts in Theory
Doctor of Philosophy in Music Ed



Facelift Still in Progress

The music school's eagerly-awaited renovation, slowed by several unexpected delays, has nevertheless given a fresh look to much of the building.

Already completed is the new roof, plus fresh paint and awnings on the building's west side (see photo). The interior of Beall Concert Hall has regained much of its historic elegance with a new two-tone paint job, and more than 30 worn-out seats have been recovered.

New carpeting in Beall Hall is to be scheduled soon, but final restoration of the exterior entrance of Beall Hall, including the balustrade and upper triangular cornice, has been delayed.

In addition, the restoration of the window areas in Beall Hall has hit a snag. The original plan was to remove the wall curtains and cover the arc-topped window frames with a textured fabric. Concern for the acoustical impact of that plan, coupled with the inherent limitation of funds available to the university through last

year's Measure 5 tax initiative, will delay completion of the window project and other exterior renovation until summer of 1992—at the earliest.

Until then, the curtains—having now been cleaned—will resume their former position on the walls of Beall Concert Hall. ◆



The Sharper Image: the old west wing of the music school sports a new roof, new siding, new awnings, and a fresh coat of paint. Photo by Scott Barkhurst.

UO to Host Conference, Contests

In addition to its regular slate of more than 40 concerts and recitals, the School of Music will host a number of prestigious gatherings during the next two months, including the following:

- **The OMEA Conference**, held at the Eugene Hilton Conference Center in downtown Eugene, Feb. 14-16.
- **The Pacific Northwest Regional T.U.B.A. Conference**, held at the music school Feb. 21-22. Contact person is Richard Frazier, 346-5646.
- **The Oregon District 4 solo/small ensemble voice and string contests**, held at the music school, Feb. 29.
- **The Northwest Regional ACDA Conference**, rehearsals held at the music school, with performances at the Hult Center in downtown Eugene, March 25-28. ◆

WHAT'S NEW

Neil Postman to Deliver Lecture

Neil Postman, a national figure in education and media issues, will visit the University of Oregon on Monday, Feb. 17 under the joint sponsorship of the Schools of Music, Education, and Journalism.

Postman will present a lecture on the topic "The Role of the University in American Education" at 4:30 in Room 198 of the music school; admission is free.

Postman will also be the keynote speaker at the Oregon Music Educators Association Conference, Feb. 14-16, where his topic will be "Information and Meaning."

Hailed as a critic, writer, educator, and communications theorist, Postman is a professor of communication arts and sciences at New York University. He is the author of 16 books, including *Language in America*, *Teaching as a Subversive Language*, *The Disappearance of Childhood*, and *Amusing Ourselves to Death*. He is the holder of the Christian Lindback Award for excellence in teaching, and in 1986 was given the George Orwell Award for Clarity in Language by the National Council of Teachers of English. ◆



A young percussionist tries his hand at a single paradiddle at the "Be A Marching Duck" program, part of the Children's Concert Series. The annual event is held at Autzen Stadium with the UO Marching Band. Photo by Valerie Ebner.

Oregon Wind Ensemble Draws Ovation at WIBC

The Oregon Wind Ensemble earned a standing ovation from the audience at the 13th annual Western International Band Clinic, held in Portland last November.

The concert was the first appearance for the Wind Ensemble at WIBC, which draws hundreds of conductors, composers, and music educators each year from the western states and Canada.

UO Assistant Professor David Booth, who is Acting Director of Bands this year, was clearly moved by the crowd's response. "I received several phone calls and letters in the weeks following, offering congratulations on the performance," he said. Given the prestige of the occasion and the fact that it came barely two months into the school year, Booth said he felt that the concert was "a triumph for the UO School of Music, and the Oregon Wind Ensemble in particular."

The program included eight selections, highlighted by a brilliant saxophone solo by UO Associate Professor J. Robert Moore, performing Gunther Schuller's *Tribute to Rudy Wiedoeft*. Also on the program were the Northwest premiere of *Circuits* by native Washingtonian Cindy McTee, and two numbers written and guest conducted by Melvin L. Shelton, Professor of Music at Boise State University. ◆



Donations Received from Former Student

The School of Music has received a donation of instruments and equipment from the estate of a UO music student.

David Alger was a UO music major and tuba player in the early 1980s who left school to pursue a career in the recording industry. While at the UO, he performed in the UO Marching Band, the Wind Ensemble, Brass Choir, and Jazz Combos.

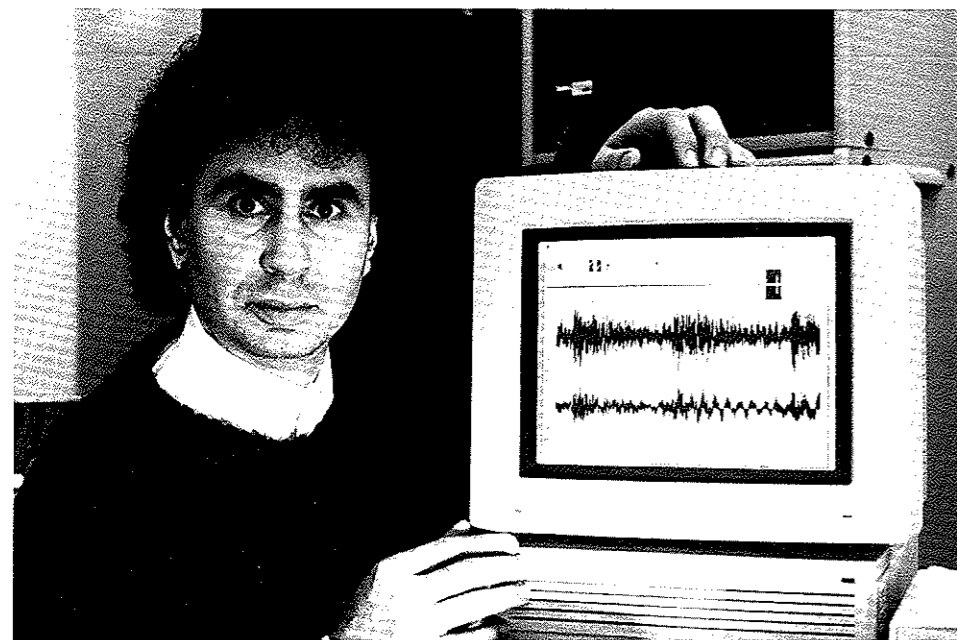
The School of Music was notified of David's death fall term, along with a letter from his parents that David wanted the school to have the benefit of his musical equipment. The donation included:

- A five-valve Miraphone tuba, with carrying case and soft cover
- A Richenbacker electric guitar with carrying case
- A Peavey model TNT amplifier
- One metal guitar

The School deeply appreciates the thoughtfulness of David and his parents. ◆

PERFORMANCES

The Stolet Trilogy: Part II

"To Eat the Last Messiah" Opens on UO Campus

UO Assistant Professor Jeffrey Stolet and friend.

When Assistant Professor Jeffrey Stolet was composing Parts I and II of his dramatic Trilogy, he never imagined they would eventually be premiering the same night—on opposite sides of the world!

But on January 17, when *To Eat the Last Messiah* (Part II) made its world premiere at UO's Robinson Theatre, *The Main Event* (Part I, choreographed by Assistant Professor Jenifer Craig) received its European premiere at the grand opening of a new multimillion dollar cultural center in Stuttgart, Germany.

Stolet, who has a dual appointment in the School of Music and Department of Dance, toyed briefly with the idea of attending the Stuttgart performance, hopping a Concorde flight to the West Coast and arriving in time to catch the Eugene production...the same night. Flight schedules suggested that was unlikely, if not impossible, so he made the decision to stay and monitor the final rehearsals of *To Eat the Last Messiah*.

Produced by the University Theatre in collaboration with the School of Music and Department of Dance, *To Eat the Last Messiah* defies exact categorization. Stolet chooses to call it a "choreo-drama," because it incorporates dance, theater, and

50 minutes of nearly continuous music, both electronic and acoustic. The dramatic action, according to Stolet, explores the relationships between the carnal and the consecrated, between that which sustains the material body and that which sustains the eternal spirit: food, sex, and the idea of Messiah as a sustaining triad of life.

The work is divided into 15 sections, all set at an extravagantly formal dinner party—complete with a tuxedoed piano player—at which orgiastic gluttony is rampant. As the party progresses, the audience becomes aware of a ritualistic process of elimination: when certain individuals at the party are identified as "messiahs," they are systematically killed off in cruel and bizarre ways.

Tension builds as the "eaters" frantically attempt to destroy all "messiahs" present. They are unable to identify the "last" messiah until the end, when they realize it's the humble piano player. The entire show is done musically and visually, with no words, spoken or sung.

In Stolet's production notes he writes, "We think immediately of the symbolic 'cannibalism' at the core of the Christian sacrament, where one ingests for spiritual sustenance the sacred bread as the body of the heavenly host. On the other hand, we

have those who select 'misguided messiahs,' resulting in such horrors as a Jonestown or the Manson massacres."

"In the final analysis," he continues, "all true messiahs can never be killed despite any and all efforts to do so, because the Messiah concept transcends a single individual or group of people, and therefore defies the concept of death."

UO Associate Professor Dean Kramer performed a featured role as the piano player. Kramer said that *playing* the piano and *acting* the role of the pianist was a new challenge. "If you could combine Oscar Levant, Glenn Gould, Vladimir Horowitz and Jack Nicholson, that's what the character is... a completely, utterly neurotic pianist." The complicated, relentless piano score ranges from simple lyricism to ballistic counterpoint, making good use of Kramer's technical prowess.

The electronic music in the show is almost continuous, providing an underlying texture throughout the production. Stolet composed the music using both Mac II and IBM computers and nearly 14 different synthesis/composition applications, including Digidesign's Sound Tools.

UO Assistant Professor of Dance Sherrie Barr was the choreographer for

See **STOLET**, page 5



Dean Kramer with cast members of "To Eat the Last Messiah." Photo: Cliff Coles.

PERFORMANCES

Dance '92

UO, PSU Join Forces for Annual Faculty Concert

The Department of Dance celebrates its 32nd anniversary of annual dance concerts with *Dance '92*, which runs from Thurs., Feb. 27 through Sunday, March 1. More than just a legacy lovingly carried on by faculty and students, this concert is a vital, ever renewing exploration of movement and its unique capacity to communicate the human condition.

This year's concert will feature dance choreography by five UO faculty and three faculty from Portland State University. The concept of a shared program between the two dance departments resulted from a desire to create opportunities for faculty and students to interact with their dance peers in this state. In 1991, UO faculty and student dancers traveled to Portland to perform on the PSU concert program. *Dance '92* marks the first time PSU has joined the UO cast; choreographers Tami Gray, Carolyn Altman and Pat Wong have contributed three contemporary works, two of which have been set to commissioned scores, and will be seen on the Saturday and Sunday performances only.

Though past concerts have been part of the University Theatre's subscription series in Robinson Theatre, this year's program will be held at Dougherty Dance Theatre. The dance faculty are excited about producing the concert in their own theatre that has been specially designed for dance productions. Assistant Professor Jenifer Craig, technical director for the Dougherty Dance Theatre, will design lights as well as manage the overall production elements. Assistant Professor Sherrie Barr is Production Coordinator.

Senior Instructor Susan Zadoff has used the music of Shostakovich's *Piano Concerto No. 2* to create a *spreedewcore*, a work in two sections for eight dancers. A *spreedewcore* captures the spirit of youth, playfulness, and spontaneous energy. Similar subtle movements unite the two contrasting sections.

Jenifer Craig explores the personal, cultural, and language filters through which each of us interpret the world in *The Half-Life of One Eight Hundred* for seven dancers. Craig has worked with



UO student Melissa Takasumi.

Assistant Professor Jeffrey Stolet to engineer the taped accompaniment which includes popular music from France, Russia, and England, and a collage of talk radio programs in foreign languages.

Three Bach cantatas form the frame for Sherrie Barr's choreography investigating the theme of sense of self juxtaposed to community. Her work, *Childhood Dreams*, is a study of motion versus place, line versus curve, and formal versus informal. The piece is set for five dancers.

Assistant Professor Steven Chatfield has choreographed a suite of dances for colleagues Sherrie Barr, Jenifer Craig, and himself. The music of Leadbelly, Belafonte, McDowell and Devo lend a light-hearted touch to his trio *Working Blues*, in which Chatfield takes an amusing approach to the blues and existentialism.

Assistant Professor Lisa Arkin has based her choreography, *Metaphors of the Invisible*, on the work of three women poets who have used imagery of the female body and the natural world in their

work. She uses the music of Norman Dello Joio to support a mood of expressive lyricism. The piece is set for a soloist and five dancers. Arkin, who is director of the Oregon Ethnic Dance Theatre, has also set a suite of dances from the cultures in and near (Soviet) Central Asia for *Dance '92*. Six dancers will perform *Silken Gestures*, a set of women's dances from Kazakhstan, Georgia, and Bashkeria. Traditional music for this suite will be provided onstage by Roy Torley, domra, and Fred Wilson, accordion.

Dance '92 performances begin at 8:00 p.m. in the Dougherty Dance Theatre, located in UO's Gerlinger Annex. The Sunday matinee performance begins at 2:30 p.m. Tickets are \$5 for general seating, \$3 for seniors and students. Tickets can be purchased at the door preceding the concert. For further information, call the Department of Dance at 346-3386. ♦

STOLET, continued

Messiah, and Stolet was director. Costumes were designed by Catherine Arnold, and lighting design was by Janet Rose, technical director of the University Theatre and a recent award winner at the American College Theatre Festival. The cast included students from the Department of Dance and the Theater Department as well as others from the university community.

Stolet said he enjoys the psychological side of music. "I always wanted to be a psychologist, but now I create psychology rather than analyze it." He said he works by placing himself mentally in the audience, experiencing what it would feel like, and then works backwards to write his scores. With more than 18 years in association with dance and theater, Stolet is more than a dabbler in these disciplines.

Stolet holds a Ph.D in music theory from the University of Texas at Austin where he studied electronic composition. His knowledge of theater and dance stems from more than a decade of work with eminent dancers and choreographers from all parts of America and Europe. Stolet's other compositions include *Gregorian*, *Worms and Desolation*, and *Concerto for Chainsaw and Cow*. Stolet's first compact disc, titled *The Computer Music of Jeffrey Stolet*, will be released in early 1992 on the Newport Classic label. ♦

Oregon Jazz Celebration

New Date Next Year?

In its fourth year, the Oregon Jazz Celebration continued to strengthen its reputation as the premier educational jazz festival in the western states.

Associate Professor Steve Owen, Director of the UO Jazz Studies Program, said he received another round of positive input regarding the Jazz Celebration's format. Because the emphasis is on the clinics and education instead of competition, "the students walk away with concrete information they can use, rather than just playing and getting a rating," he said.

This year's festival, which ran from December 5-8, featured 29 clinics and sectionals over a two-day period, allowing plenty of opportunities for members of the more than 50 high school and college ensembles to attend the sessions of their choice. One change this year was the inclusion of jazz combos to the lineup, allowing smaller ensembles to perform and get clinicians' input.

Guest artists this year were Jerry Bergonzi, sax; Joey Calderazzo, piano; Jon Faddis, trumpet; and Vinny Golia, multi-reeds. Clinicians were Jeff



Saxophonist Jerry Bergonzi exchanges views with a student following one of the Jazz Celebration clinics. Photo by Jureta Nidever.

Cumpston, Larry Engstrom, Dan Gailey, David Glenn, Matt Harris, James Phillips, Robert McCurdy, John Stowell, Tom Wakeling, and Skip Wilkins.

The only major glitch in this year's operation was the timing; with Thanksgiving falling late in November, Owen moved the Celebration to the first week of December, and that move caused problems for many high school groups who had seniors taking the SAT exams. Final exams at the University of Oregon

fell the second week of December, ruling out that time for the Celebration. Owen and his staff pulled it off, but only after a lot of last-minute schedule shuffling to accommodate high school groups with SAT conflicts.

As a result, Owen is taking a hard look at a date sometime in January or February (1993) for the next Jazz Celebration. "Since the Celebration is educational in format, it's important to keep it as early in the school year as possible, or it loses much of its value to the students," he said. But even a January or February date poses problems, since many jazz competitions in other cities and states are scheduled at that time.

Stay tuned. ♦

Who Said That?

"Many people say that too much study kills spontaneity in music, but although study may kill a small talent, it must develop a big one. In other words, if study kills a musical endowment, that endowment deserves to be killed."

- Igor Stravinsky
- George Gershwin
- Aaron Copland
- Rudolf Serkin
- Elton John

(Answer on page 11.)



Jazz trumpet artist Jon Faddis was a popular attraction for students at this year's Oregon Jazz Celebration. Photo by Jureta Nidever.

Oregon Bach Festival Announces 1992 Season

Helmuth Rilling returns to lead the Festival's 23rd Season

The UO School of Music's Oregon Bach Festival, fresh from a record-setting year in 1991, will open its 23rd season on Friday, June 19, and will continue through Friday, July 3, 1992, presenting over 40 concerts, lectures, and informal discussions during the two-week period. Festival artistic director and conductor Helmuth Rilling returns from Stuttgart, Germany, to conduct major works from the Baroque to the Romantic period.

The Festival features 15 evening concerts, including major choral-orchestral works, chamber music, and recitals; eight lecture-performances on the early cantatas of J. S. Bach in the Discovery Series; two children's concerts; and free events, including six Inside Line lectures which precede the major evening concerts, six On the House noon concerts, and four meet-the-artist events in the Let's Talk series.

Rilling will lead the Festival orchestra and chorus in Bach's *Mass in B Minor*; an all-Bach concert featuring the *Suite No. 1 for Orchestra*, *Concerto for Harpsichord and Orchestra in A Major*; the *Hunting Cantata* (BWV 208), and the closing con-

For the first time, the Bach Festival will feature the Festival Chorus in an all-choral program, along with the Suwon Civic Chorale from Korea.

cert, a west coast premiere of *Messa per Rossini* by Verdi and 12 other composers. Rilling will also conduct two of the eight cantatas of the Discovery Series, a performance extension of his annual master class in choral-orchestral conducting.

Polish conductor and composer Krzysztof Penderecki returns for his third Oregon Bach Festival appearance. Penderecki will conduct the Festival orchestra in Shostakovich's *Symphony No. 6*, as well as his own composition, *Concerto No. 2*

for Cello and Orchestra, with Tchaikovsky Gold Medal cellist David Geringas.

For the first time in its 23 seasons, the Bach Festival will feature the Festival Chorus in an all-choral concert. The Chorus will share a program with the Suwon Civic Chorale from Korea on Sunday, June 28, in Silva Hall, performing selections by Schubert, Brahms, and Schumann, as well as ethnic music from Korea.

Guest performers for 1992 include the Summit Brass, comprised of leading trumpet, horn, and tuba soloists and principal players from major symphony orchestras in the United States; the Petersen String Quartet of Berlin; David Geringas, cello (Lithuania); Jeffrey Kahane, piano (New York); and Zuzana Ruzickova, harpsichord (Czechoslovakia).

Vocal soloists are sopranos Christine Schäfer (Germany), Kathryn van Kampen (Canada), and Maria Jette (U.S.); mezzo-soprano Gabriela Prata (U.S.); alto Ingeborg Danz (Germany); tenors Gary Lakes (U.S.) and James Wagner (Germany); baritone Richard Zeller (U.S.); and bass Brian Matthews (U.S.).

Concerts and events are held in Silva Concert Hall, Soreng Theatre, Studio I, and the lobby in the Hult Center for the Performing Arts, and in Beall Concert Hall on the University of Oregon Campus. Concerts occur daily at noon, 5:00 p.m., and 8:00 p.m. For additional information, call the Oregon Bach Festival at (503) 346-5666. ♦



Lithuanian cellist David Geringas will perform Penderecki's *Concerto No. 2 for Cello and Orchestra*.



The Summit Brass performs on Saturday, June 20 in the Hult Center's Silva Hall.

FACULTY NEWS



Lisa Arkin (Dance) received a grant from the Center for the Study of Women in Society for an upcoming research project called "Dancing and Gender: Perspectives for the Traditional and Contemporary Woman," and a development grant from the Office of International Affairs for research titled "The Traditions of Central Asia, the Caucasus and the Steppes," which will be presented at a March symposium. She will deliver a paper called "Bronislava Nijinska and the Polish Ballet, 1937-1938: Mission Chapter of the Legacy" at the 1992 Dance History Scholars Conference in February. She recently composed two choreographies titled "Silken Gestures" and "Metaphor of the Invisible," both to premiere in February.

Barbara Baird was a performer in the recital honoring her former organ professor, Emmet Smith, for his 40 years of teaching at Texas Christian University in Fort Worth, Texas. She also taught a masterclass on "Prose and Poetry in the Organ Preludes of J. S. Bach." In November she presented "The Benefits of Harpsichord Study for Pianists" at the academic symposium "The Harpsichord After a Century of Revival" sponsored by Agnes Scott College and Clayton State College in Georgia. The international event also featured harpsichord performance and harpsichord building competitions. Barbara was a member of a panel of harpsichord professors who led a discussion on harpsichord teaching in colleges and universities. In January she played an organ recital on the new Richard Bond organ at First Congregational Church in Corvallis, OR.

Sherrie Barr and Steven Chatfield (Dance) made presentations last November at the National Conference of the Congress on Research in Dance; the conference title was "Dance as Discourse," and was held in Iowa City.

Barr's presentation, "Encoding Space," explored the use of Labanotation direction symbols in relation to dance technique training; her research concerned the juxtaposition of the conceptual knowledge implied with direction symbols and the movement principle of internal patterning. Chatfield presented results of a research project titled "Evaluation of Aesthetic Competency in Dance." The project included development of criteria for the evaluation of incremental progress in technical dance training. Based on statistical analysis of an experimental application of the evaluation, it was concluded that this model was valid and reliable.

Leslie Bennett spent last fall term on sabbatical in Nicosia, Cyprus, where she inventoried and computerized the orchestra music collections of the Cyprus Broadcasting Corporation and the Republic of Cyprus Ministry of Culture. She also indexed an upcoming bibliography/discography of women composers' music held by the University of Oregon's Knight Library.

Charles Dowd recently composed music for jazz vibraharp in New York City and his writing is now licensed through Broadcast Music Inc. (BMI). He has written a new treatise on jazz/fusion and Brazilian/Cuban drumming and bass playing to be published and recorded by Columbia Pictures Media Group. That project will include a commercially available performance videotape. In August, he performed as principal timpanist with composer/conductor John Adams at the Cabrillo Music Festival in Santa Cruz, CA and was a member of the percussion sextet premiering Carl Orff's *Street Songs* with the Oregon Ballet Theatre in Portland. He appears as vibraharpist in Anthony Braxton's new CD on the Black Saint-Soul Note label, and also appears on Dennis Russell Davies' recording of *Symphony No. 3* by Lou Harrison on the Musicmasters label. On vibraharp,



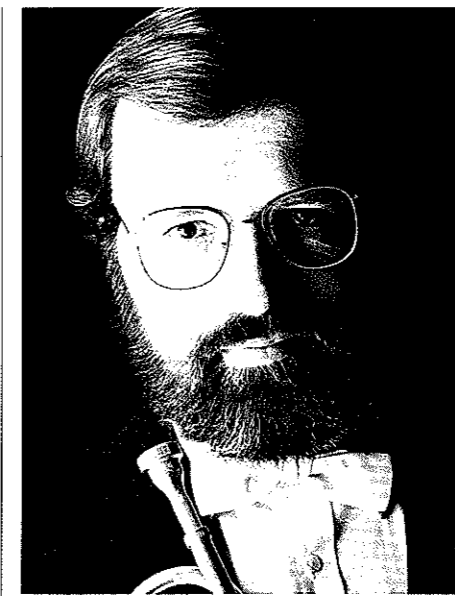
Tim Clarke (GTF) will have four of his compositions and one arrangement for jazz ensemble published in the *University of Northern Colorado Jazz Press*.

Richard Frazier joined Harvey Phillips and three other noted tuba-euphonium players last August as a featured soloist with the Ft. Lewis Army Band for "Tuba-Toot," part of Seattle's Seafair Festivities; Richard performed Catozzi's warhorse *Beelzebub*, a tuba solo which will be included on a forthcoming CD, *Riverboat Tuba*. Richard's other recent performances included solo appearances with the Anderson (Indiana) Symphony, the San Angelo (Texas) Symphony, the Eugene Symphonic Band, and the Oregon Wind Ensemble. In Aurora, OR, he conducted the Capital Conference Showcase Bands, conducted a brass clinic at the conference, and gave a performance with the UO's "Tubashop Four." Over the Christmas holidays he traveled to Chicago for recording sessions and performances with the Chicago Chamber Brass.

Barbara González-Palmer was pianist for a variety of prestigious master classes,

he recently performed with Los Angeles composer/saxophonist Vinnie Golia as well as his own Goodvibes Jazz Trio, for which he composes. In Los Angeles, Charles attended the Percussive Arts Society International Convention. The Kammerer-Dowd Jazz Quartet performed on a radio broadcast during the Eugene Celebration in September. New York publisher C.F. Peters Corporation will soon release a new piece, *Three Inventions For Solo Timpani* by California composer George Barati, which was written for and edited by Dowd. Charles continues as principal timpanist with the Eugene Symphony under the baton of Marin Alsop, and recently joined The Oregon Mozart Players to commemorate the Mozart bicentennial.

FACULTY NEWS



George Recker's performance schedule included soloing with the U.S. Army Band in Washington, D.C., and with the Elkhorn Music Festival in Sun Valley, Idaho. Concerts with The Pioneer Brass took him to Linfield College, Reed College, plus performances in the Portland area, southern Oregon, and northern California. He recently completed a CD recording of American music to be released this spring on the Centaur label, and performed at the International Trumpet Guild Conference in Maryland. George continues playing with the Oregon Bach Festival and was principal trumpet with the Oregon Coast Music Festival. He remains principal trumpet with the Eugene Symphony, with whom he performed the West Coast premiere of Jon Deak's *The Legend of Spuyten Duyvil* last fall.

compose a work for female chorus, to be premiered this spring. Also, one of his works for school orchestra was selected for publication by Niel Kjos Music. It will be included in their performance series, which correlates with Kjos' widely used string class method, "All For Strings."

Steve Owen completed his composition, *S Factor*, which was commissioned by the USAF Airmen of Note; it has subsequently received performances on their most recent State Department sponsored tour. Steve has also been commissioned by the University of Kansas to compose a piece for their jazz ensemble. Over the summer, Steve continued to work on two texts, one on jazz theory, and the other on jazz improvisation.

Royce Saltzman served as a member of the jury for a national choir competition held in Okayama, Japan, in November. Also that month, as the president of the International Federation for Choral Musicians (IFCM), he met in Beijing, China, with Vice Minister of Radio, Film, and Television, and the Director of the Chinese Musicians' Association for discussions related to international exchange and cooperation in choral music. In September, he attended meetings of the International Music Council in Bonn, Germany. IFCM is the Council's global representative for choral music.

Victor Steinhardt gave two performances with Chamber Music Northwest last

summer: a June recital with Portland violinist Pamela Frank, and in July the Dvorak *Piano Quartet* along with his own *Running Blue* for clarinet, violin, and piano. He performed Beethoven's *Emperor Concerto* twice, first with the Oregon East Symphony in Pendleton, and in November with the UO Symphony. He also gave a special Chamber Music Series benefit recital with UO violinist **Joseph Genualdi** in Beall Hall.

Leslie Straka gave two performances at Arizona State University in October, including a solo recital and a presentation of the Mozart *C Major Quintet* with the New Art String Quartet. Also in October, she performed additional recitals with soprano Wendy Zaro-Fisher in Salem and LaGrande. In February she will give a lecture/demonstration titled "Paul Rolland's Approach to Group Teaching" at the OMEA Conference in Eugene with Arizona State viola professor William Magers.

Marian Smith wrote an essay on *Giselle* and Romantic ballet for the Royal Ballet in London. It will appear in their *Giselle* programs for the 1992 season.

Anne Tedards was a guest artist with the Virtuosi Della Rosa last November on a program during American Music Week at Lewis & Clark College. The concert was a tribute to American Women Composers, and Anne performed *Thunder, Like a White Bear Dancing*, by Janice Gitek,

including Frederica von Stade and Scot Weir at the 1991 Oregon Bach Festival, and Martina Arroyo, Ursula Vaughan-Williams and Barbara Silverstein at the 1991 International Congress of Voice Teachers in Philadelphia. Her concert appearances included a Chamber Series program in Richland, WA; a voice-violapiano concert in Salem, OR; Faculty Artist concerts with **Anne Tedards**, **Lawrence Maves**, **Leslie Straka** and **Robert Hladky**; and a duo-piano concert with Camilla Carter. Barbara was rehearsal pianist for Eugene Opera's *Candide*, conducted master classes and private lessons for Korean students at the Bach Festival, and continued as a faculty member of **Exine Bailey's** Solo Vocal Camp during the summer.

Edward Kammerer enhanced his current research on Natural Horn and other instruments with a visit to the Old Musical Instrument Collection at the Library of Congress in August. He was recently appointed a member of the Eugene Opera Board.

Don Latarski is having six of his books published in Europe by International Music Publishers. A seventh book has been completed for Columbia Pictures Publishing/Belwin and will be forthcoming as part of the "Progressive Guitarist Series." He is also recording his first CD at his home studio with vocalist Marilyn Keller and co-composer and producer Chris Stevens. Titled "How Many Ways," it is slated for release in mid-March.

Mark Levy coordinated two Balkan Music and Dance workshops in July, 1991, as Executive Director of the East European Folklife Center, a non-profit corporation based in Eugene. These two one-week residential seminars were held in Northern California and West Virginia, and included classes in folk instruments, singing and folk dance, as well as lectures, concerts, and films. EEFC also sponsored a North American tour of the Bulgarian folk music group "Bulgari" last summer. The group performed at a noon concert of the Oregon Bach Festival as one of their engagements.

Terry McQuilkin (GTF) was commissioned by the Downington High School, PA, Music Parents Association to

FACULTY NEWS

with text based on a spiritual pectrograph (bark paintings) from the Ojibwa Indians.

Rick Wolfgang conducted the Eugene Junior Orchestra in two December concerts. As president of the Eugene Symphonic Band, he helped organize, promote and produce performances by The Dallas Brass at the Hult Center and Beall Concert Hall. He will present a paper titled "Developing music teacher identity through use of *Instructional Strategies* in a teaching laboratory," at the upcoming MENC in New Orleans. He is currently working on a research project with David Doerksen using local middle school students and special materials donated by Yamaha Music Corporation; the project focuses on a new way of assisting students in selecting instruments for beginning band.

IN MEMORIAM:

Francis Bittner, professor emeritus, died of cancer last November at the age of 80.

A pianist and composer, Bittner came to the UO in 1946 and retired in 1976. He was past president of Oregon Music Teachers Association and in 1982 was named Composer of the Year by that organization. He was also a member of the Oregon Society of Composers. He is survived by his wife Connie, two sons, and three grandchildren. Those who wish to contribute in Bittner's memory are asked to donate to Sacred Heart General Hospital or to the UO Foundation.

Marlene Thal, associate professor of piano and music history, died of a stroke Jan. 17, 1992. A member of the UO faculty since 1973, she graduated cum laude from the University of Washington, and went on to receive her MA and DMA degrees from UW. Over the years she amassed a number of awards and honors, and appeared as guest soloist with the Seattle Symphony, Seattle Philharmonic, Port Angeles Symphony, the Stravinsky Festival, and the Oregon Bach Festival.

Flash from the Past: Flutist Frank Badollet

The musical accomplishments of a turn-of-the-century UO flute instructor are being heard once again in Eugene as a result of research by Susan Nelson, a Minnesota graduate student working on her doctorate. Nelson is rekindling interest in Frank V. Badollet, who was among the first American-born flutists to bring his music to the West in live performances and studio recordings.

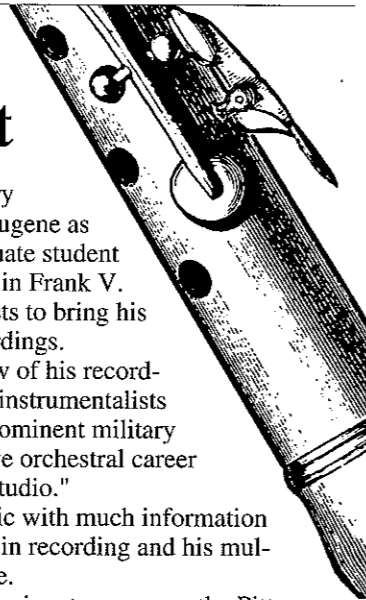
"My interest in Badollet began when I acquired a few of his recordings," says Nelson. "He is in many ways typical of the instrumentalists on early recordings, most of whom were members of prominent military or concert bands at one time or another, but his extensive orchestral career sets him apart from many of his contemporaries in the studio."

Nelson has already provided the UO School of Music with much information on Badollet, including facts about his pioneering career in recording and his multiple live performances with major orchestras of his time.

From c.1895 to c.1914 Badollet toured with such prominent groups as the Pittsburgh Symphony, the U.S. Marine Band, and the Philadelphia Orchestra. During his years with the Philadelphia Orchestra, he recorded flute solos and duets for the Berlinger and Victor Talking Machines. "It is interesting that all of his Victor recordings employ flute, when in fact the piccolo was, at that time, more commonly used for recording," says Nelson. His westward migration included positions in the Pittsburgh Orchestra, the Cincinnati Symphony, and the Minneapolis Symphony. Badollet also toured with many opera companies.

His western exposure eventually led him to Eugene, where he taught at the University of Oregon from 1914 until 1921. Badollet then resumed his performance career in Los Angeles where he worked with various theatre groups and the Long Beach Municipal Band, led by famous cornet soloist Herbert L. Clarke.

Additional information on Badollet and a recording of some of his performances are now held by UO Archivist Keith Richard in the University Archives Library. ♦



New Faculty:

Janet J. Stewart, the new Assistant to the Dean, comes to the UO from the Mason Gross School of the Arts at Rutgers University in New Jersey, where she was the Administrator for the Department of Music. Prior to rejoining the academic community, she was the Artistic Director of the Opera Theater of New Jersey and the Executive Director of the Plainfield Symphony. She has also been a voice teacher and held academic appointments at Sweet Briar College in Virginia, and Emory University and Agnes Scott College in Atlanta, GA.

Her responsibilities at the UO School of Music include managing Beall Concert Hall, scheduling all performances, overseeing box office functions, as well as coordinating Physical Plant concerns for the building and directing preparations for conferences and conventions hosted by the music school.

Janet received her undergraduate music degree from Murray State University in Kentucky and her Master of Music degree from the University of Colorado. Before entering arts administration, she sang professionally nationally; she was a finalist in national vocal competitions and performed leading roles with opera companies in Philadelphia, Denver, Atlanta, and Washington, D.C.

Mark Levy, Assistant Professor of Ethnomusicology, is enriching our curriculum with a variety of offerings in World Music. This year he is teaching lecture courses and seminars in Folk Music of the Balkans, Musical Instruments of the non-Western World, and Music in World Cultures. He is also directing an East European Folk Music Ensemble. Next year he will be adding a course on the Music of India, and a seminar in ethnomusicology.

Mark received his B.A. in music from the University of Chicago, and M.A. and Ph.D. degrees in music with a specialization in ethnomusicology from UCLA. He has done many years of research in the folk music of southeastern Europe, particularly Bulgaria and Macedonia. He has also written a book on the classical music of North India. Before coming to the School of Music, Mark was the Program

See **NEW FACULTY**, page 11

FACULTY NEWS



Richard Clark rehearses the University Singers for the Homecoming concert. Clark is on sabbatical winter and spring terms, visiting Germany, Sweden, and France.

NEW FACULTY, continued

Coordinator for the UO Russian & East European Studies Center, and Overseas Study Adviser at the UO Office of International Services.

He is the Executive Director of the East European Folklife Center, a Eugene-based non-profit corporation which sponsors summer residential workshops in the folk music and dance of the Balkans. Mark is an accomplished performer of East European folk music, specializing in the gaida (bagpipe), clarinet, zurla (keyless oboe), and other wind instruments. He also has performance experience in the music of Indonesia, Japan, India, Iran, and West Africa.

Mark has coordinated a number of world music events at the University, including concerts of Bulgarian, Hungarian, and Norwegian music. He is planning a World Music Series for 1992-93, including concerts, lecture-demonstrations, and residencies by visiting artists. ♦

Sjolund Returns to UO Music School

Lynn Sjolund, a UO graduate (1951, MM 1956) and a long-time friend of the School of Music, returns to his roots winter and spring term, filling in for Dick Clark as director of the University Singers while Clark is on sabbatical leave.

Sjolund's background includes many years serving the southern Oregon district as Director of Vocal Music and Music Coordinator in the Medford School District, founder-director of the Rogue Valley Chorale, and Director of Chorus for the Peter Britt Festival in Jacksonville, OR. Sjolund has been a Visiting Professor of Choral Music at Loyola University, was President of the Northwest Division MENC from 1985-87, and was twice President of OMEA. ♦

Who Said That?

(Answer to question on page 6)

b) George Gershwin

Festival of Bands Marks 13th Year

The UO Festival of Bands, an annual high school marching band competition sponsored by the Oregon Marching Band, completed its 13th year last October.

This year 22 bands competed from four Northwest states. More than 2,600 paid admissions were sold to family, friends, and marching band enthusiasts who watched the preliminary and final rounds of the competition, held in Autzen Stadium.

Festival Manager Eric Hammer, a graduate teaching fellow at the UO music school, noted that there are a number of important aspects to the Festival:

- It provides an efficient, friendly, and fair venue for bands to compete in field show marching. The educational value of the competition is enhanced by critiques from a highly qualified panel of judges, and the entire competition is videotaped.

- It acquaints high school students with the UO Band program, and displays the high quality of UO Bands to high school directors and the panel of nationally recognized judges. Each year the Oregon Marching Band and Green Garter Band perform for the visiting bands, making the Festival a tremendous public relations vehicle.

- It raises money for the UO Band Department.

- It provides valuable leadership training for Oregon Marching Band members. UO Band Council members serve as supervisors for more than 20 committees, coordinating everything from program design and advertising to ordering trophies, writing scripts, and tabulating scores.

"The impact of the Festival of Bands on the health of the UO Marching Band and the University in general is great," said Hammer. "From the singing of the Pledge Song during the Oregon Marching Band show to introducing current OMB members who attended participating schools, the rich rewards of a University Band experience become obvious to visiting high school musicians, and correctly portray the UO as an attractive place for university-bound high schoolers. I know of no other venue where so many of our best students come into personal contact with so many future Ducks." ♦

GIVING TO THE SCHOOL OF MUSIC

Dream About Making a Difference!

Did you ever write a wish list for Santa Claus, or watch your child write one? If so, you know what fun it is to dream about "if only's". The School of Music is fortunate to have many donors who help year-round with its list of "if only's"—but they assist with more than just wishes: these needs are pressing, important requirements for fostering a school of national excellence. Funds from the state's higher education budget are simply not enough to support our university and our school; as a state-assisted university, donors play a crucial role in maintaining excellence in our basic curriculum and programs.

When you, as alumni, friends, and parents, are asked to support the School of Music, you can enjoy the satisfaction of directing your gift towards one or more needs of the School. A designated gift, whether in the form of cash, annuities, real estate, stock, trusts, or bequests, can

address your interests and the needs of the School. Undesignated gifts provide the Dean of the School of Music with the flexibility to respond to day-to-day demands and exceptional opportunities.

Please consider our "more than just a wish list" below. Have a little fun dreaming about how your gift, whether large or small, can really make a difference for the School of Music.

Students, Faculty and Visiting Artists

- Scholarships for students and for graduate student ensembles
- Student ensemble travel to music educators conventions and competitions
- Visiting professorships
- Faculty endowed chairs
- Faculty professional development
- Visiting artists series (Chamber Music Series, Vanguard Series) with master classes

Equipment and Instruments

- Computers and software for the Music Technology Lab
- Photocopy machines
- Recording/playback equipment for classrooms
- New lighting system for Beall Hall
- Pianos for practice rooms
- Uniforms and equipment for the UO Marching Band
- Compact disc and cassette tape production of student and faculty performances

Facilities

- Renovation of a room for meetings and seminars
- Major gifts toward a new dance and music performance hall with 1,000 + seats

Your investment in an area of the School that interests you will help further the education of outstanding music students and stimulate outreach into the community and state.

Donors to the School of Music enjoy membership benefits associated with the following UO Foundation giving categories:

- **President's Associates** (\$1,000 +)
- **Pioneer Club** (\$500-\$999)
- **Second Century Club** (\$200-\$499)
- **Century Club** (\$100-\$199)
- **Friends Circle** (up to \$99)

For information about how to donate to the School of Music, call Gary Martin, Acting Dean at 503/346-5661, Sara Jones Brandt, Director of Development at 503/346-5666, or the University of Oregon Foundation at 503/346-3016. ♦



Visits by guest artists such as Arnold Jacobs are just one of the advantages the School of Music enjoys through the generosity of gifts from alumni and friends. Jacobs, shown here with UO instructor Richard Frazier, spent two days on campus last year for a series of workshops and master classes. Photo by Jureta Nidever.



PROFILE

Doug Orme, Class of 1932

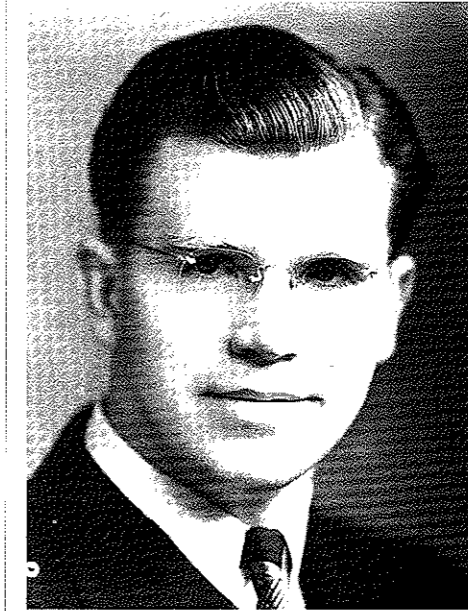
Douglas Orme was born in Grants Pass, graduating from Grants Pass High School in 1928. He received a BS degree from the University of Oregon in 1932 and his MA degree from Columbia University. He developed the Eugene High School band and orchestra program into one of the finest in the state and Northwest during his career as a music educator in the 1930s and 40s. His groups consistently performed with distinction, bringing home ratings of Superior and Excellent, throughout his career. A brief profile of Doug's musical history:

Douglas Orme made his performing debut unexpectedly in the fourth grade in the spring of 1920, when he and a young classmate were told to play a violin duet at the May Day Festival at Rogue River Grade School. That launched a career which was advanced further in high school, where he played first violin in the orchestra.

Orme also took up the clarinet in high school, not as a replacement for his violin, but as an expansion of his music education. He played in the city band which gave weekly summer concerts in the park, and performed for events such as boxing matches, for which the band members

were occasionally paid.

By the time he enrolled as a freshman at the University of Oregon in 1928, Orme had a confident, know-it-all attitude until his first violin lesson with Rex Underwood, from whom he took two lessons a week. The UO band instructor placed



Orme in the next to last chair in the second band. By the end of the school year, however, he had progressed to fourth chair in the first band. His orchestral progress was likewise rapid.

Orme began studying privately with UO band director John Stehn, a man

whom he held in high regard, and under whom the band program flourished. Likewise, the orchestra, directed by Underwood, was excellent and active, once performing 28 vaudeville concerts in one week at the rate of four a day at the Paramount Theater in Portland.

Orme was self-taught on all the band instruments, learning by borrowing instruments from the ROTC band department. Delbert Moore and John Stehn helped Orme sharpen his teaching skills by giving him practical experience. Moore, who taught elementary band and orchestra classes twice weekly, took Orme with him to help with the classes. No pay was involved. One year, when an Elkhart Band Instrument Company traveling salesman came to town and had significant progress selling instruments in his "Music Man" role, Stehn split the city geographically with Orme, suggesting each give lessons to students in his half of the city. During the summer they instructed students daily in six weeks of classes for which the students paid a total of \$5.

When Orme graduated from the University of Oregon during the depression in 1932, there were no jobs, forcing him to take a small part-time position at Santa Clara teaching orchestra. Along with John Stehn, he also taught at Woodrow Wilson Junior High without pay, becoming the first director in Oregon to take a junior high band to the state contest that year—1933. Stehn also



The 1932 University of Oregon Band in McArthur Court, where the band often performed. Doug Orme is first chair clarinet.

ALUMNI NOTES

agreed to direct the Junction City and Cottage Grove bands without pay, and took Orme along to play clarinet.

Still without a job, Orme joined the Army, serving with the United States Presidio Band in San Francisco for nine months. While there, he also performed with the Bohemian Club Symphony.

From 1935 to 1946, Orme served as Director of Instrumental Music in Eugene, teaching bands and orchestras in the high school, Woodrow Wilson Junior High, Roosevelt Junior High, and six grade schools. When the 1935-36 band enrollment of 26 showed strength in the woodwinds but weakness in the brass, Orme arranged the second movement of Beethoven's *Fifth Symphony* to feature the woodwinds for performance at the state contest. The strategy provided the band a Superior rating.

Orme was instrumental in establishing the policy that students selected for the Eugene Junior Symphony also maintain membership in their school orchestras.

During the 1936-37 school year, Doug Orme was asked to take charge of the University of Oregon band program while John Stehn was on sabbatical leave. So, while teaching his regular classes for the Eugene school district, Orme assumed responsibility for the University concert band, taught woodwind instruments and band organization in the schools. Although he had not been contracted to be responsible for the marching band, the Dean of the School of Music and Rex Underwood asked him to do so in response to requests from the alumni for a marching band. Orme took the University Marching Band to Portland for several football games, and to Seattle by train when they played the University of Washington.

Orme also directed the Eugene Junior Symphony from 1936 to 1946. He was instrumental in establishing the policy that students selected for membership in the Junior Symphony also maintain membership in their school orchestras. He not only established that policy, but successfully defended it whenever it was challenged. This prevented the school orchestras

in the Eugene area from being drained of their most talented leaders, thus keeping the school orchestra program healthy.

Orme was a demanding instructor and a strict disciplinarian, but when a problem arose, he never confronted a student in front of his peers, always in private. Students respected him and often solicited his advice and counseling.

Like many successful band programs, performance demands were heavy. The Eugene High School Band and its adjunct small chamber ensembles performed as many as 51 times during the school year outside the regular schedule, which included pep assemblies, games, and formal concerts. The outside performances consisted of many parades for the community and performances of all types for civic clubs and social gatherings.

Orme's yearly salary with the Eugene district, often paid in warrants (school district IOUs) in the early years, ranged from \$1300 his first year to \$3500 by the time he retired from teaching in 1946.

He freely admits his departure from teaching was solely for economic reasons. Even so, he maintained close contact with the local music scene and the lives of his students. Today, Orme can still recount tale after tale of former students' careers, and he still receives letters, phone calls, and visits from students grateful for his influence and inspiration.

Alumni Notes:

Mrs. Marilyn McGraw Whitaker (MM, 1959), Clermont, FL, is currently retired and taking MIDI classes on computer. She recently took a trip to Europe where she attended Mozart's 200th Anniversary Celebration in Salzburg and Vienna. She also saw Placido Domingo in "Tosca" at the Vienna Opera House.

Dr. Hugh Cardon (DMA 1970), El Paso, TX, recently sang the lead in *Pagliacci*, performed at the International Congress of Voice Teachers in Philadelphia. He also directed the Zarzuela Festival 1991, and toured Mexico in October at the invitation of the Mexican government.

Reverend Gene Hill (1975), Boise, ID, recently became Executive Director of the Make-A-Wish Foundation of Idaho.

Orme's "second career" was in the lumber business, allowing him to remain active in music and the performing arts, not only as a performer, but as a judge of instrumental soloists, bands and orchestras in Oregon and Washington for many years.

His service to the community has included membership on the boards of the Eugene Library, the Eugene Symphony and Eugene Youth Symphony Associations, and the UO Chamber Music Series. He was President of the Eugene Teachers Association from 1945-46, Chairman of the University Music Society for eight years, and a member of the UO President's Associates. He was Chairman of the UO School of Music's Centennial Celebration in 1986.

In 1991 he resigned from the Eugene Symphony's "Battle of the Batons" Committee, concluding a remarkable 63-year legacy of active participation in the development of instrumental music in Eugene. ♦

Excerpted from "The Oregon High School Band Movement—Its Roots and Development," Vol. 3 by John McManus.



Laura Martin (1977), New Britain, CT, teaches violin full time at Bethwood Suzuki School in New Haven, CT. She performs with the Arcadia Players, a Baroque orchestra, on period instruments, and has lived in Connecticut for two years.

Virginia Correia Cardon (MM, 1980), El Paso, TX, married Dr. Hugh Cardon (DMA 1970) and is Assistant Principal at Morehead Junior High.

Dot Hall Boles (1983), Cornelius, OR, was recently hired as the choir director at Forest Grove High School, Forest Grove, OR, where she graduated in 1978. Teaching at her old high school has been a long-standing goal.

Matt Cooper (1984), La Grande, OR, teaches piano, music theory, and directs the jazz ensembles at Eastern Oregon

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.

2/92 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

Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

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

RECOMMENDED STUDENTS

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.

2/92 Prospective Student Information

Name of Student _____

Address _____

City _____ State _____ Zip _____

Instrument/Voice/Area of Interest _____

High School Attending _____

Graduation Date _____

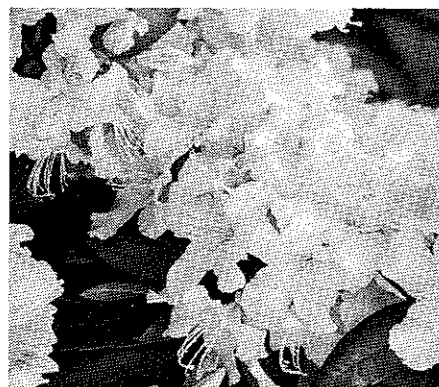
Comments _____

Your Name _____



Music Blooms in Oregon.

At the University of Oregon, the growth of musical excellence is nurtured by innovative teaching and enriched by the beauty and matchless quality of life in Oregon.



A complete professional program, offering graduate and undergraduate degrees in music education, performance, theory, history, conducting, and composition.



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. **Final deadline for priority consideration for 1992-93 School of Music scholarships and financial aid is March 1, 1992.**

Please note: the deadline for application to the University of Oregon for incoming freshmen is March 1, 1992. To be considered for Fall admission in 1992 the UO Office of Admissions must have your application by that date.

Dates and locations for 1992-93 Admission and Scholarship Auditions:

1991

November 29--Eugene, Oregon
December 6--Portland, Oregon

1992

February 14--Eugene, Oregon
March 6--Portland and 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.

Early application is suggested. Students applying after March 1, 1992, lose priority consideration for scholarships and other financial aid.

School
UNIVERSITY OF OREGON
of MUSIC

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

School
UNIVERSITY OF OREGON
of MUSIC

961 E. 18th Ave.
Eugene, OR 97403

Nonprofit
Organization
U.S. Postage
PAID
Eugene, Oregon
Permit No. 63