

## COMING EVENTS

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

### FEBRUARY

Feb. 3—Robert Kyr & Steve Owen  
(Faculty Artist Series)

Feb. 5—Lawrence Maves & Barbara González-Palmer: Phi Beta Benefit  
(Faculty Artist Series)

Feb. 6—Gerald McBoing Boing and Carnival of the Animals  
(Children's Concert Series)

Feb. 9—Jazz Combos I

Feb. 10—Oregon Wind Ensemble & Oregon Symphonic Band

Feb. 11—Quartet Sine Nomine  
(Chamber Music Series)

Feb. 16—Pacific Rim Gamelan

Feb. 17—"Bones & Brass"

Feb. 20—"An Opera Sampler"

Feb. 21—"Old Wine & New Spirits"  
Anne Tedards, Barbara Baird, Robert Hladky and J. Robert Moore.  
(Faculty Artist Series)

Feb. 23—Composers Forum Concert

Feb. 25—Oregon Gospel Ensemble

Feb. 27—Bach's "Musical Offering"  
(Faculty Artist Series)

Feb. 28—University Symphony

Feb. 28—Chamber Music at Tea Time

### MARCH

March 2—Rhonda Rider, Lois Shapiro  
(Vanguard Series)

March 3—Oregon Percussion Ensemble

March 4—University Singers & UO Chamber Choir

March 5—Oregon Jazz Ensemble

March 5-7—Danceability Workshop

Three-day workshop in Gerlinger Annex; dance concert by Steve Paxton and Joint Forces Dance Co. on March 6.

March 6—Music from Far-Away Lands  
(Children's Concert Series)

March 7—Victor Steinhardt, piano  
(Faculty Artist Series)

March 8—Oregon Vocal Jazz Ensemble

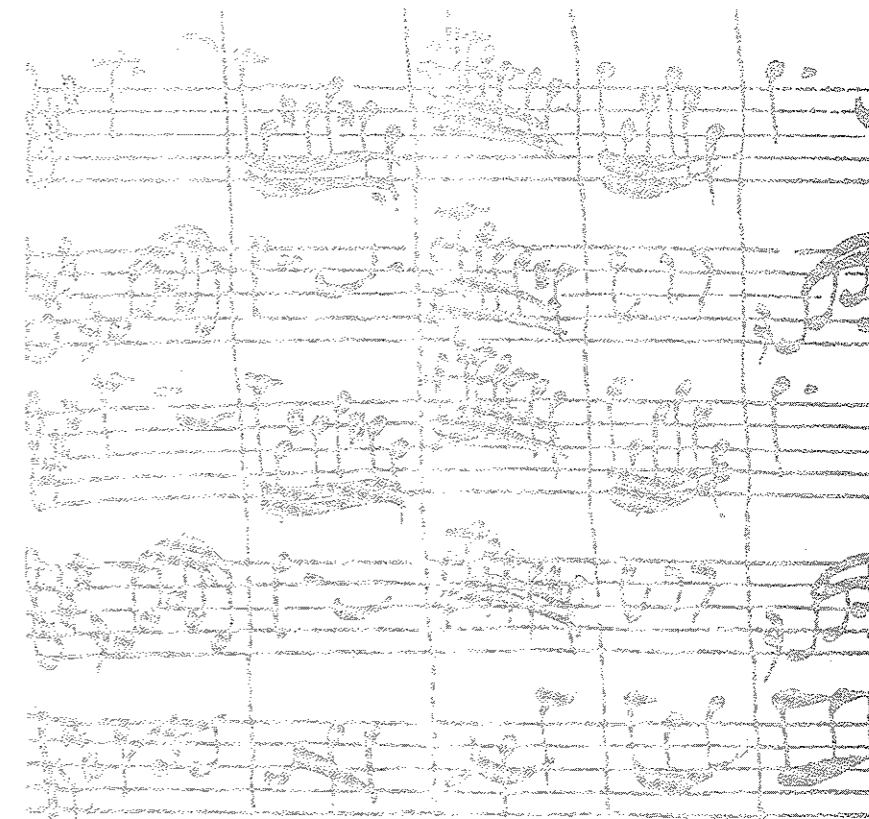
March 9—Collegium Musicum

March 9—Oregon Wind Ensemble & Oregon Symphonic Band

March 10—UO Men's Ensemble & UO Women's Chorus

March 11—Da Capo Chamber Players  
(Chamber Music Series)

March 14—Edward Kammerer, horn  
(Faculty Artist Series)



# LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC  
and DEPARTMENT of DANCE

*School of MUSIC*  
**UNIVERSITY OF OREGON**  
& Department of DANCE

961 E. 18th Ave.  
Eugene, OR 97403

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



MUSIC TODAY FESTIVAL

Newsletter for Alumni & Friends

February, 1993

Vol. V, No. 1

# MUSIC TODAY FESTIVAL—April 7-30, 1993

## UO School of Music—Schedule of Events

**Wednesday, April 7**

*UO Faculty Artist Series:*  
Violinist Joseph Genualdi & Friends

**Thursday, April 8**

Eugene Symphony Orchestra ;  
music by Saint-Saens, Faure, and  
American composer Stephen Smith

**Friday, April 9**

*UO Faculty Artist Series:*  
Soprano June Schock, tubist Richard Frazier,  
guest hornist Jack Herrick

**Saturday, April 10**

*"Crossing Cultures: An Evening of Music & Dance from  
Eastern Europe Central Asia, and the Near East"*  
with the Oregon Ethnic Dance Theater, Slavej,  
and UO East European Folk Music Ensemble

**Monday, April 12**

*"A Concert of Post-Romantic Music for Flute"*  
UO flute students of Richard Trombley

**Tuesday, April 13**

*UO Faculty Artist Series:*  
Soprano Ann Tedards and Con Brio;  
music by Vaughan Williams and Hal Owen

**Wednesday, April 14**

UO Jazz Concert

**Thursday, April 15**

Electronic music by the UO Electronic Music Studio

**Friday, April 16**

George Rochberg: Lecture (4 p.m.)  
*UO Faculty Artist Series:*  
Pianist Claire Wachter and the  
UO Contemporary Music Ensemble.  
Conferences: *Assn. of West Coast Music Theorists  
and College Music Society, NW Chapter* (April 16-18)

**Saturday, April 17**

*Faculty Artist Series:*  
Pianist Sally Pinkas; music by George Rochberg,  
Roger Sessions and Frederic Rzewski

**Sunday, April 18**

Oregon Mozart Players;  
music by Honegger, Rossini, Mozart & Telemann  
UO Opera Workshop: *Tobermory* (West Coast premiere)

**Monday, April 19**

*UO Faculty Artist Series:*  
Pianists Dean Kramer & Victor Steinhardt, with guest  
artist Art Maddox; music by Hindemith, Steinhardt,  
and Messiaen

**Tuesday, April 20**

*Vanguard Concert Series:*  
Lecture (4 p.m.) and concert by Sally Pinkas, piano

**Wednesday, April 21**

*UO Faculty Artist Series:*  
Charles Dowd and Oregon Percussion Ensemble;  
music of Xenakis; with Spencer Carroll, harpsichord

**Thursday, April 22**

New Music for Horn and Horn Ensemble;  
performed by students of Ed Kammerer  
*Chimera:*  
(Dance/Theater work with Pacific Rim Gamelan)

**Friday, April 23**

University Singers perform contemporary choral music  
*Chimera*

**Saturday, April 24**

Celebrating the life and music of John Cage,  
plus poetry readings by Northwest poets  
*Chimera*

**Sunday, April 25**

*World Music Series:*  
Klezmer music by Brave Old World  
*Chimera*

**Monday, April 26**

UO Symphony;  
music by John Adams, Robert Kyr, Ellen Taaffe Zwilich

**Tuesday, April 27**

Oregon Composers Forum;  
music by emerging West Coast composers

**Wednesday, April 28**

*Chamber Music Series:*  
Lafayette String Quartet;  
music by Alastair Hood, Mozart, Mendelssohn,  
and UO student composer

**Thursday, April 29**

Eugene Symphony Orchestra;  
music by Ravel, Shostakovich, and Ginastera

**Friday, April 30**

Kronos String Quartet;  
music by Zorn, El Din, Golijov, Benshoof, and Gorecki

### TICKET INFORMATION:

- Tickets for Eugene Symphony, Oregon Mozart Players, and UO Chamber Music Series available at the **Hult Center Ticket Office (687-5000)**.
- Tickets to *Chimera* available at **University Theatre Box Office (346-4191)**.
- All other tickets available at Beall Hall Box Office on the day of the concert.

For more information, contact the **Music Today Festival office (503: 346-5680)**

## FROM THE TOP

### The Dean's Desk

Anne Dhu McLucas, Dean

Six months later—and after attending some thirty or forty concerts, many classrooms, countless committee meetings, having read many letters and questionnaires from all of you, and having had lots of profitable interactions with community groups of various sorts—I am more “tuned in” to the School of Music and to the arts in this community than when I first wrote for *Ledger Lines*.

The School of Music, of course, can be a world unto itself, as I began to discover at the height of the concert season, when two or three concerts would be held on the same evening! What has been a great pleasure to me is to discover the generally high quality of the offerings here, both those of the students and of the faculty, whose performances often vied with some of the best I heard in Boston. When our students and faculty get into the swing of the year, there seem to me to be no more productive people—a nice answer to the legislature that worries about professorial productivity.

A prime example of this productivity will be displayed in April, when the entire music school—along with our dance department, theater department, and many exciting guests—will unite in a month-long festival of the arts called **Music Today** (see story, page 3). And when measured by standards of the world at large, we clearly make the grade—witness the winning of the National Opera Association's competition by our very own Opera Workshop, a story featured on page 2.

But there are things for us to tackle. The School of Music, after all, is *not* the only world, and both faculty and students need to work to get themselves and their music out into the world. We are finding ways to do this—the time-honored ways of concert-giving and recruitment visits—but we also need to make recordings available, get hooked up with television, and reach the people who both need and want entertainment and education who may not have heard of us: To that end, we are working on upgrading our recording



services and community outreach dramatically, highlighting our quality and our readiness to provide musical offerings to any and all who want them.

Students will be encouraged to provide community service in various ways, and there will be programs and courses that will help them to envision ways of interacting with the community once they leave the University. Among the most exciting of these prospects is a new degree offering being worked out with the program in Arts Administration, which will provide courses in Performing Arts Management, both at the undergraduate level and for a new master's degree. Add this to many of the exciting ideas that came out of the Curriculum Review (see the report on page 4), and the prospect of new faculty members in violin, cello, jazz piano, and piano pedagogy/performance, and we will have no dearth of new ideas and people to work with in the future.

This is all happening, of course, in a time of impending austerity measures, and I am cognizant of the threat to ongoing as well as new programs. However, it is not in my nature to be a pessimist; we will survive whatever cuts have to be made, and we will continue to plan ahead for a vibrant future, in which the School of Music will become better known for the fine work that goes on here.

Anne Dhu McLucas

## School of MUSIC

### UNIVERSITY OF OREGON

### & Department of DANCE

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.

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

KAREN ENGELS  
Contributing Writer

JANA ADAMS  
Student Assistant

COVER: Among the featured artists at the upcoming **Music Today Festival** are (clockwise): Con Brio, George Rochberg, Lafayette Quartet, and Sally Pinkas.



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



## WHAT'S NEW

### Curriculum Review Gets Into High Gear

Under the direction of new dean Anne Dhu McLucas, the School of Music initiated an intensive curriculum review this past fall term. The review will serve as a major component in the more comprehensive review of the entire School of Music program to be conducted by the university winter and spring term, 1993.

The curriculum review has added significance given the critical state of funding for higher education in Oregon due to Measure 5, the property tax limitation measure passed by voters in 1990. As a result of the measure, funding for education and other government programs in Oregon has been significantly reduced, with further cuts looming ahead.

Addressing the faculty, Dean McLucas proposed several ways our curriculum should prepare our students: to be able to join a global economy, and to live and work in any community; to be ready to defend music and bring humane values into the arts; to be able to handle changing technology; and to make them eager to learn more!

Specific questions asked in the curriculum review included:

- How well are we preparing our undergraduate and graduate music majors to participate in musical life of the 21st century?
- What new courses—elective or required—are needed to bring added vitality to the degree?
- Which courses deserve to be preserved intact, and which ones are redundant or expendable?
- Which courses should all music majors take, and why?
- What courses should be offered to general campus students?

The curriculum review committee, chaired by Associate Dean Gary Martin, involved extensive discussions with every department within the music school, including music history, theory, composition, performance, performance pedagogy, jazz studies, ethnomusicology, music education, and dance.

Input from staff, undergraduates, and graduate students was also solicited, and questionnaires were sent to recent music alumni for their comments. A large number of questionnaire responses were received, and those recommendations were

carefully studied and incorporated in the review process.

The committee forged all of this material into a preliminary report following a retreat in late November. Much work remains to be done, but a great deal of information has been processed and there is general agreement that the proper questions and issues have been addressed for the upcoming comprehensive review.

*Our students need to be prepared to join a global economy, and to bring humane values into the arts...*

"At a time when all programs at the University are in question, this process has helped us establish priorities and identify strengths and weaknesses in the program," said Gary Martin. "This will, in the long run, help the School of Music reinforce its reputation for excellence in the state and the nation."

That reputation has grown steadily over the years, and was validated last year as the National Association of Schools of Music renewed the UO School of Music's accreditation in all degree areas. The University of Oregon remains one of the few music schools on the west coast offering a full slate of degree programs through the doctoral level. ♦



Recording engineer Jim Rusby adjusts the new Soundcraft mixing console, the centerpiece of several new items of badly-needed recording equipment, including a Lexicon 300 signal processor and a digital audio workstation. Acquisition of the equipment was made possible by a grant from the UO's Strategic Plan Implementation Fund.

### UO Ensembles on Patriotic CD

The University Singers and the UO Brass Choir are among 14 ensembles from all across the country appearing on a recently released compact disc titled *Sounds of America*.

The CD, produced by Cornerstone Achievements of Wolfeboro, NH, is a collection of traditional, patriotic and inspirational songs, including "An American Trilogy," "Battle Hymn of the Republic," "This Land is Your Land," "American Medley," "Down By the Riverside," and "Freedom is Coming." The University Singers and Brass Choir's selection is "America the Beautiful," and was recorded by UO recording engineer Jim Rusby. The University Singers are directed by associate professor Richard Clark, and the Brass Choir is directed by Jeffrey Williams.

Other ensembles on the CD include the Kentucky State University Concert Choir, The Vocal Majority of Dallas, TX, Syracuse University Oratorio Society, The Village Vocal Chords of Chicago, and the Jackson State University Chorale. ♦



## UPDATE

### Bach Festival CD Gets A+ Review

The Oregon Bach Festival's first CD, recorded on the Hanssler Classic label during the 1991 season, has received a rave review by Kevin Bazzana in *Fanfare*—the Magazine for Serious Record Collectors. The CD contains the Bach *Orchestral Suites* No. 3 and No. 4 (BWV 1068 and 1069).

Said Bazzana, in part: "This is an excellent recording...Rilling offers confident, no-nonsense readings of these two suites. There are no quirky interpretive mannerisms, no fuss and bother about expression. He performs this music stylishly, elegantly, with insight and authority; everything sounds natural and right...In short, thoughtful and beautiful performances that rival any currently in the catalog, whether by traditional orchestras or early-music specialists...Highly recommended."

If your local record store doesn't have this gem, it should. In any case, the Bach Festival office has copies, and are available to UO alumni and friends for \$15 plus postage. Call (503) 346-5666 if you're interested.

On a related note, classical radio station KDFC in San Francisco was recently named Classical Station of the Year by the National Assn. of Broadcasters. The Oregon Bach Festival is one of a select group that has a promotional affiliation with KDFC, and as a result our CD will be heard on all of KFDC's syndicated stations across the country! ♦

### Danceability Workshop Set for March 5-7

The UO Department of Dance will be sponsoring a unique three-day workshop winter term, designed for able-bodied, disabled, or visually/hearing impaired persons who want to experience the dance form known as Contact Improvisation.

The workshop will be held in the Gerlinger Annex, and also includes a dance concert by guest artist Steve Paxton and Joint Forces Dance Co. on March 6.

One-day attendance is acceptable, and first-time participants are welcome. For more information, call 346-3386. ♦



## Jazz Celebration Survives Crisis, Ready for Co-Host

*Eugene's Hult Center to become partner in annual festival*

The fifth annual Oregon Jazz Celebration got the usual high marks for content and artistry, but anxiety levels for Jazz Studies Director Steve Owen and his staff hit new highs as well.

Another stellar group of guest artists and jazz educators settled into Eugene for the two-day series of clinics, workshops, and concerts. And, as usual, the School of Music was a beehive of activity as some 50 high school jazz ensembles filled every available rehearsal room and large classroom for the various activities.

Bassist Rufus Reid and saxophonist Billy Pierce headed the Friday evening concert, with drummer Gary Hobbs and pianist Marc Seales joining them in the second half.

All well and good.

The excitement began Saturday morning, when Steve Owen got a call from Saturday night headliner Eddie Daniels, who was snowed in at his residence in New Mexico; even the airports were shut down, with no way of getting out.

That set off a flurry of activity among Owen and his staff. Within a couple hours, Reid, Pierce, Owen, and virtually all of the guest artist-clinicians had put together the outline of a show where

everyone would take a turn as a featured player. The Oregon Jazz Ensemble, already scheduled to perform, albeit with the now-missing Daniels, made adjustments in its portion of the program.

When the dust had settled, everything came out beautifully, and the audience seemed delighted with the jerry-rigged program. One gentleman, who had initially accepted the reduced-ticket price when Daniels' absence was announced, returned to the box office at intermission with the extra money: "great concert," he said. "It's worth the full price!"

### Jazz Celebration to Grow

In a particularly exciting development, Steve Owen announced that the next Oregon Jazz Celebration will be a cooperative venture between the music school, the Hult Center for the Performing Arts and the City of Eugene! Tentative dates for the festival are **March 10-12, 1994**.

Details of this exciting new partnership are still being worked out, but we have hopes that it will help move the Oregon Jazz Celebration into the ranks of major jazz festivals! Mark your calendar, and plan to be with us in 1994! ♦



## Oregon Bach Festival Readies for 24th Season

**C**ontinuing a tradition of musical excellence and variety, the Oregon Bach Festival opens its 24th season on Friday, June 25, 1993, and continues through Saturday, July 10, presenting more than 40 concerts, lectures, and informal discussions during the fifteen-day period. Festival artistic director and conductor Helmuth Rilling returns for his 24th year from Stuttgart, Germany, to conduct works primarily from the Romantic period. Rilling's choice of music exemplifies composers who succeeded Bach and were influenced by his creative genius.

The Festival features 15 evening concerts consisting of major choral-orchestral works, chamber music, and recitals; six lecture-performances on Bach's Weimar cantatas (composed from 1714-1716) in the **Discovery Series**; the **International Earport**, comprised of three educational and entertaining programs for children; and more than a dozen free events, including five **Inside Line** lectures, six **On the House** noon concerts, and four meet-the-artist events in the **Let's Talk** series.



Bobby McFerrin will be featured with the Festival Orchestra on June 26.



The season opens with Rilling leading the Festival orchestra, chorus, and soloists in Franz Joseph Haydn's *The Seasons*. He will also conduct Johannes Brahms' magnificent work, *A German Requiem*, and two Mendelssohn works: *Midsummer Night's Dream* and his dramatic oratorio, *Elijah*, the latter of which will close the Festival.

### Featured Performers

Guest performers for 1993 include the innovative vocalist Bobby McFerrin performing with the Festival Orchestra; the Swedish Choir led by Fred Sjöberg; the Billy Taylor Jazz Trio with the Turtle Island String Quartet; world-famous organist Anthony Newman; Spanish guitarist Gallardo del Rey; the Bartok Quartet (Hungary); Jeffrey Kahane, piano (New York); and Dean Kramer, piano (University of Oregon).

Vocal soloists include sopranos Maria Jette (United States) and Christine Schäfer (Germany); alto Ingeborg Danz (Germany); tenor Michael Schade (Canada), and baritone Richard Zeller (United States).

Since its inception in 1970, the Oregon Bach Festival master classes have been the heartbeat of the Festival. Students have come from around the world to study with Helmuth Rilling. Central to the master classes are seminars in conducting, choral and orchestral performance, and interpretation. In addition to the master class in conducting, the Festival offers group and private instruction for piano and voice to advanced students at the college/university level and above.

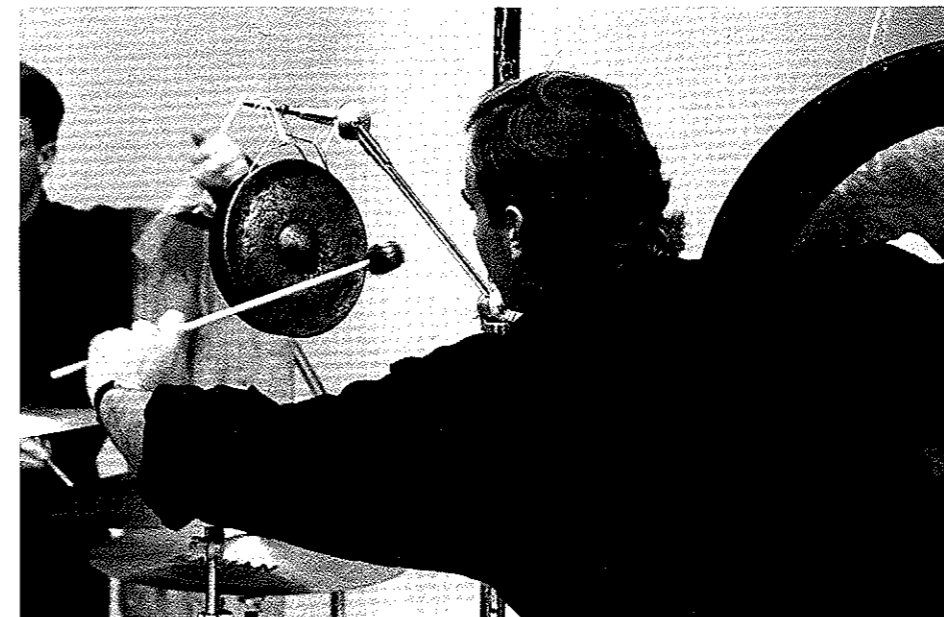
## New Staff Members Join Bach Festival

The Oregon Bach Festival welcomed two new staff members at the close of 1992: **George Evano**, Director of Marketing, and **Anne Bargar**, Director of Membership Services.

Evano, who officially started with the Festival on January 4, 1993, was most recently director of marketing for both CitiArts Theatre in Concord, California, and Saint Mary's College Performing Arts Program in Moraga, California. A former journalist, he holds a B.A. degree in English from West Virginia Wesleyan College. In his new position, Evano will oversee marketing of Festival activities which currently serve an annual audience of 30,000 in concerts and educational programs, as well as many more listeners through broadcasts and recordings. Evano replaces Henriette Heiny, who left in September to become the new director of the University of Oregon International Institute for Sport and Human Performance.

Native Oregonian Anne Bargar served with the University of Oregon College of Arts and Sciences Development Office before joining the Festival on December 1, 1992. Her arts career includes work as production manager for The New York City Opera, Opera Theatre of St. Louis, Oregon Ballet Theatre, and Santa Fe Opera. She has a B.A. from Portland State University with a major in Music Composition. In her new position, Bargar will manage the Friends of the Festival donor membership program, raising \$100,000 annually and producing special events. She replaces Cheryl Crumbley, who resigned from the Festival staff in September to take a position with the Western Rivers Girl Scout Council. ♦

Concerts and events are held in Silva Concert Hall, Studio I, and the lobby of the Hult Center for the Performing Arts, and in Beall Concert Hall. Concerts occur daily at noon, 5:00 p.m., and 8:00 p.m. For ticket information, call the Hult Center at (503) 687-5000. For master class information, or to receive a ticket brochure, call the Oregon Bach Festival at 346-5666. ♦



Brian Scott rehearses for the John Cage memorial concert. Photo by Jureta Nidever.

## Oregon Percussion Ensemble Maintains Busy Beat

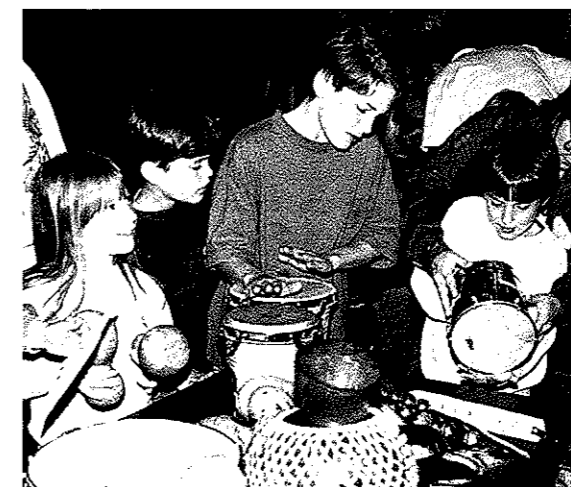
**C**harles Dowd and the Oregon Percussion Ensemble rarely get time to savor their performances these days; they're already setting the beat for the next in a never-ending string of concerts around the Northwest.

Last March, Dowd and the Percussion Ensemble premiered percussion works by Robert Greenberg and Robert Capanna, and gave a lecture/performance, "The Dynamic World of Timpani and Percussion," for the Eugene Symphony Guild.

In May, Dowd conducted the ensemble in a Eugene and Portland performance of Lou Harrison's early percussion music. Harrison attended the Portland concert, which was a 75th birthday tribute. In November, Dowd led the ensemble in a special memorial tribute to the late American composer John Cage—a concert that drew a large and appreciative crowd of Cage devotees. The concert also featured the premiere of *In Nomine John*

*Cage*, composed for prepared piano by local musician Arthur Maddox.

The Percussion Ensemble also presented a special children's concert titled "The Exciting World of Drums." The program was a showcase of percussion music from around the world, including African drums, Cuban Salsa, Brazilian Samba, British rock, and jazz from the United States. ♦



Youngsters get a hands-on inspection of percussion instruments following a children's concert.

## UO Jazz Saxophonist Makes National Finals

Scott Hall, a UO junior in Saxophone Performance from Corvallis, OR, was one of three jazz saxophonists selected as a finalist in a national competition sponsored by the North American Saxophone Alliance.

The final competition will be held this winter at the National Saxophone Symposium, sponsored by the U.S. Navy Band, at George Mason University in Fairfax, VA.

The preliminary competition was open to all U.S. saxophonists under the age of 26. Three finalists were selected in jazz, and three were selected in classical. For the final competition, Hall and the other finalists will perform 15 minutes of material at the symposium; the winner will receive \$1,000 plus a concert appearance with the U.S. Navy Jazz Band.

Hall studies jazz saxophone with Associate Professor Steve Owen, director of Jazz Studies, and classical saxophone with Associate Professor J. Robert Moore. "He's a great student," says Owen, "and deserves the recognition because he's an exceptional performer, and because he's worked so doggone hard." ♦

## Department of Dance Announces Awards

The Department of Dance has announced its 1993 National Dance Association Outstanding Student awards.

Julie Manchester, a dance major from Whittier, CA, will receive the undergraduate award, and Rita Monasterio of Eugene, OR, will receive the graduate award.

Manchester, in only her second year at the university, was acknowledged for her performance talent, intelligence, and artistic abilities.

Monasterio's exceptional involvement in education was cited; she volunteered to perform for a term in a touring lecture demonstration, and has shown administrative excellence as a GTF and exceptional research work in the Motor Control Laboratory. ♦



# Festival of Bands Puts Students in Driver's Seat

*Behind the scenes: The Oregon Marching Band logs hundreds of hours organizing a first-rate competition for high school bands*

by Karen Engels

Photographs by Jureta Nidever

**T**hey perform faithfully at all Duck games every year, but the Oregon Marching Band's biggest annual show takes place in the press box and on the sidelines.

Their "show" is the annual Festival of Bands high school marching band competition, completely organized and planned by OMB members. The event, which is also an effective recruiting tool for the School of Music, simply wouldn't exist if it weren't for the countless volunteer hours of band members and the

esprit de corps of the group.

The Festival began 14 years ago as an annual high school marching band competition during halftime at a Duck football game. Eleven years ago, Steven J. Paul, then OMB director, converted the event to a student-run, full-day competition and fundraiser. Now the Festival has become the largest of its kind in the state. This year 25 high school bands from three states competed. Paul, who took a position with the University of Oklahoma in 1991, was back on familiar Autzen turf this year as one of the Festival's nine judges.

**6:15 a.m.** Autzen Stadium waits quietly under dark, drizzly skies. Kelly Coutant, music school band secretary and former Oregon Marching Band drum major, arrives with photocopier and computer in tow. Coutant will input scores on a spreadsheet program to verify the hand-tabulating of scores and to make the photocopied results more legible for bands and directors.

**7:45 a.m.** Autzen cleanup from the previous night's football game is in process. The field is empty but the press box is already abuzz with OMB members performing their assigned tasks. Press box staff discusses scoring sheets. The judges' booth is prepped and staffed. Coffee, donuts, and spare

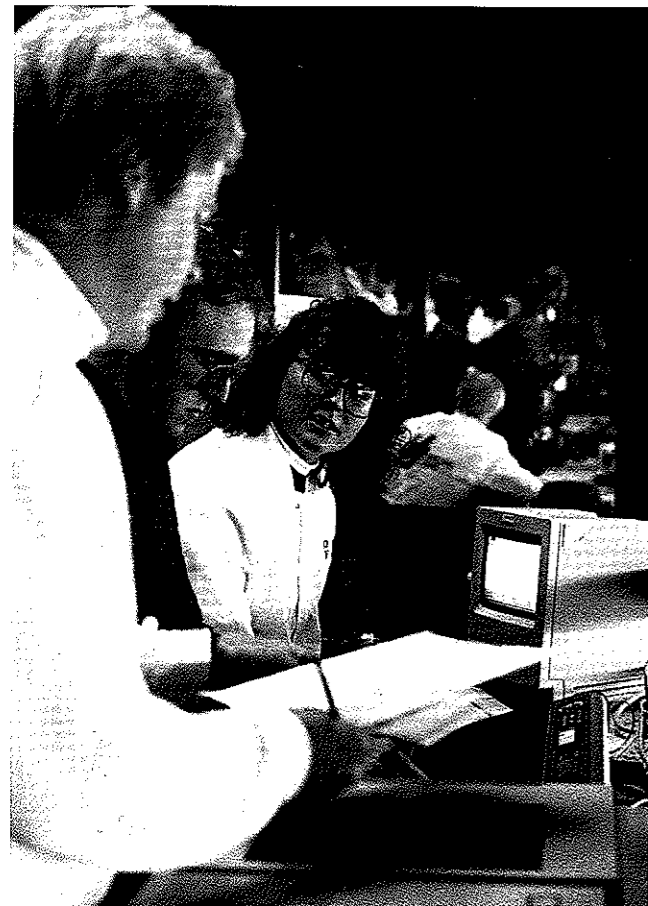
batteries for the hand cassette recorders judges use to tape comments during performances are stocked for the long day. **8:17 a.m.** Lori Cameron, OMB clarinetist, makes sure T-shirts and programs for the Festival souvenir table are ready. The scoreboard displays the name of the first of 25 high schools to perform today. School buses begin to arrive in the parking lot as walkie talkies buzz from field to parking lot to tunnel to press box. The judges and OMB crew are ready for a long day. Band parents arrive and are guided to their group's assigned seats.

Steve Paul's tradition of a student-run Festival is still going strong. It's more than a marching competition for them. It's a superb training exercise for many who may go on to direct their own high school marching bands. Some OMB'ers currently work as marching, directing or color guard instructors in high schools, so Festival day is a double pleasure for them; they not only see their bands competing but perform for them.

"It's always our best show," said Maretta Muller, Festival Student Manager, Vice President of Band Council, and four-year OMB veteran. Because OMB'ers hold marching near and dear, they are particularly enthusiastic about cheering on high school students who may follow in their footsteps at the University of Oregon. "I never realized how much of a recruiting tool it (the Festival) was until this year," Muller said.

**9:15 a.m.** Security workers attempt to move bands and parents sitting in another band's assigned seating area. Heavy rain begins to pour on the performing Willamette High School band. OMB band guides are busy in the parking lot shepherding arriving bands.

**10:23 a.m.** Schedule is lagging 10 minutes behind, Tom Muller, head drum major, informs staff. Try to pick up the pace, if possible, he urges via walkie talkie from the press box. Brian Griffiths, assistant drum major and "Festival Gofer," as he calls himself, is checking up on people with walkie talkies and asks if anyone in the press box needs bathroom relief. Muller takes coffee orders from chilled



Band secretary Kelly Coutant confers with OMB alumni Pat Hanson and Bruce Coutant in the control booth.



OMB drum major Tom Muller uses walkie-talkie to relay message to on-field crew.

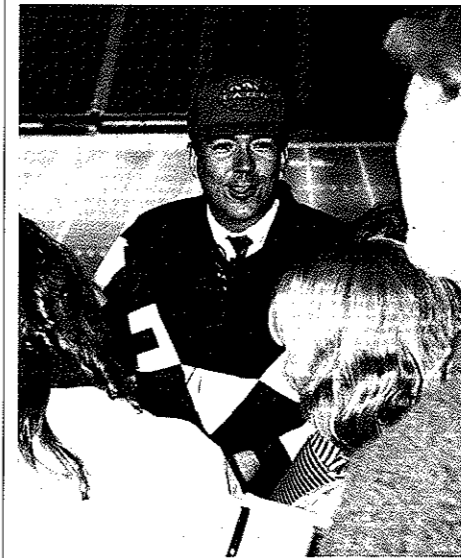
staff with walkie talkies, and makes periodic double checks on the movement of groups from parking lot to warm-up area to tunnel to field and off again. **12:01 p.m.** An OMB member on the sidelines helps lift a high school bass drummer who fell while exiting after a performance. The OMB drum line provides a drum clinic for all high school percussion groups. "Five hours down, 11 to go," smiles a fatigued Festival volunteer.

The Festival's core crew consists of the 25 band council members, elected by the UO marching band each fall for the following year. Their work begins months in advance. These 25 serve as supervisors for assigned tasks. They invite bands, sell advertising, design a T-shirt and program, plan and coordinate schedules, prepare the announcer's script and recruit fellow band members to help with all the above and more. "This is our favorite gig of the year," said Mikki Renzoni, OMB piccolo player whose Festival job was to solicit advertising for the Festival program.

These months of prep work culminate in a whirl of a day where a small army of OMB members shows what they're made of with a tightly run and high quality competition. When they go "on stage" both literally and behind the scenes on

Festival day, they really strut their stuff.

**1:12 p.m.** In the press box, Muller happily reports that things are back on schedule. Security workers Jeremy Scheetz and Chris Denzer, both four-year OMB veterans, keep an eye out for seating problems and potential crowd difficulties. **2:53 p.m.** In the tunnel, Arron Leverman, a first-year OMB'er, guides his assigned band to the field. He reflects on how he has wanted to be in the UO band since his first Festival visit as a high school freshman. A security worker meanwhile shoos people sitting in the stadium aisles which can create a hazard. Concession workers get a rush of customers between band performances. **3:52 p.m.** A trailer loaded with a band's show equipment tips over in the tunnel just before their performance, but Jeff Edom, former OMB member (seven years) and Festival evening announcer, quickly reports the problem. OMB members from various work assignments exit quietly to put on uniforms for their 4:30 performance. Muller verifies which band is on deck and leaves to direct the OMB, this time on the field for their own show. **4:30 p.m.** Hundreds of high schoolers' eyes are riveted to the field as the Oregon Marching Band performs. They are silent while the band sings the Oregon Pledge Song a cappella. Cheers abound as OMB



Former OMB director Steve Paul, now at Oklahoma, chats with UO students during a break in the competition.

recognizes its members who graduated from participating high schools. Meanwhile, the press box clamors with staff tabulating scoring sheets. **4:59 p.m.** Steve Stone, retired School of Music faculty and longtime "Fesssssstival" announcer, reads names of the finalists from the morning's round of competition. Ten of the original 25 groups will perform again after dinner. OMB members run completed packets with judges' comment tapes and scoring sheets to individual band directors.

Each of the 170 OMB members is required to do something for the Festival: selling tickets or souvenirs, working security, tabulating scores, guiding bands to their proper warm-up and performance sites, working concessions, or assisting the nine judges. These and the 1001 other details handled with aplomb keep the Festival from becoming a logistical nightmare.

Rod Harkins, who joined the UO music faculty this year as OMB director and Associate Director of Bands, served as Festival director. Although he said it's "fairly atypical" to see students in charge of a day like this, he was pleased with the results. "It's one of the best run events of its kind that I've seen," he said, adding that it wouldn't have been possible without the student organization. Harkins also credited GTF Neal Wiley for his instrumental role in putting all the parts in place. The individual responsibility fosters a sense of pride and makes for a great Festival, added Harkins, and he plans to continue that tradition.

Aside from the leadership training it provides and the public relations benefits to the music school and the university, the Festival of Bands also serves as an important fundraiser for the UO Marching Band. Monies raised from tickets, concessions, program and t-shirt sales help pay for such things as instrument repair, truck rental for transporting equipment, and uniform cleaning, among other things, according to Harkins.

**7:29 p.m.** Back on task after a brief dinner break, Eric Howington, head of security for the day, reflects on the Festival. At

## FACULTY NEWS

## FESTIVAL OF BANDS, cont.

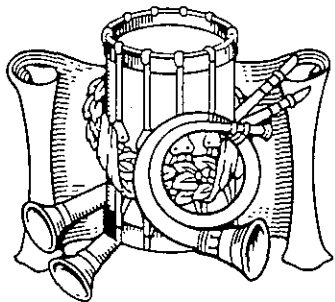
Autzen since 7:00 a.m., he has performed in the drum clinic at noon, with the entire band at 4:30, and will play again at 9:45 p.m. with the Green Garter Band. He guesstimates he'll arrive home at 1:00 a.m. 8:45 p.m. The steady thrum of a drum line warming up outside of their assigned time is heard outside the stadium. The sound is bleeding into the stadium, creating a distraction during finals. Numerous runners and walkie-talkie messages are relayed from the press box to quiet the offenders.

9:33 p.m. Heidi Thompson, seven-year OMB member, begins to cut and paste the announcer's final script as winners are tabulated. Earlier in the day she loaned her clarinet to a high schooler. Drizzle and Festival T-shirt prices both begin to fall as the evening competition winds down.

9:54 p.m. The UO Green Garter Band sets up to entertain the crowd while final scores are verified. Spirits are high in the control booth. The Festival day is nearly done and has run smoothly.

10:34 p.m. After the awards presentation, students and parents clear the stands. Coutant, who still faces hours of work ahead along with other volunteers, smiles a fatigued smile and says, "I'm sleeping tomorrow. We all get tired from being here so long, but our main goal is to give them (high school students and directors) good feedback and for them to have a good time." ♦

(Karen Engels is a 1989 UO graduate in journalism. She minored in music and performed with the OMB color guard in '86 and '87. She counts OMB among her best experiences at the University.)



Doris Allen announced the re-publication of her text for piano study: *Creative Keyboard for Adult Beginners*, Kendall-Hunt, publishers. The first edition was published by Prentice-Hall in 1983.

Lisa Arkin (Dance) delivered a paper, "Spanish Seductress or Sublime Stylist—Elssler's Performance of La Cachucha," on October 14 at the Dance Reconstruction Conference at Rutgers University. Another paper, "Bronislava Nijinska and the Polish Ballet, 1937-1938: Missing Chapter of the Legacy," was published in the Fall 1992 issue of the *Dance Research Journal*. Arkin also appeared as a guest lecturer at the Oregon International Council in November, speaking on the music and dance of the former Soviet Union.

Barbara Baird presented a workshop for the OMTA, Rogue Valley Chapter, in Grants Pass in October on "Performance Practice for Late Baroque and Early Classic Periods." Her Faculty Artist Series harpsichord recital in October featured Dean Anne Dhu McLucas as guest harpsichordist. At the OMTA Jr. Bach Festival, "Bach in the 90s, Part II", a September workshop featuring Laurette Goldberg as lecturer, Baird co-hosted and performed in the opening recital, which was held at the UO music school. Baird was adjudicator for the OMTA's Classic Festival at the UO in November. Baird has had two articles accepted for publication by *Clavier Magazine*: "The Benefits of Harpsichord Study for Pianists" and "Avoiding Injury in Harpsichord Playing." In July, Baird was the featured harpsichordist at the Tillamook Renaissance Faire.

Peter Bergquist proudly displayed the first of four volumes he has edited on the collected works of Orlando di Lasso,

published by Bärenreiter in Germany. The first volume is *Lamentationes Phrophitae Jerimiae*, SWNR vol. 22. Two more volumes in the same series are expected to be published in 1993 and a fourth probably in 1994.

Jenifer Craig (Dance) was invited to be a speaker in October at Willamette University in Salem. Her lecture commented on the school's production of the play *Are You or Have You Ever Been?*, relating its expose of the House Un-American Activities Committee to another of its victims, dancer Bella Lewitzky. She presented the "Invitation to the Dance" address at the Hult Center prior to the appearance of the Paul Taylor Company on November 18. Craig also designed the lighting for "Portables," the concert of guest artist Claire Porter in the Dougherty Dance Theater on November 14.

Dennis Davenport (GTF) spent much of July as composer and music director for the drama program at the Tennessee Governor's School for the Arts at Middle Tennessee State University, writing music for an original production, *The Game*, based on Lewis Carroll's *Through the Looking Glass*. In August he was assistant conductor and chorus master for Carlisle Floyd's opera *Of Mice and Men*, produced by the Cumberland County Playhouse in Crossville. In November he returned to Tennessee to play synthesizer in the premiere of composer Robert Jager's opera *Lysistrata* at Tennessee Technological University, Cookeville. This fall at the U of O he was music director for the Department of Theater Arts' production of the Stephen Sondheim musical, *Assassins*.

Charles Dowd spent a month in New York City last year working on percussion sound tracks for a Global E Productions motion picture to be released by Universal Studios. While in New York, he attended a Cuban and Brazilian music festival, La Fieston de Nueva York, and the New York Electronic Music trade show. In July he was timpani soloist with The Lancaster Festival in Ohio. Dowd also continued as principal timpanist with The Cabrillo Music Festival in Santa Cruz, CA and with

## FACULTY NEWS

## VIEWPOINT

## "Birth of a Salesman"

### A message to teachers and supporters of the performing arts in education

by Richard Frazier



As musicians and music educators, we are currently facing an array of challenges, both internal and external. In addition to the internal challenges (developing our own musical literacy and skills, and developing our own teaching methods and "human skills" in order to maintain the respect of parents, school administrators, and professional colleagues), we now face the greatest single external challenge of all time: the justification of our professional existence.

It is this problem of justifying our existence that I would like to address. We no longer possess the liberty of describing our work and goals to people outside our profession in the language of sweeping generalizations that might have done very well in the past. ("Music is good for our children." "To be exposed to culture and art is a fine thing.") The people we are talking to now are trying to decide which programs to eliminate: music, library, or gym. We must use stronger, more precise definitions of who we are and what we have to offer. We are living in the age of the ultimate bottom line question: what do I get for how much money?

To survive at all, we must become the ultimate salesman and discover the precise "sales pitch" that will encourage parents and non-parents to support our programs with their dollars. Then we must tailor our teaching to deliver the goods.

In my opinion, the most eminently marketable product that we have to offer is the concept that performing arts in schools teaches "the formula for success" more efficiently and with more purity and integrity than anything else in public and private education. Music education teaches children to have sound images—cells of pure imagination unencumbered by vocabulary and thereby free of all the confusion, arbitration, and prejudice brought on by language. In that sense, music education is remarkably similar to the efficient learning ability that occurs naturally and so beautifully in pre-language infants and toddlers.

That fact, presented with clarity and enthusiasm, should bring our customers to the showroom. But the real persuader is when we tell them that performing arts in education teaches our children not only to *have* those pure thoughts but to *make those thoughts come alive* in the real world. To do so, students/performers must put aside all negative thoughts and focus their mental energies on the one thing that counts: the positive image of the product. This is the "formula for success," and once learned can be applied to many other life situations (job, marriage, parenting). Living thus becomes a performing art. This experience elevates our lives, and by learning more about ourselves we become more tolerant of others. What we as music educators are really selling is the opportunity for young people to take that inward journey of self-discovery and acceptance. We have the resources within our choirs, bands, and orchestras to teach young students the same life lessons that many older people are so desperately attempting to learn through counseling and analysis, as they try to piece their lives back together.

I am convinced that this is the only "sales pitch" that the public will listen to. Music educators must all become salesmen and saleswomen, and then we must all work at delivering the product: the formula for success.

Richard Frazier is on the UO brass faculty, and is principal tuba with the Eugene Symphony. His comments are based on his observations from years of teaching, plus touring this country and abroad with the Chicago Chamber Brass.

The Oregon Bach Festival. He played multiple jazz percussions with jazz pianist/composer Andrew Hill in the world premiere of Hill's *American Nikkei Symphony* with The Northwest Creative Orchestra. Dowd continues to play vibraharp with the Kammerer/Dowd Jazz Duo and Quartet, and his own Goodvibes Jazz Trio. Dowd presented a lecture/performance on jazz drumming at the 1992 Oregon Jazz Celebration, and last April gave a performance/lecture on classical timpani performance practice at Portland State University for the Oregon Chapter of the Percussive Arts Society. Dowd and percussionist Brian Scott performed classical marimba selections for a Eugene gathering of the MTNA/OMTA in December. In March, Dowd presented a jazz drumset performance lecture "The Art Of The Groove" based on his ongoing work on two manuscripts he is writing, composing and arranging for Columbia Pictures Media Group. In June, Dowd taped an interview with William F. Ludwig, Jr., documenting Mr. Ludwig's drum and marimba manufacturing. Dowd was also an adjudicator for the state percussion solo contest.

John Gainer and his gospel group, Inspirational Sounds, performed at the 25th Silver Anniversary National Gospel Music Workshop of America convention in Chicago last August. The group was also invited to perform at Expo '92 in Seville, Spain. The group's additional performances included a television Christmas special on KEZI-TV, which aired both Christmas Eve and Christmas Day, and a concert with Mason Williams and The Eugene Symphony for the Symphony's annual concert in December. In September Gainer was a guest vocalist for a Gospel Songfest of the Central District Churches of God in Christ in Phoenix, AZ, and has also had inquiries to conduct master classes in Central Europe on the performance of spirituals and gospel music in the African-American tradition.

Barbara González-Palmer was a concerto soloist with the Oregon Mozart Players last May. Other performances included a Chamber Music Series benefit



## FACULTY NEWS

concert with Milagro Vargas and Michael Anderson in October, the Con Brio Chamber Players concert in November, and the UO Faculty Musicale in September. She also performed frequently as staff pianist of the American Institute for Musical Studies in Graz, Austria, last summer. González-Palmer was on the piano faculty of the Korean Masterclass program of the Oregon Bach Festival, and was project coordinator, musical director, and pianist for UO Opera Workshop's first place performance at the National Opera Assn.'s biennial chamber opera competition in San Francisco (see story, page 2).

**Julia Heydon** continues to sing, play fiddle, guitar, and recorder with Skye, a Celtic folk band from Eugene. The group completed its first album last summer, a 50-minute cassette titled *Lightning and Thunder*, and opened for Scottish singer-songwriter Dougie MacLean at his UO concert last October. Other members of the ensemble are Michael Bardossi, Michael Kevin Daly, and Lexy Wellman.

**David Paul Johnson** (GTF) spent two weeks in October at Yaddo, an artist colony at Saratoga Springs, NY. While there, Johnson composed an adagio movement for three saxophones and a setting of three Japanese poems from *The Road of Dreams*, (translated by Jane Hirschfield and Mariko Aratani) for soprano and piano.

**Mark Levy** got the music school's new World Music Series off to an impressive beginning fall term with a lecture-demonstration and concert of North Indian classical music. Winter term will have a lecture-demonstration and concert of traditional music and dance of Ghana, with Obo Addy and his group Okropong, and spring term will feature a lecture-demonstration and concert of East European Klezmer music. Levy has been collaborating with Lisa Arkin, Department of Dance, on a number of events: a suite of Bulgarian Folk dances with musical accompaniment for Dance '93, a multi-cultural concert for the UO Children's Concert Series, and a concert of multi-cultural music and dance as part of the

Music Today Festival in April. In October Levy assisted Mobility International USA in a project involving a three-week visit of 20 disabled Bulgarians to Eugene. This year Levy is also the Development Director of the Eugene-based European Folklife Center, a non-profit organization which sponsors two week-long residential Balkan Music & Dance workshops every summer at Medocino, CA, and Buffalo Gap, WV. This coming year the workshops will be available for college credit through the UO Summer Session.

**Randi L'Hommedieu's** article, "Regression-Based Research Design," was published in *The Handbook of Research on Music Teaching and Learning*, Richard Colwell, editor. The book, sponsored by MENC and published by Schirmer Books, is the first comprehensive view of music education combining American, British, and Canadian expertise.

**Anne Dhu McLucas** finished her 1990-92 term as president of The College Music

Society, and will continue on the organization's Executive Committee as past president for one year. She also finished a term as a Review Editor for *Ethnomusicology*, the official journal of the Society for Ethnomusicology, where she edited over 100 reviews. McLucas has had several articles published recently: "A Critique of Current Research on Music and Gender" for *The World of Music* (a journal published in Berlin by the International Institute for Traditional Music); "Black Sacred Song and the Tune-Family Concept" for *New Perspectives on Music: Essays in Honor of Eileen Southern*; and "Nineteenth Century Melodrama: From *A Tale of Mystery* to *Monte Cristo*" for a special issue of *The Harvard Library Bulletin* titled "Bits and Pieces: Music for Theater." She also wrote pieces for *The New Grove Dictionary of Opera* (Dec., 1992), including "melodrama," "monodrama," "duodrama" and "John Bray."

**Jeffrey Peyton** (GTF) performed full time with the Oregon Symphony Orchestra

## SCRAPBOOK



**THE EARLEY MUSICK PLEYERS**, a faculty ensemble, poses in 1976. From left: Don Horner (DMA '80), Robert Hurwitz, Randy Moore, Gary Martin, and Hal Owen. The latter four are still on the UO music faculty, albeit with a few changes in hair style. Photo courtesy of UO Archives.

## GIVING TO THE SCHOOL OF MUSIC

### \$100,000 Gift Announced

by Barbara H. Goodson,  
Assistant to the Dean for Development

**W**hen I was recently asked to make a pledge toward an endowment drive at my alma mater, I thought to myself, "I'd love to make a significant gift, but I just don't have the means right now." Then I chuckled, remembering my conversations with many folks who felt the same way. Now it was my turn to look at the creative ways I might give, but not put aside important financial considerations. I decided to make a three-year pledge, thus giving more than I would be able to in one year, yet making a gift which was significant.

The University of Oregon School of Music has recently received a gift made in much the same way. An anonymous donor has made a \$100,000 bequest to the School in the form of a trust. Planned gifts such as these benefit everyone, for they provide a gift to the School, as well as income for those who give them. We can even find ways to put your children or grandchildren through the University of Oregon this way! If you are interested in the different ways planned gifts can be put together, please do not hesitate to give me a call at 346-5687.

**Milagro Vargas'** performance at the 1992 Bard Music Festival moved Bernard Holland of the New York Times to write: "One remembers especially Milagro Vargas's splendid singing of Hindemith's small masterpiece *Die Junge Magd*..." Vargas also sang the role of Charlotte in the Teldec recording of Zimmerman's *Die Soldaten*, which received the *Internationalen Schallplattenpreis Frankfurt* award in 1992.

**Mary Lou Van Rysselberghe** has received a new appointment as member of MENC's editorial committee for *Update: Applications of Research in Music Education*, and is also the new coordinator of the Summer Session of the UO School of Music. ♦

under the direction of James DePriest this past fall, and toured with the orchestra for a week of concerts at the Hollywood Bowl. He continues as principal percussionist of the Eugene Symphony and timpanist of the (Portland) Oregon Ballet Orchestras. In December he conducted an evening of percussion music with the University Percussion Ensemble, and composed the music for a recent UO recruitment video, to be seen nationally. Peyton has been hired as staff composer of Independent Video Services of Eugene, a nationally recognized production company, where he will write music for commercials, documentaries, and promotional videos. He has been commissioned by the Eugene Youth Symphony to write a concerto for percussion and orchestra, to be premiered next fall.

**June Schock** sang Verdi's *Requiem* with the Bismark/Mandan Symphony conducted by Thomas Wellin in Bismark, North Dakota last May. The performance was recorded and shown on Prairie Public Television in the upper Midwest. Schock was stage director for the UO Opera Workshop's first-place finish in the NOA's chamber opera competition in San Francisco (see story, page 2).

**Victor Steinhardt** conducted a piano master class at UC Santa Barbara in November, and presented a recital in Montecito, CA, with brother Arnold Steinhardt, a violinist with the Guarneri String Quartet. He performed Beethoven's *Piano Concerto in B-flat Major* with the Eugene Symphony in September. His busy performance schedule also included Mohawk Trails concerts in Massachusetts, featuring his own composition *Running Blue* for violin, piano, and clarinet, plus two concerts at the Bloch Music Festival in Newport, OR, and several appearances at Chamber Music Northwest in Portland.

**Richard Trombley's** incidental music to Christopher Hampton's play, *Dangerous Liaisons*, was heard in a Charleston, SC, production directed by Jean Cutler, formerly of the UO theatre faculty, and with whom Trombley has collaborated on four previous productions.

Another recent gift has come from Eugene City Councilmember Kaye Robinette, who has set up a fellowship to support opera studies abroad. One of the conditions of the award is that the student return to Eugene to "give back" his or her expertise to the community. We can hardly wait to hear our next opera star!

I am also happy to report an anonymous gift of \$2,000 to start a Music Education lecture series, coordinated by Professor Randi L'Hommedieu. This series will bring nationally recognized music educators to campus for a lecture each term, beginning in the Fall of 1993. Professor L'Hommedieu hopes the lecturers will not only enhance music students' knowledge of the field, but bring new ideas and provoke thought on the part of faculty as well. Please feel free to contact me if you would like to help support this exciting lecture series.

Great things are happening here at the School of Music, and you can be a part of these exhilarating times! If you have any questions about ways to support the music school, I'd be more than happy to provide information over the phone, by mail, or in person. Again, my number is 346-5687, and I'd be happy to tell you about all the fantastic happenings here at the University of Oregon School of Music. ♦



### Mu Phi Chapter To Plan Celebration

All Mu Phi Epsilon members in the Eugene-Springfield area are invited to help celebrate Nu chapter's 75th anniversary with a gala event to be planned later this year. The local chapter has been relatively inactive for the past few years, but is building up a new head of steam under the leadership of faculty adviser Claire Wachter.

Anyone interested in joining the planning process should contact Sharron Smith, president of the alumni chapter, at 1657 Rosy Turn, Eugene, OR 97404, or phone (503) 688-2778. ♦



## ALUMNI NOTES

**Dorothy Bales (1938)** is still active as a concert violinist, teacher, and contractor-concertmaster, living in Weston, MA. She was in Eugene last year and dropped by the UO music school for a brief visit.

**Arnold Martin (1950; MMus 1956)**, formerly a music director for the Pleasant Hill schools, recently devoted many hours to researching the historical roots of teaching music in the Pleasant Hill schools. His document, "Music Education in Pleasant Hill-Trent Schools 1848 to 1992," was added to the state's Musical Education Historical Archives.

**Charles "Bucky" Steele (MS 1953)**, formerly a band director at Cottage Grove High School in Oregon, recently retired from the faculty of Tucson High School in Arizona, but will continue as director of the Tucson Pops Orchestra, which presents a series of summer concerts each year.

**Glenn W. Jaquith (1959; MM 1963)** retired in 1992 after 33 years of teaching vocal music to grades K-12 in Eugene, Cottage Grove, and Corvallis, OR. He remains active as director of the First United Methodist Folk Choir in Corvallis, which he has directed for 23 years. He is also playing the role of househusband while his wife, Judy, continues to work at the Oregon State University bookstore.

**John Drysdale (1953; MMus 1965)**, a 1943 graduate of Sunnyside High School (WA), was honored by being selected as Sunnyside's 1992 "Wall of Fame" recipient—the first music educator so chosen. Drysdale's portrait, with the notation "Noted Music Educator," will be hung at the school next to 37 other famous graduates of Sunnyside. Drysdale, a former orchestra director at Medford High School, is currently conducting the Southern Oregon Men's Symphonic Band.

**Katheryn Smith (MA 1972)** was promoted to professor at Webster University in St. Louis, MO. She is the Director of Choral Activities and the Music Education programs, and is president of the Midwest Kodály Music Educators of America (the Midwest division of OAKE).

**László Veres (MM 1972)** has been a high school music teacher for 24 years, and is presently Director of bands at Tucson High Magnet School and the conductor of

Arizona Symphonic Winds, an adult concert band. He has received the Excellence-in-Teaching Music Award from the Arizona Music Educators Association and the Outstanding Community Service Award from the Arizona Parks and Recreation Association. Veres held the position of principal clarinet with the Tucson Symphony for 16 years. He also founded the Philharmonic Orchestra of Tucson and has appeared as a guest conductor with the Tucson Symphony, Tucson Pops Orchestra, and the Southern Arizona Symphony.

**Gene Newton (1974; MM 1978)**, Camp Sherman, OR, teaches vocal music and theater arts at the new high school in Sisters, OR. He is also pursuing interests in computer-based music composition and hopes to release his first CD this summer, titled *Eternity's Gate*.

**Barbara Gill (MM 1975)** completed her Ph.D. at the University of Saskatchewan in August, 1992. She is now an associate professor in the Division of Educational Foundations at the University of New Brunswick, where she teaches graduate courses and does thesis advising.

**Diane (Roberts) Richards (MM 1975)** has been teaching elementary music in five schools in Ridgecrest, CA, for the past two years. She recently joined the faculty of Cerro Coso College as a music instructor, and teaches beginning and advanced piano. Her husband, **Rev. Ken Richards, (UO '65)**, is rector of St. Michael's Episcopal Church in Ridgecrest and is rural dean in the local diocese. Diane and Ken met aboard a ship going to Germany with Dr. Edmund Cykler's first year (1963-64) of graduate study of Music Ed. abroad in Oldenburg, Germany. Ken was already attending U of O, and Diane had just graduated from the Cincinnati Conservatory of Music. Upon returning from their year in Germany, she moved to Eugene to complete her master's degree. The Richards were married seven months later with most of their German/music group attending. They celebrated their 27th wedding anniversary this year and have many wonderful memories of Ed and Marian Cykler and their dear friends at the UO Music School.

**William Bowles (1983)** works for the San Francisco Opera Company as manager of

its touring company, Western Opera Theater, on its national tour. He also performs in San Francisco clubs with Escola Nova de Samba, which plays Brazilian Samba Music.

**Philip and Jeannine Cansler (both DMA, 1984)** are trumpet and organ recitalists who recently returned from a performance tour of Europe. The duo performed recitals in England, Holland, and Switzerland. During the past year they have presented recitals and workshops at universities in Dallas and San Francisco, as well as in several communities in Washington and Oregon.

**Richard Smith (1984)** is currently the chairman of the Studio/Jazz Guitar Department at the University of Southern California. His five-guitar ensemble recently placed second at the Pacific Coast College Jazz Festival. He is currently working on his fourth solo record for Mesa Records. His last two records hit the top five on major jazz polls. He is touring and recording regularly with saxophonist Richard Elliot. He recently married vocalist Lynn Scott and they live in L.A.

**Casey Christopher (1990)** began graduate studies at Arizona State University in 1992. He married Julianne Marie Edgar in 1991 and they plan to stay in Arizona until his degree is completed.

**Tonda Kemmerling (MM 1990)** lives in Munich, Germany, with her husband, Bruno Graef. She attended the American Institute of Musical Studies Opera Training Program in Graz, Austria, during the summers of 1990 and 1991. She has been studying for most of the past two years with Professor Ena Thiessen. ♦



## IN MEMORIAM:

**Elneta Cooper (D.Ed 1971)** died September 5, 1992, after a long struggle with cancer. She was 56. Dr. Cooper's music teaching career included the Detroit public schools, the University of Calgary, and, since 1972, the University of Washington, where she was an associate professor until she retired last August for health reasons. In addition to her academic degrees, she received an advanced training certificate in the Kodaly Method from the Esztergom University of the Arts in Hungary. She was a member of Phi Lambda Theta and Phi Kappa Lambda, and was cited in the 1981 edition of *Who's Who in Education*. She also was a board member of New Horizons for Learning, and a founding member of the Canadian Music Research Council.

**Roberta (Wilcox) Robnett Roe (1929)** died October 12, 1992. In 1956, she completed her MA at National College in Evanston, IL. She taught in Chicago area elementary schools until 1966, then moved to Princeton, NJ, where she resided for 22 years. As a widow, she resided in Hendersonville, NC, and was a resident of Chestnut Hill, MA, when she passed away.

**Lora Teshner Ware** died September 15, 1992, of natural causes. She was 95. She attended the University of Oregon for three years before joining a traveling women's orchestra. In 1926 she was awarded a scholarship to attend Juilliard School of Music in New York. She continued her studies in Seattle and Portland, helping to organize The Portland Trio and playing with the Portland Symphony until her marriage to Ivan Ware and subsequent move back to Eugene. Ware was on the faculty of the School of Music at the University of Oregon until 1942. The Wares retired to Pacific Grove, CA, in 1968, and Lora returned to Eugene in 1985.

**Edris Woods** died November 11, 1992, of natural causes. She attended the UO School of Music where she was a member of Mu Phi Epsilon honorary. She was a cellist with the UO Symphony, Salem Symphony, and the chamber music group in Dallas, OR. She earned a teaching certificate at Southern Oregon State College and taught music and elementary school in Dallas. ●

## 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.*

2/93 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.

2/93 Prospective Student Information

Name of Student \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Instrument/Voice/Area of Interest \_\_\_\_\_

High School Attending \_\_\_\_\_

Graduation Date \_\_\_\_\_

Comments \_\_\_\_\_

Your Name \_\_\_\_\_

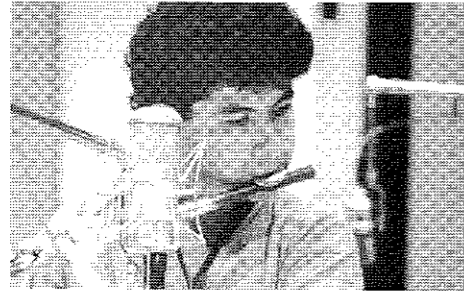
# Earn Your Encores at Oregon.

*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.*