

COMING EVENTS

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

OCTOBER

- Oct. 1-3—Northwest Marimba Festival
- Oct. 8—Gamelan Sekar Jaya
(World Music Series)
- Oct. 12—Octubafest
- Oct. 13—Betty Busch, horn
(Guest Artist)
- Oct. 14—Schubert Ensemble of London
(Chamber Music Series)
- Oct. 20—Jazz Arranger's Concert
- Oct. 22—Suites, Sonatas, and Setts
(Faculty Artist Series)
- Oct. 25—Jazz Combos I
- Oct. 27—Choral Concert
- Oct. 28—Scandinavian Music Recital
(Guest Artist)

Oct. 29—Homecoming Concert

- Oct. 30—Alumni Band (UO vs. WSU)
- Oct. 31—UO Band Extravaganza

NOVEMBER

- Nov. 2—Jeffrey Williams, trombone
(Faculty Artist Series)
- Nov. 6—Fun at the Opera House
(Children's Concert Series)
- Nov. 6—Festival of Bands
- Nov. 7—Oregon Percussion Ensemble
- Nov. 9—UO String Faculty
(Chamber Music Series benefit,
featuring our two new string faculty)
- Nov. 10—Brass Choir & Trombone Ens.
- Nov. 11—Jazz Combos II
- Nov. 12—Oregon Vocal Jazz Ensemble
- Nov. 14—Univ. Percussion Ensemble
- Nov. 16—American Chamber Players
(Chamber Music Series)

- Nov. 17—Stephen Drury, piano
(Vanguard Series)

- Nov. 18—UO Gospel Ensemble

- Nov. 19—UO Opera Workshop

- Nov. 20—Guy Bovet, organ
(Guest Artist)

- Nov. 22—University Symphony

- Nov. 23—Oregon Wind Ensemble

- Nov. 30—Oregon Composer's Forum

DECEMBER

- Dec. 1—Con Brio Chamber Players
(Faculty Artist Series)

- Dec. 2—Christmas Chorale

- Dec. 3—UO Jazz Ensembles

- Dec. 4—There's Jazz in the Air!
(Children's Concert Series)

- Dec. 4—Chamber Music at Tea Time

- Dec. 5—Messiah Sing-Along



LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
and DEPARTMENT of DANCE



Newsletter for Alumni & Friends

August, 1993

Vol. V, No. 2



University of Oregon
School of Music & Dance
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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.

Over \$100,000 is awarded annually in music scholarships, including the Ruth Lorraine Close awards, based on application and admission audition. UO academic scholarships and financial aid (work study, grants, and student loans) are also available.

Deadline for academic scholarship application is **February 1, 1994**. The UO Admission Office must receive your application by **March 1, 1994**, for Fall 1994 admission. Applications received after this date lose priority for scholarships and financial aid.

Dates and locations for 1993-94 Auditions:

January 20, 1994—Seattle area
January 21, 1994—Portland area
January 28, 1994—Eugene, OR
February 25, 1994—Eugene, OR

Special Visitation Days:

November 20-21, 1993

For further information, contact:
Office of Admissions
School of Music
University of Oregon
Eugene, OR 97403-1225
or call: (503) 346-3761



The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act.

OREGON



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BM in Composition
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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

FROM THE TOP

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.

DEAN: Anne Dhu McLucas

ASSOCIATE DEAN: Gary Martin

EDITOR: Scott Barkhurst

DEVELOPMENT STAFF:
Barbara H. Goodson, School of Music;
Sara Jones Brandt, Oregon Bach Festival

CONTRIBUTORS:
Sara Brandt, George Evano, Barbara Goodson, Dean Kramer, Robert Kyr, Anne Dhu McLucas, Bill Moore, Susan Zadoff

ASSISTANTS:
Jana Adams, Tom Adams,
Rebecca Hinman

COVER PHOTO by Ron Norberg.
A scene from *Chimera*, performed during the Music Today Festival last April. See story, page 6.



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The Dean's Desk

Anne Dhu McLucas, Dean

I have now completed my first year as Dean of the School of Music—and what a year it has been! Besides the 179 “official” performances in Beall Hall, there were many additional student recitals, dance performances, lectures, and workshops, as well as the phenomenal 40 programs of the Oregon Bach Festival—my first experience with that amazing annual event. Likewise, the Music Today Festival—which will occur biennially—was of amazingly high quality. I tried to be at almost all of these events, so my year has been full of a wide variety of sounds, ranging from the full ensembles of the orchestras and bands to the lone sound of the Native-American flute played by one of our visiting lecturers, Kevin Locke.

But concerts are not the only activity of the School of Music. This year we hosted the West Coast Theory Association's annual meeting, as well as the Northwest chapter of the College Music Society; some of our Music Today artists gave lectures under the auspices of the Oregon Humanities Center; and several of our faculty and graduate students took part in conferences both on and off campus.

These diverse activities of our music and dance faculty become increasingly important as we see our public schools losing touch with the importance of music as a component of the education of young people. A record number of music specialists—including many of our own graduates—were let go from the local schools this year in the budget cuts emanating from Measure 5. In order to counteract the attitudes that lead to such cuts, we need to reach people who don't necessarily come to concerts and whose children have never studied an instrument. We need them to understand that music does more than just entertain: it trains the mind, body, and spirit, in ways that perhaps no other activity can. As for our UO music students, I will be stressing to them the importance of being both artists and communicators.

The students have certainly been communicating with us this year. I



instituted a “brown-bag lunch with the Dean” on Wednesdays, and have been pleased to hear from the students about a wide variety of problems, ranging from practice room woes (many of which we have corrected) to ideas about curriculum, teaching, and possible student enterprises (latest suggestion: a student-run espresso bar in the lobby!). They have also instituted a newsletter of their own, entitled “Quarternote,” which appears about twice a term—with wholehearted support from our staff. Next year, a series of weekly convocations for the entire student body will keep up the spirit of communication, as we bring in guest speakers for some of the convocations, and have students perform for others. I hope that some of the alumni and friends of the School will offer their viewpoints and/or performance skills to this series; please be in touch with me if you would like to volunteer.

While it has been an enormously busy year, the rewards have been great. There is much left to do, of course: stepped up recruiting efforts; developing new computerized admissions and record-keeping systems; and launching an all-out development campaign to step in where Measure 5 cuts have taken their toll. But after working with this faculty, staff and student body for a year, I know we can do all this and more.

Anne Dhu McLucas

Apple Computer Selects Music School as Test Site

\$60,000 in hardware, software donated for project

Several months ago the School of Music was approached by representatives from Apple Computer, the University Computing Center, and the Office of the Registrar. Apple was looking for a relatively large, self-contained unit on campus to serve as a pilot project for their new client-server technology, and the School of Music seemed to fit their profile of a suitable test site. After hearing the proposal, which included a discussion of possible uses for the equipment, and a promise of equipment and technical support from Apple and the Computing Center, the School agreed.

The School is being given an Apple Work Station 95 (a souped-up Quadra 950), two smaller Macintoshes, and software capable of allowing us to store

and tailor records and other data for our own use, including student records formerly accessible only on the University's mainframe computers. Total value of the hardware and software is nearly \$60,000...all donated by Apple.

The Work Station will serve as a central repository for data that can be accessed by any computer in the building. Besides providing a platform for sharing data, the system is also equipped to control access to the information. One of the primary uses proposed for this project will allow us to view the academic records of any music major through the appropriate degree checklist template, and be able to tell at a glance the status of the student's progress in his or her degree program. This will simplify and improve

New Music Faculty:

String & Piano Positions Filled

Violinist **Kathryn Lucktenberg** joins our string faculty. A fourth generation violinist who graduated from the Curtis Institute of Music, she was a semifinalist in both the 1982 Indianapolis Violin Competition and the 1986 Carl Flesch International Violin Competition, the latter resulting in an invitation to perform on BBC Radio. She comes to us from



Lucktenberg

Hawaii, where she was concertmaster of the Honolulu Symphony for 11 seasons. She has also performed with the Savannah and Augusta Symphonies,

and toured Europe with the Kasimir String Quartet.

Lucktenberg has taught master classes at the South Carolina Governor's School for the Arts at Furman University and at the University of Southern Mississippi, and regularly performs at the Grand Teton Music Festival. She also co-founded and co-directed the Honolulu Academy of Arts' "Academy Camerata" series. Lucktenberg fills the vacancy left by Joe Genualdi, who accepted a position at DePaul University.

Cellist **Steven Pologe** fills the opening left by Robert Hladky's retirement this past year.

Pologe received his Bachelor of Music degree from the Eastman School of Music and his Master's degree from The Juilliard School, where he was a three-year scholarship student. During his early professional career he played for two years with the Rochester Philharmonic and one year with the Buffalo Philharmonic. He has also been a member of the American Ballet Theater Orchestra, Brooklyn Philharmonia, and principal cellist with the New York String En-

semble, Rome Festival Orchestra, Aspen Chamber Orchestra, and the Philharmonic Symphony of Westchester. Prior to moving to Oregon, he was on the faculty of the University of Hawaii and was principal cellist for 13 seasons with the Honolulu Symphony.

Pologe has performed in the Aspen Music Festival, Grand Teton Music Festival, and the Craftsbury Chamber Players. As a soloist and chamber musician, he has performed throughout the United States and in Europe, including concerts in Alice Tully Hall, Carnegie Recital Hall, National Arts Club, The Juilliard School, Lincoln Center Library of the Performing Arts, and a series of solo appearances in Italy. In 1989 he per-



Pologe

formed eight chamber music concerts in Stockholm, Sweden.

Gary Versace fills a new and badly-needed spot as assistant professor of jazz piano—a welcome addition to Steve Owen's excellent jazz studies program. Versace has Bachelor's degrees from the University of Connecticut and a Master's from the Eastman School of Music. He has taught jazz arranging, jazz piano and improvisation at Eastman, and also teaches classical piano privately. He is a member of several Eastman jazz ensembles, and has performed with Phil Woods, Marian McPartland, Vince Mendoza, Ray Ricker, Jiggs Whigham, Bob Belden, and Cab Calloway, among others. Pianist **Claire Wachter** fills the piano pedagogy spot left by Doris Allen's retirement this past Spring. Wachter holds degrees from the Peabody Conservatory and a D.M.A. from the University of Texas at Austin, and has appeared in solo and concerto concerts throughout the United States. Her international performances include Musica in Compostela in Santiago, Spain, the Mozarteum in Salzburg, Austria, and

our advising capabilities enormously. A long list of further possible uses has also been developed by members of the staff and administration at the School. Bill Moore, who has been working as Undergraduate Secretary for the past several years, has been selected to serve as the network administrator for the system, with the funding for the new position provided by the Provost's office for one year. ♦

Doris Allen Retires

Associate Professor Doris Allen, who came to the University of Oregon in 1978, retired from the music faculty this spring. While at Oregon, she taught piano pedagogy, administered the Community Piano Program, and did considerable research on women in music.

Her published texts include *Creative Keyboard for Adult Beginners*, and *Blue Book I and II* for beginning piano study for children. ♦

UO Bands Plan Extravaganza

Homecoming Weekend 1993 will feature more than the usual Friday night concert by UO ensembles this year, thanks to the band department.

On Sunday afternoon, October 31, the Oregon Wind Ensemble, the Oregon Jazz Ensemble, the Green Garter Band, and the UO Marching Band will put on a dazzling show at the Hult Center for the Performing Arts in downtown Eugene.

The program will feature music ranging from Bach to Sousa and Glenn Miller. Tickets are \$6. For more information, contact the UO Band Office at 346-5670.

Other important band dates:

- Oct. 23: Marching Band trip to Seattle for the UO-UW game

- Nov. 6: Festival of Bands—high school marching band competition at Autzen Stadium. ♦

formed eight chamber music concerts in Stockholm, Sweden.

Versace has Bachelor's degrees from the University of Connecticut and a Master's from the Eastman School of Music. He has taught jazz arranging, jazz piano and improvisation at Eastman, and also teaches classical piano privately. He is a member of several Eastman jazz ensembles, and has performed with Phil Woods, Marian McPartland, Vince Mendoza, Ray Ricker, Jiggs Whigham, Bob Belden, and Cab Calloway, among others.

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in Helsinki, Finland. She has been a collaborative artist in chamber music concerts with members of the New York Philharmonic, the Los Angeles Chamber Orchestra, the Chicago Symphony, and the Philadelphia Orchestra. Wachter has been a recitalist with the Oregon Bach Festival since 1984, and is presently principal keyboard with the Eugene Symphony. Wachter has been a finalist in several national and international piano competitions and has been a member of the piano faculties of the University of Texas at Austin and the University of the Pacific in Stockton, CA. She is active as an adjudicator and clinician for the Music Teachers National Association in Oregon and Texas, and has been published in *The Piano Quarterly*. ♦

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Guest Artists Slated for '93-'94

Chamber Music Series:

- Oct. 14: Schubert Ensemble of London
- Nov. 16: American Chamber Players
- Jan. 13: The Emerson Quartet
- Feb. 23: The Beaux Arts Trio
- March 8: The Ying Quartet
- April 14: Trio di Milano

Vanguard Series:

- Nov. 17: pianist Stephen Drury
- Feb. 8: New York soprano Cheryl Marshall and pianist Carol Conrad
- May 3: the Portland-based ensemble Fear No Music, directed by pianist Jeffrey Payne

World Music Series:

- October 8: Gamelan Sekar Jaya, performing music and dance from Bali
- Spring Term: Mbira players from Zimbabwe (date to be announced). ♦

KUDOS

Scott Hall, a junior in saxophone performance, won the North American Saxophone Alliance's Jazz Competition in February, 1993. This was a national competition, held in Washington, D.C., and was open to any U.S. saxophone player under age 26.

Kelly Kuo, a junior piano major, won the state and regional competition of the Music Teachers National Association. Kelly represented Oregon at the national finals held in Spokane, WA, in March. In August, Kuo won the Portland Youth Philharmonic Piano Competition, and will solo with the PYP orchestra in November.

Pianist **Hyeja Chong** won the Cascade Festival Concerto Competition; she performed with the Festival Orchestra in June, performing a Schumann piano concerto.

UO Concerto Competition winners this year were pianists **Myung-Sun Kim** and **Kelly Kuo**, and flutists **Kristen Halay** and **Jonathan Keeble**. All four winners performed with the University Symphony winter term.

Tomoko Isshiki won the Gladys Strong Piano Award from the OMTA in May.

Pianist **Mihori Yagi** won first prize in the Mu Phi Epsilon scholarship contest.

Catherine Roach, president of the student group Dance Oregon, received the award for Outstanding Dance Major at Commencement in June.

Austin Patty was one of 82 collegians to receive a "Younger Scholar" grant from the National Endowment for the Humanities. His research proposal was titled "Moravian Folk Music and Other Influences in Janacek's *Second String Quartet*."

The University of Oregon dominated the competition at the 1993 Lionel Hampton/Chevron Jazz Festival in Moscow, ID. Among the UO Awards:

- **Oregon Jazz Ensemble**: "Outstanding Collegiate Instrumental Jazz Ensemble"
- **UO Jazz Quartet**: "Outstanding Collegiate Instrumental Combo"
- **Scott Zimmer (GTF)**: "Outstanding Collegiate Alto Saxophonist" ♦



Conductor and Artistic Director Helmuth Rilling. Photo by Jim Sundberg.

The Fun is Bach, and More!

Oregon Bach Festival's 24th Season "one of the best ever"

For the 30,000 people who came, saw, and listened to the 24th Oregon Bach Festival June 25-July 10, the fun was Bach... and Haydn, and Brahms, and Mendelssohn. With conductor Helmuth Rilling and nearly 300 musicians from around the world paying tribute to J.S. Bach's musical descendants, the annual feast was a celebration of joyful music making.

Foremost among the 40 concerts and events were the four Festival Orchestra concerts conducted by Rilling in Silva Hall—*The Seasons* by Haydn on opening night; a stunning reading of *A German Requiem* by Brahms July 2; the whimsical incidental music for *A Midsummer Night's Dream* by Mendelssohn (which was recorded live for a festival CD) July 6; and the dramatic finale, Mendelssohn's *Elijah* July 10. Individually, each was a shining example of the festival's choral-orchestral tradition; taken as a whole, they measured the formidable influence of Bach as it grew throughout the 19th century.

Guest artists who contributed to the diverse samplings included vocalist Bobby McFerrin, whose sold-out Silva concert took the audience on an inspired flight from Bach to "the eensie-weensie Spider" to Mozart to an orchestra sing-along of the *William Tell Overture*; pianist/conductor

Jeffrey Kahane, who assaulted the keyboard in a crowd-pleasing performance of Beethoven's *Piano Concerto No. 1, Op. 15*; Sweden's Örebro Chamber Choir, who won over the Hult Center audience with a textured and impassioned program; and the Turtle Island String Quartet with the Billy Taylor Jazz Trio, who presented a night of virtuosic jazz that also demonstrated the American idiom's proximity to classical music.

McFerrin and Billy Taylor also hosted clinics for local high school musicians.

On the chamber concert scene, festival crowds flocked to Beall Hall for two



Children explore instruments during one of the International EarPort concerts.

performances by the Bartok Quartet; Jeffrey Kahane's flawless recital of the *Goldberg Variations*; an Independence Day-even survey of American music by vocalists Maria Jette and Richard Zeller (joined by Barbara Gonzalez-Palmer, Victor Steinhardt, Wayne Bennett and Joseph Genualdi from the School of Music); organist Anthony Newman's sell-out tribute to "Mentor and Master" Buxtehude and Bach; and a sensitive and sensual performance by Spanish guitarist José Maria Gallardo del Ray.

Bach was back at Beall Hall this year for the afternoon cantatas, in which Rilling delivered lecture/demonstrations before allowing his master class conductors to lead the orchestra and chorus. Beall's warm acoustics and friendly charm were a welcome return for fans of this essential (and educational) Oregon Bach Festival series.

Beall Hall was also the site of the first-ever International EarPort, a series of three Saturday morning children's programs hosted by humorist/bassoonist John Steinmetz and featuring a world of hands-on musical activities.

Artistically, the UO School of Music was also represented by Dean Kramer, who delivered Mozart's *Piano Concerto in D Minor* as part of the *Midsummer* concert; Rod Harkins, who conducted the opening night brass ensemble; and Claire Wachter and Julia Heydon, who led ensembles in the free noon concert series at the Hult Center. Heydon, Robert Hurwitz, and James Miller also offered pre-concert lecture/demonstrations.

The festivities continued outside of the concert hall with parties and receptions (including one for the Swedish Choir hosted by Randy Moore and the Oregon Children's Choir), the first-ever softball symphony between the orchestra and the chorus (won by the singers, 11-10), and the infamous closing night party, where mirth and mayhem took precedence over melody.

As the crowds dispersed and the musicians packed their instruments, the words on everyone's lips were "just wait til next year," as the festival prepares for what surely will be its most memorable season—the 25th anniversary in 1994. ♦

Oregon Bach Festival 1994: World Premiere for 25th Season

Next year's Silver Anniversary of the Oregon Bach Festival will be a joyous occasion for festival audiences. Artistic Director and Conductor Helmuth Rilling will summon powerful forces for a lineup that includes the *Bach Mass in B Minor*, the Monteverdi *Marien Vespers*, and the Verdi *Requiem*. The afternoon Discovery Series will consist of a six-part study of the *St. Matthew Passion*. Over the course of two evening concerts, the *Brandenburg Concertos* and the four *Bach Orchestral Suites* will be performed.

But perhaps the most ambitious project of the milestone anniversary is the world premiere of *Adam's Lament*, an oratorio by the esteemed Estonian composer Arvo Pärt. The text, written by the Russian Orthodox monk Staretz Silouan (1866-

1938), reflects Adam's expulsion from the Garden of Eden and the consequences for following generations of mankind. Pärt considers this work to be his magnum opus and is currently devoting all of his time to create it.

The seeds of the plan for an Oregon Bach Festival commission of Pärt grew out of exploration by the commission's project producer, Neill Archer Roan, when he was director of marketing and programming at the Hult Center for the Performing Arts in Eugene. His original idea in 1988 was for the center to commission a work from Pärt for the Moscow Virtuosi to

The most ambitious project of the 25th anniversary is the world premiere of Adam's Lament, an oratorio by the esteemed Estonian composer Arvo Pärt

perform at the Hult Center. When the proposed commission did not materialize, Roan began discussions with Executive Director Royce Saltzman and the Oregon Bach Festival staff.

Conductor Rilling eagerly embraced the concept of commissioning a work that could stand alongside the other major choral-orchestral repertoire of the Western world. Rilling saw the Pärt piece as both a cornerstone of the 25th anniversary season and a catapult for the festival's future.

Negotiations for the commission began when Roan and Saltzman made a series of trips to Europe to meet with Manfred Eicher, president of ECM Records, Pärt's record producer, and a close friend of the composer. As Pärt produced preliminary sketches of the piece, it became clear that the work would be an oratorio of major proportions.

For Saltzman, who as executive director is accustomed to the contracts, paperwork, and business of arts management, the Pärt meetings were uniquely characterized by an air of friendship. "Certainly we arrived at a formal agreement," Saltzman confided. "However, throughout the negotiation, all of us involved in the project were aware that

much of what we were doing was based on mutual respect and trust."

Finally, during a meeting in Pärt's home, the details of the commission were confirmed; the length of the oratorio, 90 to 120 minutes; the performance language, Russian; soloists, the Hilliard Ensemble; conductor, Helmuth Rilling; musical forces, the festival choir and orchestra; and the world premiere performance date and venue, June 26, 1994, at the Hult Center's 2,500-seat Silva Concert Hall, with Arvo Pärt in residence for rehearsals, the performance, and a question-and-answer session with the public. A recording of the work by ECM Records is under consideration.

An integral part of the commission will be a series of community projects that will explore the theme "Spirituality in Twentieth-Century Music." The festival plans performances, lectures, journal writing, focus and discussion groups, and music manuscript exhibits. Participants will include church and community choirs, the UO School of Music and other university departments, the Hult Center, as well as festival audiences. A planning grant towards the project was made in January, 1993, by the Arts Partners Program of the Readers Digest/Lila Wallace Fund, and a grant was received from the Eugene Arts Foundation for early development of the commission.

The Pärt commission has already attracted attention in music circles on the East Coast and in Europe, and Saltzman sees the project as a milestone in his 24-year stewardship of the festival. "While it is important that the festival has performed major choral-orchestral works from the seventeenth century to the present," he reflects, "it is also important that we offer our audiences and the community the chance to be involved at various levels with a work of this stature. Certainly *Adam's Lament* is such a piece. A work of this proportion makes a statement that the Oregon Bach Festival and its audiences are looking ahead to the next 25 years."

To be on the Oregon Bach Festival's mailing list, call (800) 457-1486. ♦



Todd Kuhns, Michael Anderson and John Steinmetz rehearse for the Mendelssohn concert. Photo by Jim Sundberg.

First Music Today Festival Hits the Ground Running

Innovative festival attracts wide interest and praise

Music Today, one of the School of Music's most ambitious and adventurous projects ever, concluded its inaugural three-week run in April with all the trappings of success: superb performances, enthusiastic audiences, and critical acclaim.

Under the direction of Associate Professor Robert Kyr, Music Today defined itself as a bi-annual festival which gives listeners "a living connection to the concert music of our century." By featuring several 20th century works on each program, the festival offered audiences a global perspective on music today, including programming from Eastern Europe, Central Asia (the Soviet Republics), Korea, Indonesia, and the Near East.

In only its first year, the Festival's breadth and diversity of programming has distinguished it as one of the most vital and comprehensive of its kind in the country. In addition to press coverage throughout the state, posters and press kits were sent to 200 arts organizations and music schools throughout the country, and Kyr reported numerous phone calls and messages from universities, agents, and artists interested in being involved in subsequent Music Today Festivals.

And the Music Today Festival will reach beyond local audiences through a series of live recordings which were made by producer Joel Gordon for WGBH radio's "Art of the States." The Festival was selected to be the focus of an hour-long program in the serialized show, which is being broadcast in 35 countries over the coming months. The show about Music Today includes several performances from the Festival, as well as information about the School of Music and the University of Oregon.

The Music Today Festival was far more than just a series of concerts. It incorporated a broad range of cultural activities—including lectures, master classes, and "Meet the Artist" recep-

tions—all designed to educate students and the listening public about twentieth century music from around the world.

Music Today was an ideal venue for two academic conferences that were held concurrently with the festival: the Northwest College Music Society, and the inaugural meeting of the West Coast Conference of Music Theory and Analysis. Music scholars and theorists from around the country and several foreign



Composer-in-residence George Rochberg rehearses with Ensemble Viento of Portland State University.

countries attended, and both groups praised the high quality of music-making.

Among the Festival's guest artists were George Rochberg (composer-in-residence for the Festival); pianist Sally Pinkas (artist-in-residence for the Festival); the Lafayette String Quartet; the Kronos Quartet; and Brave Old World (Klezmer group from New York City).

UO faculty performers included Charles Dowd, Richard Frazier, Joe Genualdi, Dean Kramer, J. Robert Moore, June Schock, Victor Steinhardt, Ann Tedards, Claire Wachter, and the Con Brio

Chamber Players.

The innovative programming for the Festival also included the West Coast premiere of Jorge Martin's chamber opera, *Tobermory*; a day-long celebration of the work of John Cage; "Crossing Cultures" presented by the Oregon Ethnic Dance Theater; and a percussion program of works by Iannis Xenakis, some of which were performed "in the round" in Beall Hall.

One of the Festival highlights was a two-week performance run in Robinson Theatre of *Chimera*, an original theater/music piece based on Balinese legends. The elaborate production was a collaboration of the University Theatre, the Department of Dance, and the Pacific Rim Gamelan. Register-Guard reviewer Fred Crafts reached deep into his thesaurus to describe the production as "bedazzling, breathtaking, enchanting, involving, funny, satisfying, provocative, thick, and rich."

Kyr made a point of involving community ensembles and presenters as part of the Festival, and the result was a promotional umbrella that included not only the University Symphony, University Singers, and Oregon Percussion Ensemble, but the Eugene Symphony, Oregon Mozart Players, and Eugene Vocal Arts Ensemble as well. Other sponsors and presenters included the Hult Center for the Performing Arts, Oregon Humanities Center, UO's Robinson Theatre, UO Chamber Music Series, UO Vanguard Series, UO World Music Series, the WOW Hall, and Bill King's Off the Wall Productions.

Next Music Today: 1995

The next Music Today Festival promises to be as musically rewarding as the inaugural season. "Our next festival will be no less comprehensive than the first," said Kyr. "Once again, it will feature the unique collaboration of the university and the community, as well as an approach to concert programming that emphasizes 20th century music from a global perspective."

And what music might be programmed in 1995? "Let's just say that there will be more surprises," said Kyr. "I hope that the audience would be disappointed if we promised any less." ♦

Department of Dance Hosts World-Famous Academy

Royal Academy of Dancing adds UO to summer program

The UO Department of Dance was pleased and honored to host the prestigious Royal Academy of Dancing U.S.A.'s two-week summer program from July 11-July 24. This was the first time the RAD summer program was held on the West Coast; the summer program had been held solely at Vassar College in New York for the past three years. This year the RAD started with a two-week session at the University of Oregon and followed it with a second session at Vassar College.

"When the RAD called us in the Fall it was as though fate allowed us to look into the crystal ball," said UO Senior Dance Instructor Susan Zadoff. "Opportunity knocked and we eagerly opened the door."

The Royal Academy of Dancing has grown to become the largest, most influential body for classical ballet in the world, operating in some 50 countries.

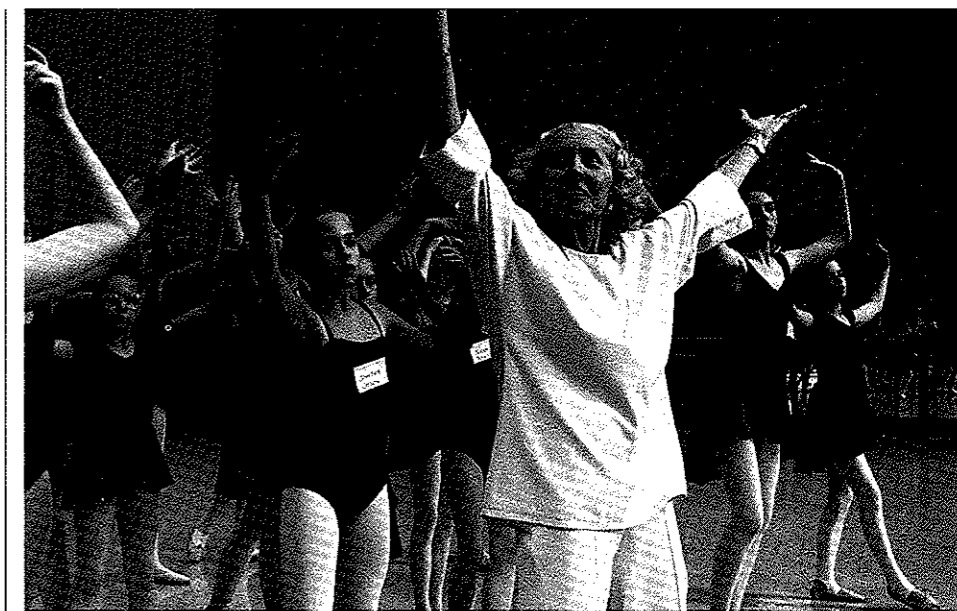
The RAD's distinguished international faculty teach classical ballet and repertoire, contemporary dance, jazz dance, mime, character dance, music classes, ballet history, and pedagogy. Faculty for the summer session came from England, Australia, Canada, Finland, New York, Washington, and Oregon. Over 100 young students, ages 11-20, attended dance classes and lectures every day.

Another focus of the program was the teacher training session. Certified RAD teachers came from all over the U.S. to study the updated syllabus.

The Guest of Honor was Irina Baronova, ballerina of the Ballet Russe de Monte Carlo. Baronova was one of the three famous "baby ballerinas" (Toumanova and Riabouchinska were the others, both still living). George Balanchine discovered Baronova in the early 1930s, and at age 13 she was a performing ballerina; she is truly a legend in her own time. Baronova demonstrated and taught mime at the summer session and was honored at a special dinner for

a special theatre class for the younger students. Roth is a theatrical interpreter for the deaf and works at the N.Y. Society for the Deaf.

Department Chair Craig credited Susan Zadoff for her hard work on the project,



Irina Baronova teaches mime to a young group of dancers during the Royal Academy's summer program at the UO. Photo by Nan Melville.

faculty and invited guests.

Since October of 1992, Zadoff and Dance Department Chair Jenifer Craig acted as liaisons to make the RAD summer session visit to Oregon a reality. Other dance department personnel involved were Assistant Professor Jeffrey Stolet and Jim Rusby, as well as GTF Dennis Davenport from the School of Music. Rusby, the technical coordinator for both Music and Dance, was responsible for extensive studio preparation, handling all the rehearsals and the final performance operations. Stolet coordinated the accompanists, and he and Davenport served as staff accompanists. Zadoff coordinated the complexities, loose ends, and long distance details, which often seemed endless.

Some UO Dance alumni appeared on the summer faculty roster as well: Barry McNabb, who has been a successful Broadway and off-Broadway dancer, singer and choreographer, taught jazz as part of the RAD faculty; McNabb's wife, Jennifer Roth, also a UO graduate, taught

and expressed her satisfaction with the two-week session: "Watching Madame Baronova work with the young dancers was truly inspiring," she said. "And the enthusiasm of all the students and the quality of their final performance was absolutely amazing." ♦

Dance '94 Scheduled for Hult Center

The UO's annual faculty dance concert, *Dance '94*, will be presented on January 28 and 29 in a new setting this year: the Soreng Theatre at the Hult Center.

Another new feature will be the inclusion of faculty choreography and guest artist performances: UO alum Terry Creach and his dance partner, Stephen Koester. Their performances will be followed by a teaching residency in the Department of Dance. This will be the first of what we are calling our Alum Series: bringing back successful alumni for performance/teaching residencies. ♦



Exine Anderson Bailey (Emeritus) presented a voice master class and served as a judge for the National High School and Collegiate Voice Competition in Spokane, WA, for the Music Teachers National Association Convention. She was adjudicator for the Oregon Music Educators State Solo Contest held at the UO, and for the Oregon chapter of the National Association of Singing Teachers at Portland State University. She also served as judge for the OMTA voice auditions at Lewis and Clark College.

Barbara Baird played in 13 recitals Winter Term and also adjudicated the OMTA Jr. Bach Festival in Grants Pass, OR. Baird accompanied flutist John Solum and trombonist John Marcellus, and performed in UO faculty concerts this year with **George Recker, J. Robert Moore, Robert Hladky, Anne Tedards,** and the **Con Brio Chamber Players**. She also gave solo organ recitals at churches in Corvallis, Eugene, and in Castro Valley, CA. Between March 15 and March 22 Baird was on a performance tour of Germany, with financial support provided by the Stewart Endowment Fund, the UO Office of International Affairs, and the UO School of Music. During those five days she performed German and American organ music in Oberwinter; gave a Lenten recital in Bad Godesberg, performing on a Shuke organ in a large Catholic Church; gave an organ recital in the huge 13th century Protestant Basilica in Ellwangen; gave a recital in Hannover; and gave a benefit concert for Third World doctors in Bonn, sponsored by the local Lions Club. Baird's reception throughout the tour was tremendous, with many opportunities to share ideas about music, international affairs, and information about the University of Oregon. "My awareness of current events, culture and politics was certainly raised by spending time in a foreign

country," said Baird, adding that "often the perception (in Europe) of cultural and musical life in America is that it only happens on the East Coast. Hopefully I have done my part to alter that perception."

Sherrie Barr (Dance) was co-artistic director for *Interludes*, a debut dance concert for TwoDance, a duet troupe with UO alum Mary Seereiter. She has two articles being published, "Learning Movement: Integrating a Kinaesthetic Sense with Cognitive Skills," in *Journal of Aesthetic Education* (co-authored with Philip Lewin of Clarkson University, NY) and "Educating in Technique Class: Problem-Solving with Spatial Tension," in *Movement Studies*. Barr's recent guest artist residencies have included teaching technique and composition at Potsdam State College, and a contemporary technique class at Southern Oregon State College.

Peter Bergquist's latest publication is *Orlando di Lasso, "Sämtliche Werke Neue Reihe,"* vol. 23: Officia and Mass Propers, ed. PB (Kassel, Bärenreiter, 1993).

Steven Chatfield (Dance) presented "Concerns of Design in Dance Science Research" at the 1993 Science and Somatics Symposium held at UC-Irvine. *Dance Research Journal* will publish Steven and **Sherrie Barr's** joint theoretical treatise, "Ancient Eastern and Modern Western Principles for the Neuromuscular Facilitation of Human Movement," based on two years of collaboration in dance science lab. Chatfield's co-authored article, "Quantification of Aesthetic Competency in Dance," will be published in *Impulse*.

Li-Chen Chin (GTF) presented a paper, "Multicultural Music in Higher Education: A description of course offerings in the Northwest," at the Northwest Regional Conference of MENC in Portland.

Richard Clark was guest adjudicator and clinician at Chorfest Alberta, sponsored by the Alberta Choral Federation. He was also an adjudicator at the Oregon State Choral Contest in Corvallis, OR. Clark continues to conduct the University Singers, which performed a program of 20th century choral music during the UO's Music Today Festival.

Jenifer Craig (Dance) presented a paper, "Way Out West: Pioneering Dance in Eugene, Oregon," at the joint conference of the Congress on Research in Dance and Society for dance history scholars, held in June at New York's Lincoln Center. The paper reflected her current research of the history of dance in this area, including early modern dance of the 1920s and 30s and later innovations such as the internationally known women's collective, The Wallflower Order, based in Eugene during the 1970s. Craig was also the moderator of the panel of presenters titled "Where We Live, *Not* in New York."

Janet Descutner (Dance) co-authored, co-directed, and choreographed *Chimera*, a dance, drama, and music fantasy inspired by Balinese culture. The work was created in collaboration with Jerry Williams, director of the UO Theatre Department, and Robert Kyr, director of the Pacific Rim Gamelan. The creators were the recipients of a UO Creative Research grant for \$10,000 to provide a videotape of *Chimera* for potential airing on public television. Descutner's Northwest Tap Consort appeared at the Hult Center with guest artist Fred Strickler on May 23.

Charles Dowd was appointed to the new National College Percussion Curriculum Committee of the Percussive Arts Society. He performed and conducted a Faculty Artist concert for the Music Today Festival titled "Mostly Xenakis." One of the Xenakis works, *Persephassa*, was recorded by WGBH Boston radio for the "Art Of The States" program. Dowd commemorated the late John Cage by performing Cage's virtuosic *27'10.554"* and *Composed Improvisation For Snare Drum*. Dowd also presented the Northwest premiere of Iannis Xenakis's solo piece, *Rebonds*, and with the Oregon Percussion Ensemble presented the West Coast premieres of *Okho* by Iannis Xenakis, *Pica-Don* by James Tenney, and *Crown Of Thorns* by David Maslanka. Dowd led the Oregon Percussion Ensemble at the Northwest Percussion Festival at Boise State University this year. In December he played jazz vibraharp with the Kammerer/Dowd Jazz Duo, and in February played classical marimba duets with Brian Scott for a Helmuth Rilling press conference at

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VIEWPOINT

Reflections on the DMA and the Dreaded Dissertation

by Dean Kramer

You are reading the writings of a man who was, until recently (at least in the geological scheme of things), the world's oldest living DMA candidate.

For the uninitiated, those letters stand for Doctor of Musical Arts, and yes, that particular statement might be a slight exaggeration. I'm sure I wasn't the very oldest. Somewhere deep in the valleys of Afghanistan-Banastan, there could conceivably be a mass of wrinkles still trying to finish up a couple of credits left incomplete at the U of P (University of Persia) around the turn of the century. Some day soon, you'll probably read this headline in the tabloids: "Hundred-Year-Old Hunza Finishes Thesis—University Rejects It Because of Typo!"

Don't misunderstand me. I'm very proud of my doctoral degree in music. In fact, it has been nicely framed and mounted on the wall between my master's degree and a genuine original movie poster of one of the Indiana Jones epics. This, I think, is very

Some day soon, you'll probably read this headline in the tabloids: "Hundred-Year-Old Hunza Finishes Thesis—University Rejects It Because of Typo!"

fitting, since I came to regard the institution from which I obtained these treasured certificates as a sort of evil temple where innocent youngsters (and lots of money) are taken from parents, thrown into practice cages inside a windowless fortress, and subjected to Byzantine course requirements. The worst part was the vicious political torture, carried out mercilessly by teachers who seemed to be very pleasant when you met them but who were eventually revealed to be regular participants in human sacrifice or, at the very least, shady real estate deals. For the moment, my Alma Mater—Latin for "nourishing mother" (or in my case Iren Moegden, Old English for "iron maiden")—shall remain nameless. Hint: it's a really BIG school in a really BIG state and all the people there have a strange greeting that sounds like "Hiyall."

Seventeen years! I was involved with that institution for an entire generation. My master's degree (my second degree, as in burns) was printed up in that squiggly pseudo-parchment mock-medieval typeface, used archaic expressions like "thereunto appertaining" (which I still haven't quite grasped), and was dated "this twenty-first day of August, A.D. 1975." As opposed to some other twenty-first day, I'd like to know. Oh, *that* twenty-first day! And did we really need that A.D. anymore? What was that



supposed to mean, Advance to Doctorate? Or Agree to Disappear?

My doctoral degree (my third, as in burns, or perhaps interrogation), which appears in a more modern typeface and reflects the fact that even dinosaurs became extinct after millions of years, uses identical language except for a quantum leap of evolutionary progress resulting in the deletion of "un" from our favorite

expression, which now reads as "thereto appertaining." (I would have excised the "ap" as well, an operation you could call an ap-end-ecch! to me.) This degree is "signed" by the Chairman (Ha! They'll have to politically correct that one soon!), the President, the Chancellor, and the Dean, none of whom is the same person as on my Master's degree, by the way. Probably they had passed on during the lengthy intermission. It was awarded on "this" fifteenth day of August, 1992. Also: there is no A.D. here, which is too bad, because I finally figured out what A.D. stood for: Agony of the Dissertation.

Dissertation: there's a word for you. Dis—from the Latin for apart, sunder. Or, in more current usage, to heap opprobrium on someone: "Don't be dissin' [on] the dude" (> Rap—disrespect?). An ominous word, an odious word, a word which strikes fear and loathing into the hearts of students over thirty.

All this over the research and writing of a simple paper, you ask? Well, maybe it started out that way, but at some point in the past couple decades or so (coinciding nicely with the time between my two "advanced" degrees) the dissertation began to resemble a term paper suffering from elephantiasis. It grew heavy and huge, justifying its existence through sheer size and weight. In this respect, its growth paralleled the burgeoning numbers of graduate students herding back to academe because there weren't any other jobs for them outside of the preserve.

The dissertation became a book-sized, very expensive ticket to one of the major attractions within these game-parks: the tenure-track positions on the faculty. I think it would be fair to say that many institutions even started weeding out job-letters from applicants who hadn't bought the ticket.

My own situation was somewhat different. I had escaped from the temple of doom in 1983, found my way to the Pacific Northwest, and been granted tenure in 1989, somehow still without completing my dissertation and, therefore, the doctoral degree. Why then, you wonder, would I have spent the next three years doing a three-hundred-page paper that I didn't even need to write?

A good question. Part of the answer might have been a secret desire to be able to say (in Dr. Science's voice, heavily self-important) "I have a Doctoral Degree—IN PIANO!!" Maybe it was the lure of higher salary, promotion, status, restaurant seating away from the kitchen. Possibly I had some "completion" issues that needed...

The real reason, I think, was that I had found a treatise

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the Hult Center. In June he presented a jazz drumming performance with UO Jazz Studies Director/saxophonist **Steve Owen**, featuring the music of John Coltrane. Dowd continues his work as principal timpanist with the Eugene Symphony and the Oregon Mozart Players.

Richard Frazier was judge, clinician, and conductor for the Tri-County Festival of Bands held at Lane Community College in March. In April he performed Hindemith's *Sonata for Tuba and Piano* at the Music Today Festival. Frazier and GTF **Greg Short** then performed Short's *In Praise of Darkness*, a sonata for tuba and piano written for Frazier in 1992. Frazier, with the Grande Ronde Symphony Orchestra in La Grande, OR, performed the Vaughan Williams *Concerto for Tuba and Orchestra* and soloed with the Oregon Symphonic Band in James Curnow's *Symphonic Variants for Tuba and Band*. Frazier spent the summer concluding work on his solo recording project, *Riverboat Tuba*. A selection from this recording has already been chosen for use by noted film maker Ken Burns in a documentary on baseball, scheduled to air on PBS this fall. Frazier continues as principal tuba with the Eugene Symphony, Eugene Opera, and Oregon Bach Festival orchestras.

Julia Heydon, a performer with Skye, a

Celtic folk band from Eugene, had an article titled "Martin Peerson's Private Musicke" published in the December 1992 volume of the *Journal of the Viola da Gamba Society of America*.

David Paul Johnson (GTF) had four of his compositions performed this past year: *Three Modern Movements for Piano*, performed at the College Music Society's NW chapter meeting in Eugene; *The Myth of Being*, (electronic music with slide show) performed at the UO Composers Forum and the Oregon Electronic Music Studio concert; *Three Pieces for Saxophone Trio*, performed by the UO Composers Forum; and *Ozone*, performed at the Australian Computer Music Association's "CompMusic '93"—an international symposium on electronic music in Sydney.

Dean Kramer was featured in a solo recital at the Russian River Music Festival in California in May. In April he was one of the judges for the Johanna Hodges Piano Competition and Festival in California, where he also presented master classes. Kramer's performance of the Hindemith *Third Sonata*, as part of the Music Today Festival, was chosen for broadcast on the WGBH program "Art of the States." Kramer was also the featured soloist in Mozart's *Piano Concerto in D*

VIEWPOINT, continued

topic so fascinating (treatise—like a treat!), so mysterious, and so powerful that I was compelled by internal attraction to pursue it.

The topic was a question about recordings I had heard by the great pianists of yesteryear: Sergei Rachmaninoff, Artur Schnabel, and others. Something about their playing was so vital, so imaginative, so ALIVE, in a way that seemed to me very different from the brilliant pianism of contemporary pianists, "Pumping Ivory." I was determined to find out what made their playing so different.

Well, that took three years, and I feel that I did find some of those secrets. These discoveries have radically altered my ideas about every aspect of music-making and, of course, my playing and teaching. Not surprisingly, my musical colleagues and critics found a recent interpretation of a Mozart concerto to be "controversial," when all they were hearing was a faint echo of the cosmic Big Bangers from the end of the last century.

One of the biggest secrets I discovered was...whoa! That was close. Almost gave it away. I guess you'll have to enroll yourself, your kids, or loved ones as piano students, or wait until we close the movie rights to this thing. I can see it now: *Pennsylvania Kramer and the Temple of DMA!* "Two enthusiastic thumbs up for Dr. Kramer in *Players of the Lost Art!*"

You can see that those degrees on the wall are right where they should be. ♦

UO Associate Professor Dean Kramer was one of the last students of Vladimir Horowitz, and at press time was vacationing in the wilds of northern California.

Minor, performed with the Oregon Bach Festival Chamber Orchestra in July.

Robert Kyr was one of 20 composers selected to participate in the Pierre Boulez Workshop, an international series of workshops and seminars funded by the Carnegie Hall Foundation. In April, Kyr directed the inaugural season of the Music Today Festival, a three-week celebration of 20th century music (see article on page 6). Recent premieres of Kyr's works included *Vanished Lightning* for 15 instruments (commissioned by the Cleveland Chamber Symphony); *Threefold Vision* for three vocalists (commissioned through the Chamber Music America Annual New Works Fund for the Ensemble Project Ars Nova); *Memories of a Lost Garden* for solo cello (performed by cellist Rhonda Rider in Boston as part of The Rain Forest Project, and at the UO School of Music's Vanguard Series); *Lament for the Un-Named* for countertenor, Baroque violin, and harpsichord (commissioned by countertenor Michael Collver for the Boston Early Music Festival); and *Transcendental Nocturnes* for piano (commissioned by the Hopkins Center at Dartmouth College for pianist Sally Pinkas, who performed it at Dartmouth, the American Academy in Rome, and on her recent West Coast tour). Works by Kyr recently recorded for compact disc include *Vanished Lightning* (Cleveland Chamber Symphony), *Threefold Vision* (Ensemble Project Ars Nova), and *Unseen Rain* for three vocalists, chorus, and instruments (Ensemble Project Ars Nova and the Back Bay Chorale). Kyr also collaborated with Canadian composer Daniel Scheidt on *Big Piano*, a project for MIDI grand piano, disklaviers, and computer, and was commissioned by the Canada Council. As pianist, Kyr premiered *Big Piano* at the Glenn Gould Festival in Toronto last September, then recorded 32 versions of it at the Banff Center for the Arts in December, and performed it at Vancouver's Electronic Music Days in February.

Don Latarski was a featured presenter at the 1993 Conference of the Alaska Society for Technology in Education, conducting three MIDI workshops and, with the help of a computer and vocalist Marilyn Keller, performed a concert for the conference attendees. Latarski also attended the

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MacWorld Conference in San Francisco. He has been performing every weekend with his group at the Oregon Electric Station; the group was the focus of a recent feature story which aired on KVAL-TV.

Mark Levy coordinated the inaugural year of the School of Music's World Music Series, "Music for a Small Planet," which included one major event each term. Levy and **Lisa Arkin** collaborated on several events: a suite of Bulgarian folk dances as part of the dance faculty's "Wings on Your Heels" concert in January; a Children's Concert Series event, "Music from Far Away Lands" in March; and "Crossing Cultures," a multicultural concert as part of the Music Today Festival. Levy gave two public lectures in February as part of the

Eugene Symphony Guild Listening Series, titled "Understanding Rhythm in the Musics of Other Cultures." He also performed with the Balkan folk music group Slavej at the Lane Arts Council's Heart of the Arts Celebration in February. This past year Levy has been Development Director of the Eugene-based East European Folklife Center, a non-profit organization which sponsors Balkan music & dance workshops every summer. Mark was also on the teaching faculty at those workshops this Summer. Levy had the following article published this past year: "Contexts of Gajda (Bagpipe) Playing in the Rhodope Mountains of Southern Bulgaria," *Indiana Slavic Studies* v.6 (1992); *Balkanistica* v.8 (1992), ed. John D. Treadway, pp. 224-232.

Doris Helen Calkins: 1910-1993

Former faculty member Doris Calkins, who established the harp department at the University of Oregon and remained head of the department for more than 40 years, died in April at the age of 82. As a prodigy, virtuoso performer, and teacher, she touched many people by bringing the harp and its music into their lives.

A native of Eugene, Calkins began study of the harp at age nine with Alice Genevieve Smith, and then with Ruth Lorraine Close, harpist with the Portland Symphony and head of the harp department of Ellison-White Conservatory of Music. At that time, there were no harpists or harp teachers in the Northwest except in larger cities; so Doris and her family were forced to travel five hours each way by car for every harp lesson.

Considered a prodigy, Calkins concertized throughout the Northwest in her youth and at the age of 16 was chosen as principal harpist and soloist in the 1927 National High School Orchestra in Dallas, TX, under the direction of Joseph Maddy. As Dean Landsbury of the School of Music declared, she was probably the best high school harpist in the United States.

She continued her studies at the University of Oregon where she was solo harpist with the UO orchestra under Rex Underwood and an advanced student of organ under John Stark Evans. Along with

her solo work and ensemble concertizing, she pursued studies with Kajetan Attl, solo harpist with the San Francisco Symphony. She later studied with Henriette Renie in France and Marcel Grandjany of Juilliard.

In 1932 she married attorney Windsor Calkins, also a native of Eugene. She



presented numerous concerts and recitals in the community, and the University Harp Ensemble programs—using from 10 to 20 harps—were a favorite with Eugene audiences.

Her students continue to perform and teach throughout the country, and have competed and won prizes in numerous national and international competitions. Among her former pupils are Brandon Young Southworth, Jack Nebergall, and Kathy Kienzle. Her daughter and grand-

Jeffrey Peyton (GTF) presented a lecture recital on "Japanese Masterworks for Keyboard Percussion" at the Northwest Percussion Festival at Boise State University. Other performances included a solo recital in Beall Hall, and the premiere of his *The Final Precipice* for timpani and tape at the Electronic Music Studio concert in May. Peyton conducted the University Symphony in two performances this year, and featured the percussionists of the Oregon Symphonic Band in the *Toccata for Percussion Instruments* by C. Chavez. This summer Peyton was on the faculty of the two-week Metro Arts Day Camp with members of the Oregon Shakespeare, Oregon Ballet, and Oregon Art Museum associations in Portland, and the Britt

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daughter also continue the musical tradition that she began: Sally Maxwell, her daughter, is currently associate professor of harp at the University of Oregon; granddaughter Martha Maxwell Griffith is a solo harpist for various cruise liners.

Because of Calkins, the University of Oregon now has one of the outstanding harp departments in the country and her former teacher, Ruth Lorraine Close, left a large bequest for advanced study of harp and composition to the university.

Calkins founded the Eugene Chapter of the American Harp Society, and in 1971 she directed the Harp Festival to raise money that allowed the Eugene Junior Symphony to purchase a harp. She was also active in the formation of the Eugene Civic Orchestra in 1954, and continued to play with the group for many years as it developed and eventually became the Eugene Symphony.

Calkins also was active in the American Harp Society nationally, as a member of the Board of Directors and as judge in numerous competitions. In 1981, the AHS awarded her a plaque in recognition of her "outstanding service to the cause of the harp." She was well-known as an outstanding harpist and teacher, both nationally and internationally, and attended the International Harp Competition in Israel as "Guest of Honor" in 1973, 1979, and 1982.



GIVING TO THE SCHOOL OF MUSIC

Gifts to School of Music on the Rise

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

Answer: Excellence. Question: For what is the School of Music currently raising funds? It may seem like an oversimplified concept, but that's what it all comes down to. Dean McLucas and I are actively seeking gifts which will give faculty the means to raise the level of education to one of even higher excellence.

And how can private donations accomplish this? Through the establishment of endowed scholarships, endowed chairs and faculty support, and gifts to the Dean's Fund. These sorts of gifts ensure the School's ability to draw the finest students and faculty to Oregon, and to provide the highest quality education available anywhere.

We have received some very generous

gifts in the past few months. **Zoe Fischer** of San Luis Obispo, California, has provided a bequest to the dean's fund which will yield over \$450,000 for the School of Music. Mrs. Fischer's generosity will be a legacy of educational excellence for the School of Music.

Francis Doran of Belmont, California, has provided funds for a scholarship in voice or piano. This gift will aid the School in recruiting a fine young musician to the university. **Ronald Spicer** and **Mr. and Mrs. William Sandberg** have also provided generous scholarship funds.

Faculty support is also vitally important, and **Virgil and Caroline Boekelheide** of Eugene have provided an endowment which will bring visiting artists to the university in the areas of music, dance, and chemistry.

The Marching Band Fund was again generously supported by **Mr. Charles Eaton** of Southern California, and **Dr. and Mrs. Robert Davis** provided the means for a student work to be performed on last year's Chamber Music Series.

Carter and Carter Financial not only co-sponsored a Chamber Music Series concert next season, but it challenged the Eugene Opera Guild to raise an amount to be matched. The challenge was accepted and met, and the winner was our Opera Workshop Travel Fund, which is now closer to its trip to New Orleans this Fall.

Thanks to all who have contributed to the **Opera Workshop's** efforts to perform *Tobermory* at the National Opera Association's convention in November. The effort is ongoing, however, so please do not hesitate to call if you would also like to help (346-5687).

As you can see, excellence is alive and well at the School of Music, but vigilance is necessary to keep it that way. The continued and enhanced support from alumni and friends like you will ensure the excellence of music and dance education here at the University of Oregon. ♦



FACULTY NEWS, continued

Academy in Jacksonville. He performed with the Cascade Festival Orchestra in Bend, and continues as principal percussionist of the Oregon Bach Festival and Peter Britt Festival orchestras.

Robert Ponto was elected vice president of the Northwest Division of CBDNA. At last fall's OMEA District 4 In-Service Day, he spoke on "Expression and Technique: Distinguishing the Cart from the Horse." Ponto guest conducted the District 6 All-District Band, the Central Oregon Honor Band, the Columbia River Honor Band, and the Southern Virginia Honor Band. He also worked with bands in Eugene and Salem, and in Acalanes, CA, and Decatur, WA. He adjudicated at Salem and Eugene Middle School band festivals, the Oregon State Band Contest, and the Emerald League Band Festival. Ponto was given a UO faculty award for his analysis of Stockhausen's *Lucifers Tanz* and *Samstag aus Licht*. Two recent recordings feature Ponto conducting the Oberlin Wind Ensemble in Edward Miller's *Fantasy Concerto for Alto*

Saxophone and Wind Band (Opus One CD label) and the Oberlin Contemporary Music Ensemble in Paul Reller's *Carcass for Amplified Violin and Chamber Ensemble*, featured on Vol.1 of New York's Bang on a Can Contemporary Music Festival recording.

Jim Rusby (Recording Engineer) was co-recipient of a Gold Award from CASE (Council for Advancement and Support of Education) for his creation of a series of promotional radio spots for the School of Music. He shared the award with Debra Woodruff of the UO News Bureau.

Marian Smith participated in a team-taught humanities course Spring Term titled "The Idea of Europe." She wrote program notes for the Royal Opera at Covent Garden for the production of *Don Giovanni*. Smith won a Summer research grant from the NEH to work on her book in Paris at the Bibliothèque Nationale and the Bibliothèque de l'Opéra.

Victor Steinhardt gave solo recitals in Vancouver, WA, San Marcos, TX, Austin, TX, at Willamette University, and on the

UO Faculty Artist Series this past year. In January he performed music by Brahms with violinist **Joseph Genualdi** and cellist Peter Rejto. His compositions *Sonata Boogie* and *Ein Heldenboogie* were both featured in the UO's Music Today Festival. *Ein Heldenboogie* was also featured in a radio broadcast in Austin, TX. Recording sessions with violinist-violist Arnold Steinhardt will be released on a CD next year by Biddulph Records containing 20th century "romantic" music by Robert Fuch, an Austrian composer.

Jeffrey Stolet's CD of electronic music was released on the Newport Classic label under the title *The Computer Music of Jeffrey Stolet*. In May his work for cello ensemble and electronics was premiered at the International Cello Ensemble Festival in Beauvais, France.

Leslie Straka performed with the UO's Con Brio Chamber Players for the Camerata Musica Concert Series in Richland, WA. She performed with the Lafayette String Quartet on the UO Chamber Music Series and the Friends of Chamber Music in Corvallis, OR. Straka

ALUMNI NOTES



Marabel Frohnmayer (1931) was a recipient of the University of Oregon's 1993 Distinguished Service Award at commencement ceremonies spring term. Frohnmayer was chosen for her lifetime support of the arts and for nurturing four children of substantial achievements. She also spoke at the School of Music graduation ceremony, where she was presented with a Distinguished Alumna certificate. Frohnmayer's daughter, Mira, is a 1960 UO music graduate and chair of the voice department at Pacific Lutheran University; son Phil, a 1972 UO music alum, is chair of the voice department at Loyola University; son John is former chair of the National Endowment for the Arts, and son Dave is Oregon's former Attorney General and currently dean of the UO Law School.

Gladys Wright (1948; MS 1953) was awarded the John Philip Sousa Foundation's Order of Merit award in December of 1992, for outstanding work in the field of instrumental education. She is also currently the editor of *Woman Conductor*, and conducts the United States Collegiate Wind Band.

FACULTY NEWS, continued

also soloed with the Oregon Mozart Players in Eugene this Spring.

Mary Lou Van Rysselberghe had an article published: "Child Care in the United States: an Opportunity to Nurture Expressive Children" in *Arts Education Policy Review* (Jan-Feb., 1993).

Claire Wachter was awarded a D.M.A. in piano performance from the University of Texas at Austin in August. Wachter was recently appointed Assistant Professor of Applied Piano and Piano Pedagogy at the University of Oregon. She and **Dean Kramer** were soloists with the Eugene Symphony in February, performing Saint-Saëns' *Carnival of the Animals*.

Susan Zadoff (Dance) did a teaching residency at Denison University in Ohio. She also choreographed a solo for Eleni Bookis, a UO graduate and new department chair of the Denison dance program. Zadoff continues to teach for the Eugene Ballet School, and will be guest teaching in Newport, OR. ♦

Lynn Sjolund (1951; MMus 1956) received the Distinguished Service Award from the MENC Northwest Division at its 1993 Regional Conference. Sjolund was Chairman of Fine Arts and Choral Director at Medford High School from 1956 to 1989. Prior to his position in Medford, he taught at Lebanon High School from 1951 to 1956. After retiring from Medford HS, he accepted offers to continue teaching at Loyola University in New Orleans in 1989-91 and at the University of Oregon in 1991-92. He received the National Federation Music Citation, the highest award in the nation honoring a person who has done the most for interscholastic activities. He currently directs the Rogue Valley Chorale, a position he has held since 1973.

Dick Dorr (1952; MMus 1975) and his wife, Pat, earned the good life after working hard all their lives—he in teaching in The Dalles and in California and, after retirement, owning and operating the Discovery Tour Bus Company. But after a year of lolling around the Hawaiian island of Molokai they decided to chuck retirement and go back to work, returning to San Jose where Pat now works with Conner Peripherals and Dick continues to expand his tour bus fleet. Actually, they did not do much lolling around during their year off. They remodeled their home in Hawaii, toured Greece, Italy, and France, and took a trip down the Nile, among other things.

Audrey A. Mistretta-Bingham (1955) took early retirement after a career as an educator to pursue personal interests in Real Estate. She has been substitute teaching in five local school districts near her Fair Oaks, California home, studying for her Real Estate Broker's license, and has her own pet and home care services business. She also cares for her father's ranch and keeps up on real estate.

Steve Strobl (1963) left teaching in 1974 and now is a winemaker and vineyard manager in Sonoma County, California. He welcomes visitors at any time!

Jerry Weseley Harris (1966) is noted as the most-published composer, arranger and editor of choral music in the Pacific Northwest, with more than 400 works published. He served as music education professor at the University of Idaho from 1969-70, and taught choral music at Portland's Franklin HS, Beaverton's Sunset HS, Beaverton HS, and Walker and Montclair Elementary schools. He has served at the state, regional, and national level of MENC, including the presidency of the Northwest Division from 1973 to 1975. As a performer, Harris has played with the Portland Young Philharmonic, Oregon Symphony Orchestra, Portland Chamber Orchestra, Eugene Symphony, Salem Symphony, Little Chamber Orchestra of Portland, and the Columbia Symphony Orchestra. Harris was recently awarded the MENC Northwest Division Distinguished Service Award in recognition of his long years of service.

Dan Bocharl (1968) was a recent guest conductor of the "Top Talented Students Band" in Ontario, California. The band consisted of 275 high school and college students. He is also a clinician and trombone soloist with Selmer, and has recorded more than 350 television soundtracks in Los Angeles.

John Skelton (1974) is director of the Dallas (OR) High School Wind Ensemble. The ensemble has placed among the top four bands in its division at the Oregon State Band Championships for years, including state championships in 1990 and

ALUMNI NOTES

1992. The band also performed at the 1993 Northwest MENC Conference in Portland, and represented the U.S. at the 22nd International Youth & Music Festival in Vienna, Austria, in July, 1993.

John Schuberg (1977) is in his eighth year with the Missoula, MT, school district. He directs 6th, 7th, and 8th grade bands at Rattlesnake Middle School, 5th grade bands at Prescott, Lowell, and Lewis & Clark schools, directs the All-City Winds and All-City Jazz Band, and maintains a private studio of 16 woodwind students. Schuberg received his Master's in Music Ed from the University of Montana in 1980. He received the Outstanding Educator Award from the Dufresne Foundation in 1985, the Friends of Youth Award in 1989, and was recently nominated for Montana Parent-Teacher-Student Assn. Educator of the Year Award.

Denise (Edwards) Ross (1984) Portland, OR, was recently elected to the full-time position of Secretary-Treasurer of the Board of the Portland Musicians Union, Local #99. She continues to perform as principal flutist with the Sinfonia Concertante Orchestra, which she co-founded. She also teaches at Linfield College and privately in her Portland studio. Denise was remarried in August, and her new last name is now **Westby**.

Sean Paul Mills (1988; MMus 1989), Iowa City, IA, received the DMA degree in Violoncello Performance and Pedagogy from the University of Iowa in August, 1992. His major professor was Charles G. Wendt. Mills' dissertation was titled "A Comprehensive Performance Project in Violoncello Literature and an Essay on the Violoncello: Nomenclature, History Pedagogues, and Performance." Mills lives in Iowa City with his wife Susana, where he is an adjunct faculty member at Kirkwood Community College and assistant repairman at the Reck Violin Shop, where he specializes in the repair and restoration of both modern and old violin family instruments.

Kirk Troen (1988) was promoted to the rank of Captain in the U.S. Marine Corps

in 1992, and was transferred to Marine Headquarters as Head of the Music Section. Troen was previously assigned as conductor/band officer at the Marine Corps Air Ground Combat Center in Twentynine Palms, CA, where he reorganized the drum and bugle corps and created the Marine Corps Air Ground Combat Center Band.

Patricia Grima (1991) Berkeley, CA, has been playing trumpet with the San Francisco Opera's touring company and recently performed in the company's annual national tour. Grima also had the honor of performing at the International Women's Brass Conference in St. Louis, Missouri, this past spring.

IN MEMORIAM:

Olive Banks Austin (1929), Carmel, CA, who with her husband founded and owned Interiors and Textiles Corp. of Palo Alto, died February 5, 1993, at the hospice of the Central Coast in Carmel, California after a long illness. She was 84. Austin was born in Phillip, South Dakota, and grew up in Oregon. She graduated from the UO with a degree in music and literature and was a member of the Alpha Chi Omega sorority. She taught school at a high school in Gresham, Oregon and later served two years in the U.S. Navy as director and supervisor of Welfare and Recreation for the WAVES at Coronado, California. While stationed in San Diego, she met her husband, Bernie Austin, and they were married in 1947. She is survived by her husband, a son, a brother, and several nieces and nephews.

Delbert "Sharkey" Moore (1933), a long-time friend of music educators in the Willamette Valley, died March 25, 1993, in a Boise nursing home of prostate cancer. He was 90.

After one year at Willamette University, Moore entered the University of Oregon where he majored in business administration, music and education, working his way through school by teaching violin, playing for dances, and finally being elected supervisor of



Patricia Grima

Karla Isenberg (1991) is pursuing her PhD at the University of Wisconsin in Madison. ♦

instrumental music in the Eugene Public Schools. After graduating from the U of O in 1933, he did graduate work at Northwestern University School of Music in Evanston, IL., and studied advanced conducting with George Dasch, as well as band conducting with William Revelli and other visiting band directors at Northwestern University.

Along with his activity in the popular music field, Moore was a member of the Underwood String Quartet, directed by his benefactor and teacher at the University of Oregon, Rex Underwood. He played in the UO Symphony Orchestra for 11 years under Rex Underwood and played French

Continued on page 15



Delbert "Sharkey" Moore

KEEP IN TOUCH!

Alumni Resources: new ways to help

The UO School of Music has a host of talented professionals in every category of the music world: teachers, composers,



Candace Burrows returned to work with students in Exine Bailey's Solo Vocal Camp this summer.

performers, scholars, administrators, just to scratch the surface.

Many of our alumni have generously given monetary support to the school for years. But that only taps one of many ways the school can benefit from its graduates, and the UO would like very much to enlist the expertise of its alumni in other important ways:

- calling outstanding high school seniors in your area who have indicated an interest in attending the UO.
- lending your professional services for workshops, master classes, lectures, etc.
- if you are close to Eugene, become involved in some of our prestigious festival events: the Oregon Bach Festival, Music Today, or the Oregon Jazz Celebration, just to name a few obvious ones.

In short, you are important to our continued success as a school, and we welcome your input—in any form.

Please contact the Dean's office (503) 346-5661 if you have an idea about how to contribute! ●

HAVE WE HEARD FROM YOU LATELY?

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

9/93 **UO School of Music & Dance Alumni**
WHAT'S UP?

NAME _____ Class of _____
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Comments _____

My current address: (please print) This is a *change* of address
Address _____
City _____ State _____ Zip _____
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_____ I have more news to share! Please call me for a more complete update.

IN MEMORIAM, continued

horn in the ROTC and concert band under John Stehn.

In 1935, Moore was appointed head of the string department and conductor of the symphony orchestra at Oregon State College, and for some years was supervisor of instrumental music in the Corvallis schools. He relinquished the public school position when the military and marching bands were added to his duties at Oregon State.

In 1949, after serving 14 years at Oregon State, he made a career change and became a jewelry store owner in Astoria, where he served as president of the Astoria Chamber of Commerce, the Astoria Lions Club, and the Astoria Council of Churches.

In 1970 Moore and his wife Nita moved to Boise, where he played in the Boise Philharmonic for a few years before retiring to devote more time to home and garden.

Robert E. Collins (1937; MS 1951) died at the age of 82. Collins taught band and orchestra for 30 years, including 15 years at his last post, Tualatin Elementary School in Oregon. He was born in St. Louis, Missouri, and had lived in the Portland area since 1916. In addition to earning Bachelor's and Master's degrees from the UO, Collins served from 1942 to 1945 with the U.S. Army during World War II. He retired from teaching in 1970.

Joseph L. Adams (1973; MMus 1977) died of a heart attack this year. He was a prolific composer during his years at the University of Oregon, where his main instrument was saxophone. He performed with a variety of bands over the years, and recently acquired all the equipment he needed to compose, record, and perform his original music. He produced a songbook titled *Trust*, and last year set up a business with his wife, Angelica, called *The Sound of Light*. Through that business they planned to produce and promote a series of positive, popular music. Joseph defined his purpose as composing and performing music that promotes world peace, peace among people, and peace within the individual. ●

1992-93 SCHOOL OF MUSIC & DANCE HONOR ROLL

The University of Oregon School of Music and Department of Dance gratefully acknowledges those whose generosity has enabled it to reach new levels of excellence in music and dance education.

Gifts went to the Dean's Fund, scholarships, travel, faculty support, the Chamber Music Series, and Oregon Marching Band.

The following donors made gifts to the School of Music and Department of Dance between July 1, 1992, and June 30, 1993.

Though they are not listed here, we also thank donors to the Oregon Bach Festival. Supporters of the Bach Festival will be listed on its own honor roll.

Each of these gifts is vitally important. All donations enhance existing programs and enable the School to remain a leader in music and dance education, scholarship, and community outreach. Thank you for your investment in the School of Music and Department of Dance!

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