## COMING EVENTS

The following is a partial list of concert activities for Fall Term. For more information, call our Community Relations Office weekdays at 346-3678.

**OCTOBER**

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<tr>
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<td>Gamelan Sekar Jaya (World Music Series)</td>
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<td>Oct. 12</td>
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<td>Oct. 13</td>
<td>Betty Busch, horn (Guest Artist)</td>
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<td>Oct. 14</td>
<td>Schubert Ensemble of London (Chamber Music Series)</td>
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<td>Oct. 20</td>
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<td>Oct. 22</td>
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<td>Scandinavian Music Recital (Guest Artist)</td>
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**NOVEMBER**

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<td>Nov. 1-3</td>
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<td>Nov. 2</td>
<td>Jeffrey Williams, trombone (Faculty Artist Series)</td>
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<td>Nov. 6</td>
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<td>Nov. 6</td>
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<td>Nov. 7</td>
<td>Oregon Percussion Ensemble</td>
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<td>Nov. 9</td>
<td>UO String Faculty (Chamber Music Series benefit, featuring our two new string faculty)</td>
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<td>Brass Choir &amp; Trombone Ens.</td>
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<td>Nov. 16</td>
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**DECEMBER**

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<td>There's Jazz in the Air! (Children's Concert Series)</td>
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University of Oregon School of Music & Dance
961 E. 18th Ave.
Eugene, OR 97403

Forward and Address Correction
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.

Over $100,000 is awarded annually in music scholarships, including the Ruth Lorraine Cloie 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.

For further information, contact:

Office of Admissions
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 Brindt, Oregon Bach Festival

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

ASSISTANTS:
Jara Adams, Tom Adams, Rebecca Himman

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

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

FROM THE TOP

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. 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.

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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 in 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!
Apple Computer Selects Music School as Test Site

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 unit) of possible uses for the equipment, and a software capable of allowing us to store 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 a major music program 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 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.

New Music Faculty: String & Piano Positions Filled

Violinist Kathryn Lucktenberg joins the string faculty. A fourth generation violinist who graduated from the Curtis Institute of Music, she was a semifinalist in the Institute of Music, she was a semifinalist in the National Violin Competition, the latter she 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 will perform with the Festival Orchestra in June, performing a Schumann piano concerto. UO Concerto Competition winners this year were pianists Myang-Sun Kim and Kelly Kuo. Pianist Kristin Halay and Jonathan Kortte. All four winners performed with the University Symphony winter term.

WHAT'S NEW

Apple Computer Selects Music School as Test Site

$60,000 in hardware, software donated for project

New Music Faculty:

String & Piano Positions Filled

Pianist Claire Wachter fills the piano vacancy left by Joe Lucktenberg.

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.

WHAT'S NEW


Nov. 16: American Chamber Players

Jan. 13: The Emerson Quartet

Feb. 23: The Beaux Arts Trio

Mar. 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

March 4: The Portland-based ensemble Fear No Music, directed by pianist Jeffrey Payne

World Music Series:

Oct. 8: Golomele Sokay Jaya, performing music and dance from Bali

TBA: Steve Treadway, soloist; TBA, performer

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 Hall Center for the Performing Arts in downtown Eugene.

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

On Sunday afternoon, November 16, American Chamber Players will perform American music including concertos, sonatas, and chamber music.

On November 23, the Portland Symphony Orchestra will perform Tchaikovsky’s Winter Festival Symphony No. 4 and Schumann’s Symphony No. 4.

On November 25, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 1, conducted by maestro Kurt Masur.

On November 26, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

On December 7, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

On December 8, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

On December 9, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

On December 10, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

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On December 15, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

On December 16, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

On December 17, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

On December 18, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

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On January 1, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

On January 2, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

On January 3, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

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On January 16, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

On January 17, the Oregon Symphony Orchestra will perform Beethoven’s Symphony No. 9, conducted by maestro Kurt Masur.

On January 18, the Oregon Symphony Orchestra will perform Mahler’s Symphony No. 4, conducted by maestro Kurt Masur.

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OROEGN BACH FESTIVAL

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 Fur 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.

Eventone of the 40 concerts and events were the Four Festival Orchestra concerts conducted by Rilling in Silva Hall—"The Sessions 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 is preserved throughout the 19th century.

Guest artists who contributed to the diverse programs included vocalists Bobby McFerrin, whose sold-out Silva concert took the audience on an inspired flight from Bach to "the whimsical Spider" to Mozart to an orchestra sing-along of the William Tell Overture; pianist/conductor Jeffrey Kahane, who assiduously the keyboard in a crowd-pleasing performance of Beethoven's Piano Concerto No. 1, Opus 15; Sweden's Oratorio 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 performances by the Barok Quartet; Jeffrey Kahane's flawless recital of the Goldberg Variations; an Independence Day survey of American music by vocalists Maria Jette and Richard Zeller (joined by Barbara Gonzalez-Palmer, Victor Salmi, Wayne Bennett and Joseph Genatlah 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 María Gallardo del Rey.

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 chasms 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 EurPort, a series of three Saturday morning children's programs hosted by hornist Brian Roerison, John Stainman and featuring a world of hands-on musical activities.

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

The festivities continued outside of the festival 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 clothing night party, where mint and mayhem took precedence over melody.

As the crowds dispersed and the musicians packed their instruments, the words "<ontinue next year's?" were heard at the concert's conclusion. "<ontinue next year's?" was heard at the concert's conclusion. "<ontinue next year's?" was heard at the concert's conclusion.

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

Finale, during a meeting in Parr'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/All 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 Arvo'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."

Teddi Ruhms, Michael Anderson and John Stainman; rehearsal for the Mendelssohn concerto. Photo by Jim Sundberg.

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 power-
First Music Today Festival Hits the Ground Running

Music Today, one of the School of Music’s most ambitious and adventurous projects ever, concluded its inaugural three-week run from April 1 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.

Its 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 documentary on public radio which is being broadcast in 35 countries around the world and several foreign countries attended, and both groups praised the high quality of music-making.

Among the Festival’s guest artists were Composer-in-residence 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 (Klamer group from New York City).

Music Today was selected to be the focus of an hour-long documentary on public radio which is being broadcast in 35 countries around the world.

And 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” receptions—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 North-west 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 institutions—also designed to educate students and the listening public about twentieth-century music from around the world.

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

The innovative programming for the Festival also included the West Coast premiere of Jorge Marti’s chamber opera, Tobemorny; a day-long celebration of the work of John Cage; “Crossing Cultures” presented by the Oregon Ethnic Dance Theatre; and a reception 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 Chimene, 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 Conference of Music Theory and Analysis.

Music’s most influential composer of its kind in the U.S. was as though fate allowed us to look into the crystal ball,” said UO Senior Dance Instructor Susan Zodaff. “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 50 countries throughout the world, and the result was a promotion of Dance, and the Pacific Rim Conference of Music Theory and Analysis. Music scholars and theorists from around the country and several foreign institutions—also designed to educate students and the listening public about twentieth-century music from around the world.

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And 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” receptions—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 North-west 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 institutions—also designed to educate students and the listening public about twentieth-century music from around the world.

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FACULTY NEWS

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 was young. Somewhere deep in the valleys of Afghanistan-Bananastan, 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. So, one day soon, you’ll probably read this headline in the tabloids: “Hundred-Year-Old Hunza Finishes Thesis—University Rejects It Because of Type!”

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

fitting, since I came to regard the institution from which I obtained these cherished certificates as a sort of evil temple where inscrutable vectores are taken on board and then purged into practice cages inside a windowless fortress, and subjected to a regimen of oligarchic caution. As opposed to some other contexts, this was probably a slight exaggeration. (Ha! They’ll have to politically correct that one soon!), the same person as on my Master’s degree, by the way. Probably not my Pianist of the Year, but who knew?

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, a dissertation is not too different from the 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 wooing job-offers 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 twenty-one years of my life trying to finish a DMA? Why? 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 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 Type!”

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the Hult Center. In June he presented a jazz
performances and workshops with the UO Jazz
School. In December, he performed a recital,
teaching the music of John Cale.

Dowd continues his work as principal
improviser with the Eugene Symphony and
the Oregon Music Festival.

Richard Frazier was judge, clinician,
and conductor for the Tri-City Festival of
Bands held at Lane Community College
in March. In April he performed Hindemith’s
Sonata for Piano and Orchestra at the
Jazz Today Festival. Frazier and GTF Greg
Short then performed Short’s Piano and
Drum Set Suite, a set for piano and drums
written for Frazier in 1982. 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 Symphony.

Celtic folk band from Eugene, had an
article titled “Martin Peerson’s Private
School” in the December 1992 volume of the
Journal of the Violin da Gamba Society of
America.

David Paul Johnson (GTF) had four of
his compositions performed this past year:
“Rutland Motion” was performed at the
College Music Society’s NW chapter meeting
in Eugene; “The Myth of Being,” a
scored for solo piano in aid of the UO
Performing Arts Forum and the Oregon
Electronic Music Studio-recital; “Three Pieces for
Piano Trio,” performed by the UO
Composers Forum; and “London,”
performed at the Australian Computer
Music Association’s “CompMusic 90”
international conference on computer
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 Johnson-Hodge
Piano Competition and Festival in
California, where he also presented
master classes. Kramer’s performances of
the Hindemith Third Sonata, as part of the
Music Today Festival, was broadcast
on KCSB’s “Art of Music.”

Kramer was also the featured soloist in
Mozart’s Piano Concerto in D.

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

Robert Kyer 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, Kyer
presented on the opening night of the
Jazz Today Festival, a three-week celebration
of 20th century music (see article on page 6).
Recent premieres of Kyer’s works included
Vanishing Lightning for 15 instruments
(commissioned by the Chamber Music Society);
Threefold Vision for three
vocalists (commissioned through the
Chamber Music America Annual New
Works Fund for the Ensemble Project Ars
Nova); Vanishing Lightning for solo
solo (performed by cellist Rhonda
Rider in Boston as part of The Rain Forest
Project, and at the UO School of Music’s
Young Performers Series); Lament for the Un-
Named for counter tenor, Baroque violin,
and harpphones (commissioned by
counter tenor Michael Colver for the
Boston Early Music Festival); and
Transcendental Nocturnes for piano
(commissioned through the Music
Center at Dartmouth College for pianist
Sally Pinkas, who performed at Dartmouth,
the American Academy in Rome, and on her recent West
Coast tour).

Works by Kyer recently recorded for compact disc include
Vanishing 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 Big
Bay Choral). Kyer also collaborated with
Canadian composer Daniel Scheidt on Big
Project, a project for MIDI grand piano,
disklavier, and grandson, and was
commissioned by the Canada Council.

As pianist, Kyer premiered Big
Project at the New England College in
September, then recorded 32 versions of it
at the Banff Center for the Arts in
December, and performed at a variety of
Electronic Music Days in February.

Don Latareski was a featured presenter at the 1993 Conference of the Alaska Society
for Technology in Education, co-directing
three MITTE (Music Instructional Technology
Education) workshops. He also soloed 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 Katja Ast, solo
in the San Francisco Symphony.

She later studied with Henriette René in
France and Marcel Grandjany in Juilliard.

In 1932 she married attorney Windsor
Calkins, also a native of Eugene. She
attended the Eugene Symphony's
1992 volume of the
Journal of the Viola
Musicians of America.

A native of Eugene, Calkins began her
study of the harp at age nine with Alice
Greenway in Smithville, Texas.柠檬 Lime
Lorraine Close, harpe in the Portland
Symphony and head of the harp
department of Elliott-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. She was often the only harpist as
principal harpist and soloist in the 1973
National High School Orchestra in Dallas,
TX, under the direction of Joseph Maddy.

As Dean Lasdun of the School of
Music declared, she was probably the best
harpist in the United States. She
continued her studies at the
Gannett School of Music, 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 presentations and recitals in the
community, and the University Harp
Ensemble programs—using from 10 to 20
harpists—were a favorite with Eugene
audiences.

She continued to perform and travel
together across the United States as a
soloist or harpist, including as part of the
Des Moines Symphony Orchestra, the
Ohio State University Orchestra, the
Chamber Music Society of Lincoln Park,
and numerous other groups. In 1991, she
received the distinction of being
mentioned in the bold print section of the
Program Book for the International Harp
Conference in Amsterdam, where she
attended numerous concerts and recitals.

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.

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 1945, and continued to
play with the group for many years as it
developed and eventually became the
Eugene Symphony. Calkins was also active in the American
Harp Society nationally, as a member of
the Board of Directors and judged numerous
competitions. In 1981, the AHS
awarded her a plaque in recognition of her
"outstanding service to the cause of the harp in Oregon and the Northwest and as an
outstanding harpist and teacher, both
nationally and internationally, and attended the International Harp Competition in Israel as Guest Honoree in 1973, 1979, and
1982.

Jeffrey Peyton (GTF) presented a lecture
recital on "Japanese Masterworks for
Keyboards and Percussion" at the
International Percussion Festival at Boise State
University. Other performances included a solo
recital in Big I taller Hall, and the premiere
of his The Final Precipice for Timpani
and tape at the Electronic Music Studio in
May. Peyton conducted the University Symphony in two performances, and featured the percussionists of the Oregon Symphony Band in the Toccata for Percussion Instrument 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 Symphony—Oregon Art MAs
associations in Portland, and the Britt
Continued on page 12
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? It’s 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 Spencer and Mr. and Mrs. William Sandberg have also provided generous scholarship funds.

Faculty support is also vitally important, andVirgil and Caroline Bocke fledge of Eugene have provided an endowment which will bring young 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.

Saxophone and Wind Band (Opus One CD label) and the Oberlin Contemporary Music Ensemble in Paul Roll’s Caruso for Amplified Violin and Chamber Ensemble, featured on Vol. I of New York’s Bang on a Can Contemporary Festival recording.

Jim Rushy (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. Salta was 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, and Williamsburg University, and so the UO Faculty Artist Series this past year. In January he performed music by Brahms with violinist Joseph Genaidi and cellist Peter Rejo, for the Oregon Arts Somato Boogie and Ein Heldenboogie were also featured in a radio broadcast in Austin, TX. Recording sessions with violinist Adrian Yon was released on a CD next year by Baddush Records containing 20th-century “romantic” music by Robert Fisch, an Austrian composer.

Jeffrey Stolet’s CD of electronic music was released on the New World Classics label under the title The Computer Music of Jeffery Stolet. In May his work for cello ensemble and electronics was premiered at the International Cello Ensemble Festival in Beaumus, France.

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

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 Women Conductor, and conducts the United States Collegiate Wind Band.

FACULTY NEWS, continued

Academy in Jacksonville. He performed in Bend, and continues as principal percussionist for the School’s ability to draw the finest artists to the University in the areas of voice or piano. This gift will aid the School in recruiting a fine young musician to the university.

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FACULTY NEWS, continued

soled also with the Oregon Mozart Players in Eugene this spring.


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 solists with the Eugene Symphony in February, performing Saint-Saens’ Carnival of the Animals.

Susan Zadoff (Dan) did a teaching residency at Denison University in Ohio. She also choreographed a solo for Eleni Books, 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 Sjoland (1951; MMus 1956) received the Distinguished Service Award from the MENC Northwest Division at its 1993 Regional Conference. Sjoland 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 the 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 Choral, a position he has held since 1973.

Dick Dorr (1952; MMus 1975) and his wife, Pat, came back to 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. He is director of the Top Talented Students Band in Ontario, California. The band consists 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.


dean Frohnmayer (1931) was a recipient of the University of Oregon’s 1993 Distinguished Service Award at commencement ceremonies spring term. Frohnmayer was chosen for his long-time 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 Alumni Award. Frohnmayer’s daughter, Mirja, is a 1960 UO music graduate and chair of the voice department at Pacific Lutheran University; son Phil, a 1972 UO music alumnus, is chair of the voice department at Loyola University; son Jim 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.

Audrey A. Mirett-Rhinehart (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 Real Estate business. She also cares for her father’s ranch and keeps up on real estate.

Jerry Welsey Harris (1966) is noted as the most-publish 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 Memorial elementary schools. He has served at the state, regional, and national level of MENC, including the presidency of the Northwest Division in 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.

dean Bochard (1968) was a recent guest conductor of the “Top Talented Students Band” in Ontario, California. The band consists 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.
1992. The band also performed at the 1993 Northwest MEINC Conference in Portland, and represented the U.S. at the 22nd International Youth & Music Festival in Vienna, Austria, in July, 1993.

John Schuegard (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 band 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. Schuegard received his Master's in Music Ed from the University of Montana in 1980. He received the Outstanding Educator Award from the Dunfense Foundation in 1985, the Friends of Youth Award in 1989, and was recently nominated for Montana Parent-Teacher-Student Assoc. 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 899. 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 Weesby.

Sean Paul Mills (1988; MMus 1989), Iowa City, IA, received the DMA degree in Violin Performance and Pedagogy from the University of Iowa in August, 1992. His major professor was Charles G. Weidt. Mills' dissertation was titled "A Comprehensive Performance Project in Violinophone Literature and an Essay on the Violinophone: Nomenclature, History, Pedagogues, and Performance." Mills lives in Iowa City with his wife Sanna, 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 commander 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 and representing 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 64. 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 (1953), 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 business administration, studying business, music and business administration, working his way through school by teaching violin, playing for dances, and finally being elected supervisor of instrumental music in the Eugene Public Schools. After graduating from the U of O in 1953, he did graduate work at Northwestern University School of Music in Evanston, IL, and studied advanced conducting with George Daech, as well as band conducting with William Revelle and other visiting band directors at Northwestern University.

Associated 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 Horn in the ROTC and concert band under John Stehn.

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

In 1949, after serving 14 years at Oregon State, he became a career change and became a jeweler 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, Twentynine Palms, CA, where he reorganized the drum and bugle corps and represented the Combat Center Band in Twentynine Palms, CA, where he reorganized the drum and bugle corps and represented the Combat Center Band. He was a prolific composer during his years at the origin of the Astoria Achorus, 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.

Alumni Resources: new ways to help 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 hundreds of 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! •

Candice Burrows returned to work with students in Exene Cervenka's Solo Vocal Camp this summer.

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.

NAME______Class of______Degree______
Comments______

My current address: (please print) □ This is a change of address
Address______City______State______Zip______
Phone (day)________ (evening)______
I have more news to share! Please call me for a more complete update.

WHAT'S UP?

9/93 UO School of Music & Dance Alumni
thirty donors made gifts to the School of Music and Department of Dance between June 1, 1992, and June 30, 1993. Though they are not listed here, we also thank the Oregon Back Pack. Support- ers of the Oregon Back Pack 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 activity. Thank you for your investment in the School of Music and Department of Dance.

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Gifts to the Dean’s Fund, scholarships, travel faculty, support the Campbell Center and the School of Music and Department of Dance.

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