

COMING EVENTS

The following is a partial list of coming events at the School of Music. For more information, call our Community Relations Office weekdays at 346-5678.

FEBRUARY

- Feb. 1—Composer's Forum Concert
 Feb. 3—University Symphony
 Feb. 5—Kentucky Rose
 (Children's Concert Series)
 Feb. 6—Steven Pologe, cello
 (Faculty Artist Series)
 Feb. 8—Cheryl Marshall, soprano
 Caroline Almonte, piano
 (Vanguard Series)
 Feb. 11—Opera Workshop Concert
 Feb. 12—Jazz Combos
 Feb. 14—Bones & Brass
 Feb. 15—Pacific Rim Gamelan
 Feb. 17-20—OMEA Conference
 Feb. 20—Univ. Percussion Ensemble

- Feb. 23—The Beaux Arts Trio
 (Chamber Music Series)
 Feb. 24—Oregon Gospel Ensemble
 Feb. 25—Electronic Music Concert
 Feb. 26—Oregon Wind Ensemble
 Feb. 27—Oregon Percussion Ensemble
 Feb. 28—Leslie Straka, viola
 (Faculty Artist Series)

MARCH

- Mar. 1—Men's & Women's Chorus
 Mar. 2—Symphonic & Campus Bands
 Mar. 3—University Symphony
 Mar. 4—Vocal Jazz Ensemble
 Mar. 5—"Gotta Dance!"
 (Children's Concert Series)
 Mar. 5—Danceability Concert
 Mar. 5—Milagro Vargas, mezzo-soprano
 Barbara González-Palmer, piano
 (Faculty Artist Series)

- Mar. 6—Chamber Music at Tea Time
 Mar. 7—Composer's Forum Concert
 Mar. 8—Collegium Musicum
 Mar. 8—The Ying Quartet
 (Chamber Music Series)
 Mar. 9—Choral Concert
 Mar. 11-12—Oregon Jazz Celebration
 (Special Event)
 Mar. 29—Charles Dowd, percussion
 (Faculty Artist Series)
 Mar. 31—Victor Steinhardt, piano
 (Faculty Artist Series)

APRIL

- Apr. 8-11—Percussion Arts Conference
 Apr. 14—Trio di Milano
 (Chamber Music Series)
 Apr. 20—Oregon String Quartet
 (Faculty Artist Series)
 Apr. 21—ACDA College Choral Festival



LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
 and DEPARTMENT of DANCE



Newsletter for Alumni & Friends



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LEDGER LINES

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

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COVER PHOTO by Scott Barkhurst:
 Assistant Professor Claire Wachter adjusts the setting on a Clavinova keyboard for one of her students. See story, page 4.



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

The Dean's Desk

Anne Dhu McLucas, Dean

A new calendar year always brings a chance for new goals—or at least the refurbishing of old ones. Since my coming to the University of Oregon a year and a half ago, we have tackled many things: a top-to-bottom review of the curriculum, an outside review of the overall program, many searches for new faculty, several promotion and tenure cases, successful new initiatives in development, and the launching of a student forum series. On the light side, we had a School of Music hike and have created a new School of Music logo, which now appears on our printed materials and special t-shirts. On the proud side, we sent our opera workshop production to New Orleans as prize-winners of the National Opera Association's contemporary chamber opera competition, and many other students and faculty have also won awards during the year. We also suffered a terrible loss in the timely death of Ed Kammerer this fall.

It is time now to take stock and renew our initiatives, especially in the areas of recruiting, productivity, and development. We have a new and active recruitment committee; several school appearances have already been made by our Oregon String Quartet, and other faculty and student groups will be going out to make the School of Music increasingly visible and desirable among talented high school music students. A new recruitment video is in the making, and this will soon be available to interested counselors and music teachers.

School of Music alumni are often our best salespeople in recruiting. We will be contacting many of you for help in talking to students in your area who are interested in attending the University of Oregon. We hope you'll respond enthusiastically—and if you wish to volunteer, you should contact our undergraduate admissions director, Marilyn Bradetich, at 346-1164.

Productivity is the new watchword around the University of Oregon (and in state institutions in general). Like other parts of the university, we suffer from two major problems: retention of students, and



getting them through the undergraduate curriculum in a timely fashion. Our Undergraduate Committee, made up of students and faculty, is hard at work tackling both of these problems. We are committed to finding a way to help students finish their degrees in a timely fashion without a sacrifice in quality.

Development efforts continue apace, and with the recent generous gift of \$500,000 by the Richards family, matched by the state to bring a total of \$1 million into our endowment, we are much further along than I had dreamed of being at this stage. There is much more to do, however, and here again, alumni can be of immense help in hosting musicales and benefits, in letting us know of possible fruitful contacts—and, if able, in giving whatever you can. Our scholarship funds, just as one example, are in desperate need of help before we can do much about recruiting. School of Music alumni are not as a group the richest people in the world, but they may be some of the most generous in spirit. Here the person to contact is our development officer, Barbara Goodson.

Things have in most respects gone well in the past year and a half; we all have a school of which we can be proud—and we all need to express that pride by helping out.

Anne Dhu McLucas

Oregon String Quartet: New Blood, New Life

Two new members and a busy agenda signal new era



From left: Lawrence Maves, Leslie Straka, Kathryn Lucktenberg, Steven Pologe.

The newly-energized Oregon String Quartet has one of its busiest agendas in years, thanks in large part to its two newest members—violinist Kathryn Lucktenberg and cellist Steven Pologe.

Lucktenberg and Pologe came to the University of Oregon this past fall from Hawaii, where she was concertmaster and he was principal cellist with the Honolulu Symphony; both were also on the music faculty at the University of Hawaii.

The Oregon String Quartet has been one of the flagship ensembles at the School of Music since it was founded in 1982, but lack of a second violinist to participate full-time in its concert schedule has limited the group's exposure in recent years.

Now, however, the quartet is not only performing regularly (two Faculty Artist concerts winter and spring term), but is making an aggressive presence on the road, performing at ten Oregon high schools just this past term. Future plans are to visit schools in Washington and California as well.

Recruiting has become a reality for

top music schools, and the days of simply sending a brochure to a few music teachers and hoping to get the top students are long gone. Wayne Bennett, director of orchestral studies at Oregon, says the reception of the quartet at the high schools has been excellent: "We want to be the central force in helping keep string programs alive in the state and region."

A typical recruiting visit includes a brief concert by the quartet, followed by the members sitting in the school's orchestra for a rehearsal, led by Bennett. The input and interaction from the faculty members accomplishes two goals: to introduce the new faculty to the students and gain a higher profile among the leading high school music programs on the West Coast; and to develop a long-term relationship with these schools by offering support and instruction. ♦



Student Music Forums Added

Following a successful trial run of music forums in early 1993, Dean McLucas has formally instituted a regular series of the weekly sessions at the School of Music.

The forums begin at 1 p.m. each Thursday in Beall Concert Hall and last 50 minutes. Attendance is required for freshmen, and all music students are encouraged to attend. The subject matter is intentionally diverse, focusing on in-depth topics, guest speakers, or areas not covered in the regular curriculum.

Fall term subjects included an address by Eugene Symphony conductor Marin Alsop, a faculty-staff-alumni panel discussion of opera, a presentation by music librarian Leslie Bennett on the new resources at the Knight Library, an alumni presentation by guitarist Richard Smith (see story, p. 13), and tips on publicity and promotion by staff members George Evano and Scott Barkhurst. ♦

KUDOS

Heidi Ames, freshman student of Dean Kramer, won the Columbia Sinfonietta's Concerto Competition in Portland last October. She will play the John Fields *E-flat Piano Concerto* with them in March.

Senior Kelly Kuo performed Rachmaninoff's *Variations on a Theme of Paganini* with the Portland Youth Philharmonic in November. Kuo is a pupil of Dean Kramer.

GTF David Johnson's piece, *Ozone*, was recorded by the Australian Broadcasting Corp. for possible broadcast on John Crawford's "Random Round" program.

Graduate student Benji Tomassetti had a paper accepted for the 1994 Society for Electro-Acoustic Music in the United States (SEAMUS) national meeting. Title: "Timbral and Spatial Modulation: Contemporary Compositional Development in Electronic Music." Also to be performed at the SEAMUS conference are GTF Jeffrey Peyton's *Precipice* for timpani and tape, as well as *Paved in Skin* by undergraduates Tanner Volz and Laird Sheldahl. ♦

UO Mourns the Loss of Ed Kammerer

Popular music educator and performer loses battle with leukemia on November 12

A Remembrance by Steve Stone

Two days after Ed Kammerer's death a memorial service was held in Beall Concert Hall. The hall was filled with some 500 people, including many musicians who had, on a day's notice, volunteered to perform in a beautiful program celebrating Ed's life.

It was a very moving service. I was struck by the obvious high level of emotional involvement of the audience, as great as any I have ever experienced at such an event. And it was a diverse group; faculty, students, symphony musicians, jazz musicians, townspeople, relatives and friends, all of whom obviously cared a great deal about Ed Kammerer. All seemed to want to define what it was about Ed that they found so special.

One thing often mentioned was the incredible scope of his musical skills and talents. He could function equally well both as a performer and as a composer on horn, piano and a whole range of electronic keyboard instruments. His areas of expression ranged across the board from classical music to experimental music to jazz. It was in the latter area that he often elicited the most awe, with an uncanny ability to remember any tune he had heard, to transpose immediately to any key, and to adapt to any style and to any other performers of whatever skill level.

In utilizing these abilities, Ed performed for every conceivable situation with unfailing aplomb. No performance was ever beneath his dignity. In fact, he brought dignity to many situations that probably didn't deserve it. That was Ed. Unfailing charm and grace. Some of his most memorable solo performances were at the annual holiday parties at the Pittock Mansion in Portland, where he would play jazz interpretations of Christmas carols as long as anyone wanted to listen. Those performances were unique, and they were vintage Ed Kammerer.

His musical skills were presented so naturally and so effortlessly that one was often unaware that they were being



Ed Kammerer 1939-1993

utilized. They were virtuoso performances without the label being on display. In 1982 Ed was named Oregon's Musician Laureate by Governor Victor Atiyeh; nobody deserved that honor more than Ed.

Ed was also a natural leader, but not because he sought out leadership roles. His intelligence and perceptiveness about situations and issues led others to almost automatically seek him out. People trusted him and his judgment. At the School of Music, Ed's name was always among the first mentioned for special assignments. His terms as Acting Associate Dean and Undergraduate Coordinator attested to this trust.

Ed had a marvelous sense of humor, which contributed considerably to the trust others felt about him. This sense of humor found its way into his music as well, especially during improvisations, when quotes of all kinds would pop up.

But above all, people considered Ed a friend. That's not as automatic as it sounds. Many people have what Clifton Fadiman refers to as "locker-room friendships," the kind that depend upon time and place. Ed transcended that limiting definition.

Everyone I talked to truly regarded Ed as a friend, and that is his most lasting legacy.

We'll miss you, Ed. ♦

A Remembrance by Jim Olsen

Thinking back on it, after the initial shock of the news had passed, I realized that it had been 16 years since I had met Ed Kammerer. Sixteen years since I first wandered up to his office to audition for a spot in the jazz combo. Sixteen years since we had first played together. Sixteen years. A long time.

We only played for a few minutes that first time—a blues and "I Can't Get Started," if memory serves—and then we talked about backgrounds and the university and the possibility of finding musical work in the area. And he explained Eugene to me in a way that still holds true, 16 years later: "Eugene," he said, "is a town that loves amateurs." And then he laughed that sharp, knowing laugh.

Remembering one line from that long-ago meeting might seem odd to some, but it would have appeared perfectly natural to Ed. His own memory was prodigious and quirky enough that he not only knew hundreds of tunes, every horn transposition there was, and thousands of other bits of musical arcana, but he was also able to remember the one tavern in Astoria with good food and 1950s-vintage pictures of Richard Nixon on the walls, the entire "See the USA in a Chevrolet" jingle, and an offhand comment on the possible proclivities of a particular student.

There were some heavy sighs when I phoned friends that Ed had lost his battle with cancer, but there was always a moment or two of laughter as well, when one of us would recall some typical "Ed story;" the time he called up *The Rites of Spring* at a jazz gig, or the time that he took a solo on two quarter-tone pianos to the befuddlement of some high school music camp students, or just the way he would manage to cram all of those unlikely quotes into every solo, or...well, you get the idea.

But mixed in with those recollections of a happier time was the sobering realization that now there was no chance to

Continued on page 4

Technology report:

Have You Done the Clavinova?

New technology doesn't always mean better technology, but some new electronic keyboards are proving to be a useful and downright irresistible element in the UO's keyboard studies department.

Through the generosity of Don Lawson's Keyboard Center in Eugene, the School of Music has had the use of six Clavinova keyboards the past year. The Clavinova is one of the many lines of keyboard-activated electronic instruments that the Yamaha Corporation manufactures.

The Clavinova is not to be confused with the department store Casio-type keyboards, where the keyboard simply acts as a switch, turning the notes on or off. The keys of the Clavinova are "touch sensitive," weighted and balanced with a moving mechanism that helps to simulate the feel of an action with moving parts. Furthermore, the piano voice of the Clavinova is digitally sampled, so the sound is an actual recording of an acoustic instrument, rather than an electronically synthesized approximation.

The Clavinova can create many sounds, allowing students at all levels to experiment with the possibilities. The "voices" can be combined to create new sounds, or simply played as one sound, such as vibes or trumpet. Students studying Bach or Scarlatti find it intriguing to

hear keyboard works played with the harpsichord "voice" on the Clavinova.

The Clavinova can also be a powerful tool in teaching, and the UO's Piano Lab makes excellent use of the Clavinovas for beginning and intermediate piano students. The Clavinova's rhythm section, with a metronome built in, offers 16 different options which can be adjusted to match the student's technical level on any piece. Clavinovas have an amplifier and quality speaker system built in and can be played



GTF Tamani Eaton (r.) uses a Clavinova to help a student in the Piano Lab.

KAMMERER, continued

really thank Ed for all that he had done for us. The simple efforts to make a newcomer feel at home, the job recommendations, the many bits of musical advice, the hours of pleasure spent making music together.

You know how it is: you graduate, and pack for the last time, and all of a sudden you're gone, on your way to a teaching job or graduate school, or what-have-you. And there's never the chance to put those thoughts into words, into words that might help repay some of what you owe. And as time passes you incur other debts, and soon the old ones just fade into the background. It's a common problem.

And now it's too late. I knew him for 16 years, and yet I never managed to let him know how much I appreciated all of the large favors and small kindnesses that he showed me over the years.

They say that words such as these, or the memorial service that was held, are for the living; the dead, they say, need no more words or services. But Ed Kammerer was a friend, and 16 years of music and friendship deserves the best that I can offer. What would I have been if I hadn't made the effort?

Thanks, Ed. We'll miss you. ♦

Reprinted from the Northwest Music News

by themselves, practiced through headphones or plugged into an exterior sound system for performance on stage.

Assistant Professor Claire Wachter, who uses the Clavinova with a number of her students, notes that Clavinova software is available for use with many well-known method books, such as the Alfred Piano Series. "The student can play along with the pre-recorded accompaniment on the disk, or practice just the left hand alone while the disk plays the right hand," says Wachter. "The orchestra track can be turned on and off as needed, helping the student to maintain rhythmic continuity and giving more of a professional feeling to the performance."

With the recording device built into the Clavinova, the students can immediately hear how they played, or what they may need to practice. Students can also work on their improvisatory skills by recording on one track, and improvising another track to go with it. The Clavinova will record up to ten tracks for each piece.

For the more adventuresome teacher, there are other applications for the Clavinova. The Clavinova can function as an integral part of a MIDI system where it may control other MIDI instruments to which it is connected. Furthermore, the Clavinova may be connected to a computer and be used as a keyboard controller and sound module with MIDI sequencing and notation programs.

Alan Phillips, the School of Music's piano technician, praised the Yamaha Corporation's program of "loaning" these instruments to music schools through local dealers. "Everybody wins with this loaner program," said Phillips. "We get to expose faculty and students to current products and technology that the state can't afford to purchase. The instruments are sold at the end of six months and replaced with new ones. The sale price is very good, and alumni, faculty, staff and students get first crack at them before the general public."

Phillips adds that the word-of-mouth and general goodwill of the faculty towards the Yamaha Corporation is great advertising for the company. In an age of tight budgets and increasing demands on instrument inventory, it seems to be a deal that serves both parties well. ♦

Tobermory Rated a Big Success in New Orleans

After a solid year of planning, fundraising, rehearsing, and endless phone calls, the UO Opera Workshop had its reward: the world premiere of a new chamber opera, *Tobermory*, which they performed in New Orleans at the National Opera Association's annual convention in November. Twenty-three students and faculty from the School of Music boarded the plane to take an entire production south to the City of Jazz (and food!). New Orleans was one of the first cities in the United States to have an opera company, and that long, rich tradition was one reason why the National Opera Association decided to hold its convention there.

All of this started over one year ago, when Barbara González-Palmer was in

June Schock, the Opera Workshop took a portion of this new opera, *Tobermory*, to San Francisco. They came away victorious, having presented the winning entry.

The win meant that the UO Opera Workshop would have the opportunity to present the world premiere this year at the convention in New Orleans. The NOA would co-sponsor, but the School of Music would have to provide most of the financial support for the production. Once again, Dean McLucas saw the value of such an honor and the national exposure it would bring, and committed to the production. That's when the real work began—sets, costumes, accommodations, food, plane tickets, orchestra, and on and on.

González-Palmer, along with assistant production coordinator Laural Workman, spent many hours writing, phoning, and organizing to get this off the ground. The National Opera Association applauded the UO School of Music for being the first ever to bring an entire production to the convention site.

Along the way, many exciting things happened for the participants. Jorge Martín, the composer, came to Oregon in April to work directly with the cast. A witty, young composer from New York (born in Cuba), Martín worked well with the students, helping shape their dramatic and musical ideas. Once in New Orleans, Martín said he was thrilled with the level of musicianship and drama displayed in their performance, and hoped that it would go as well in his New York premiere this coming February. The librettist, Andrew Joffe, also came to the New Orleans performance and was likewise laudatory.

Sending a production long distance was no easy feat. In fact, some of the cast members and staff were no longer even residing in Eugene: stage director June Schock was back in her home state of Colorado and had to come in one week

prior to departure to do some last-minute polishing; the title role of the cat was played by Robert Kohl, now a master's degree student at the University of Colorado, who likewise came in to Eugene less than a week before flying to New Orleans.

One of the biggest undertakings, however, was the set and lighting design, provided by Eugene's own David Sherman. In constant communication with the theater personnel at Tulane University, the staff had to prearrange everything from furniture to lights. Part of the set was actually packed in two pieces of Sherman's luggage!

The NOA applauded the UO for being the first ever to bring an entire production to the convention site.

After a terrific dress rehearsal at Tulane and a good night's sleep, the cast, crew, and orchestra gave a stellar performance on November 11. The chamber orchestra was a combination of UO students and faculty, directed by Wayne Bennett. The result was exceptional.

Once the production was over, everyone had the opportunity to take advantage of some of New Orleans' wonderful treats: delicious meals, New Orleans jazz—including visits to Preservation Hall, the Marsalis Club, and the Pete Fountain Room, and a few even took in a steamboat ride on the Mississippi.

The University of Oregon can be proud of the School of Music students and faculty who represented it so well to opera professionals from across the country. Faculty and staff who participated were Barbara González-Palmer, June Schock, Wayne Bennett, Anne Bargar, Leslie Straka, Steven Pologe, and Kathryn Lucktenberg. The cast included students Laural Workman, Mary Jo Simonds-Huneger, Sandy Naishtat, Alike Borsting, John Jantzi, Kristina Kuckartz, Martin Tobias, and Robert Kohl. The orchestra included students John Klinghammer, Kristen Halay, Michael Anderson, Leslie Sawyer, Jeff Kaye, Eugene residents Nathan Waddell and Richard Long, and former UO student Janet Bullis. ♦



Composer Jorge Martín (l.) with Barbara González-Palmer and Wayne Bennett.

Austria with the American Institute of Musical Studies. Talking with a colleague there, she discovered that the NOA was holding a chamber opera competition in San Francisco in November '92. Dean McLucas, when presented with the idea of the UO Opera Workshop presenting an entry, was wholly supportive, knowing that national exposure for our opera group was important and well-deserved. Under the music direction and production coordination of González-Palmer, and stage direction of visiting faculty member

Solo Vocal Camp in High Demand

When Professor Emeritus Exine Bailey started her first UO Solo Vocal Camp five years ago, it was the realization of a dream she had carried for years as a member of the UO voice faculty: to provide a professional training camp for high school age solo singers.

Her dream now is to see the School of Music grab the reins and take the program to the next level—the creation of a full Young Artists Institute, possibly linked with the Oregon Bach Festival as part of a youth development program in both vocal and instrumental disciplines.

Clearly there is demand for such a program, at least in the voice area. While there are many summer band and orchestra camps in the Northwest (the UO has run a fine series of summer camps for decades), there are precious few for solo vocalists—and fewer still that require an audition to enroll.

Because of limited space, time, and staff, Bailey's Solo Vocal Camp has been limited to a maximum of 30 students. Her first year, recruiting solely from Oregon, garnered barely more than 30 applicants.

"Calling it a camp sounds like it's a vacation...Believe me, these young people work when they're here!"

Each year since, the camp's reputation has spread and Bailey has expanded her recruiting base as well, extending into Alaska, Washington, Canada, and California. Last year more than 130 applicants vied for the 30 slots, and Bailey says it was the most talented group ever. "These young singers were not only gifted, they were highly motivated, and good students as well—everyone had at least a 3.0 high school GPA," says Bailey.

As a result, Bailey is scrambling to find a way to expand this year's camp to two sessions, handling up to 60 students.

What makes the UO Solo Vocal Camp so appealing to the students is the compre-



A soloist rehearses for the final recital.

hensive nature of its curriculum. Bailey correctly insists that young vocalists be exposed to the complete spectrum of the singers' discipline before they can reach their potential. That means each student studies not only vocal technique, breath control and repertoire, but theory, dramatic technique, performance etiquette, audition concepts, plus dance and movement.

Dance/movement is not commonly taught as a direct link to vocal training, but the UO camp teaches that body control, body awareness and movement are critical aides to a singer, particularly for soloists.



Class members watch their peers rehearse a comedic number.

Students are selected six weeks prior to the camp, and are sent their repertoire at that time. They are expected to come to the camp with all repertoire memorized.

The week is intense and tightly scheduled, and for a reason: students considering a career in singing can get a taste of the hard work, discipline, and responsibility involved.

In addition to their regularly scheduled daily classes, camp participants also have performance seminars in the evening, where they sing and receive feedback from their peers, workshop faculty, master teachers, professional singers, and the UO voice faculty. This year's guests included Candice Burrows, a UO alumna who shared insights from her career in opera.

From the student's point of view, perhaps the week's most exciting element is its link with the Oregon Bach Festival. Camp participants attend selected rehearsals and concerts during the Bach Festival, which is usually in the first week of its 15-day run. Over the years the students have been able to meet and hear such artists as Bobby McFerrin, Frederica von Stade, and Gary Lakes, either in rehearsals, performances, master classes, or "Let's Talk" luncheons. Add to that the privilege of watching conductor Helmuth Rilling work with a professional choir, orchestra, and soloists in the Hult Center's magnificent Silva Hall, and it's quite a dazzling package for a high school singer.

The week concludes with a formal recital by all the camp participants, performing a diverse range of material: opera by Mozart, lieder by Brahms, and show tunes by Bernstein, to name a few.

This year Bailey hopes to initiate the next phase of her dream with a name change to Solo Vocal Workshop. "Calling it a camp sounds like it's a vacation," says Bailey. "Believe me, these young people work when they're here!" ♦

Danceability Workshop Offers Unique Angles

UO co-hosts the event for a second year, March 4-6

Historically, people with disabilities or sensory impairments have been isolated from the mainstream of society. This isolation has limited their social, emotional and physical experience as well as their artistic expression.

For the second year, the University of Oregon Department of Dance and Joint Forces Dance Company will increase social and artistic access for people with various needs and capabilities by co-hosting the 7th Annual Danceability Project.

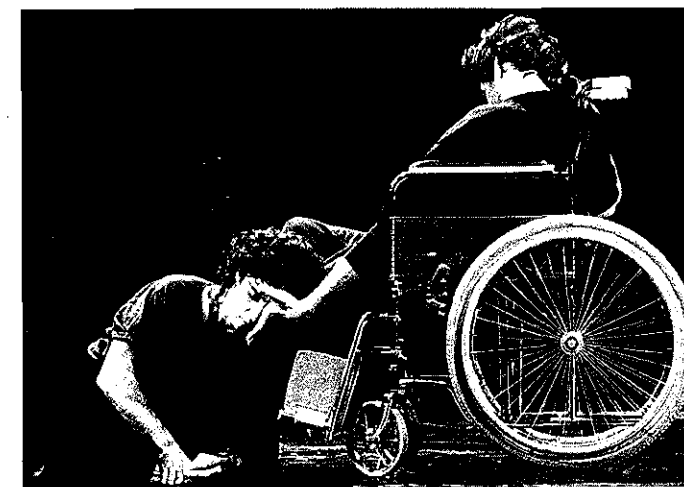
Danceability workshops offer a safe, supportive atmosphere that encourages exploration between people of different movement capabilities. The workshop

environment helps dissolve inhibitions and allows participants' natural forms of self-expression and communication to emerge.

The workshops use the Contact Improvisation dance form as a framework. This form is based on two or more people moving together, sharing weight and balancing by following a point of contact that flows between them. Within this form, differences in range of movement are not hindrances, but shape the dance that unfolds between dancers.

The workshop is taught by an international staff, including blind, able-bodied, and disabled movement artists. A major purpose of the Danceability Workshop is

to help clarify and eliminate attitudinal barriers that both able-bodied and people with disabilities hold. Instructors identify those barriers and demonstrate how to use verbal and physical space and supportive atmosphere for changes to take place. For more information on the Danceability Workshop, call 346-3386. ♦



UO Jazz Celebration Opens March 11

The sixth annual Oregon Jazz Celebration opens at a new time this year—March 11-12—and with a new partner: Eugene's Hult Center for the Performing Arts will be co-hosting the event with the music school.

Jazz Studies Director Steve Owen declared it a logical pairing, with the music school continuing its educational mission by running the all-day clinics and workshops, and the Hult Center bringing in the featured performers for the evening

concerts. This year's attractions are guitarist **Ralph Towner** on Friday, March 11, and the **Ellis Marsalis Trio** on Saturday, March 12.

Clinics by Towner and Marsalis, as well as those by additional jazz artists and educators, will be held throughout Friday and Saturday, and are free to the public. Daytime concerts by regional junior high, high school, and college groups are likewise open to the public.

For information on the Jazz Celebration, contact the UO Jazz Studies Office at (503) 346-5672; for evening concert tickets, contact the Hult Center at 687-5000. ♦

New Trusts and Scholarships Named

by Barbara H. Goodson

The School of Music received the largest charitable gift in its 108-year history this Fall with the pledge by **Norman and Kathleen Richards** of Cottage Grove of \$500,000 to create a dean's fund for excellence. This fund (matched by the state) will become a permanent endowment, allowing the dean to direct the interest where it is most needed. Both Richards studied at the School of Music; Norm was a music education major as well as drum major of the marching band. They both feel the music school helped shape their lives, and wanted to help future generations of students enjoy the same educational opportunities they did. Thank you very much, Norm and Kathleen!

Evelyn Dew Nye has established a charitable remainder trust which will provide \$154,000 for the dean's unrestricted funds.

Two memorial funds have recently been established which will provide scholarships for School of Music students. The **Ira and Gertrude Lee** fund will aid a music major studying trombone. Ira Lee was a brass professor here at the School of Music, and his son, Michael, is now teaching at the University of Oklahoma.

The **Edward W. Kammerer Memorial Scholarship Fund** has been established to aid a music major in jazz studies. Ed was a dear friend of many here at the School of Music, and you may read more about his enrichment of the cultural life of Oregon on page 3 of this newsletter.

If you would like to make a contribution to either of these scholarship funds, or to another program here at the School of Music, please use the envelope provided in this newsletter. Or you may write or call:

Barbara Goodson (503) 346-5687
School of Music
1225 University of Oregon
Eugene, OR 97403-1225

Checks may be made payable to the School of Music, with a note to which fund or program you'd like it to go. ♦

OREGON BACH FESTIVAL



The acclaimed Hilliard Ensemble will be one of the Oregon Bach Festival's 1994 guests.

Bach Blockbuster is a Feast for Your Heart

Oregon Bach Festival prepares for 25th season

Twenty-five years ago, organist and conductor Helmuth Rilling came to Eugene for a modest series of choral workshops and a single performance. Today, the Oregon Bach Festival has grown into an international event with more than 40 concerts in two music-filled weeks. From June 24-July 9, 1994, the Festival will celebrate its silver anniversary with a retrospective look at the "Best of the Festival" and a leap into the future with a world premiere—a feast for the heart of every classical music fan.

Choral-Orchestral Concerts

At the core of every Oregon Bach Festival are performances of major choral-orchestral works. For 1994, conductor Rilling and his international forces will explore a different genre of spiritual music in each concert.

Opening the Festival June 24, 1994 in Silva Concert Hall is the *Mass in B Minor* by Johann Sebastian Bach, one of the great composer's most expansive, expressive, and jubilant works.

Rich with symbolism and spiritual depth, the Bach *St. Matthew Passion* will be examined in-depth in a six-part lecture-

performance series at Beall Concert Hall.

With its mesmerizing interplay of soloists, instrumentalists, and full and divided chorus, the Monteverdi *Vespers* of 1610 will reverberate through Silva Hall on July 2.

Closing the Festival July 9 is the Verdi *Requiem*, the opera master's dramatic setting of the Roman Catholic Requiem mass.

World Premiere by Arvo Pärt

Another aspect of spirituality in music will be explored Sunday, June 26 in a night of music by Estonian composer Arvo Pärt, which will include the world premiere of *A Prayer of Saint John Chrysostom*, commissioned for the Festival's 25th anniversary. Rilling will conduct; vocal soloists are frequent Pärt collaborators **The Hilliard Ensemble**.

Pärt will be in Eugene for the Festival and is scheduled to take part in a question-and-answer forum the day after the premiere.

Guest Artists

The Festival's diverse lineup also features innovative guest performers. With more than 50 jazz recordings and an impressive foray into the classical reper-

toire, **Keith Jarrett** has established himself as one of the giants of the keyboard. He performs at the Hult Center Saturday, June 25, in a night of solo piano improvisations.

On Friday, July 1, the **Bella Lewitzky Dance Co.** visually interprets the spiritual side of Bach and other composers, and a week later, the **Albert McNeil Jubilee Singers** bring their sounds of spirituals, gospel, and jazz to Silva Hall.

Chamber Concerts

Beall Hall will be the scene for five chamber performances, including vocalists **The Hilliard Ensemble** on June 28. On Thursday, June 30, a classical brother act—**Victor Steinhardt** of the School of Music faculty on piano, and brother **Arnold Steinhardt** of the Guarneri String Quartet on violin—takes center stage; a matinee performance by the **Tapiola Youth Choir** is featured July 3; and on July 6, Oregon Bach Festival vocalists present an evening of solo cantatas.

In Silva Hall on June 29, the Festival Chamber Orchestra under concertmaster **Kathleen Lenski** performs music by Bach, Haydn, Vivaldi, and Rodrigo, with guest guitarist **Jose Maria Gallardo del Rey**.

On July 5, Rilling conducts all six *Brandenburg Concertos* by Bach, with soloists **Jeffrey Kahane**, harpsichord, **Cindy Phelps**, viola, **Elizabeth Baker** and **Kathleen Lenski**, violin, **Carol Wincenc**, flute, **Allan Vogel**, oboe, and **Hannes Läubin**, trumpet.

Other Attractions

Throughout the spring, the Festival will be offering opportunities for Eugene audiences and performing groups to hear the music of Arvo Pärt and other Festival composers in its "Creative Journeys" community involvement series. The series includes lectures, publications, performances, and discussions.

Mainstays on the Bach schedule returning in 1994 are free noon concerts in the Hult Center lobby, pre-concert lectures, a meet-the-performer noon series, and the children's International EarPort.

For more Festival information, call 503/346-5666 or 800/457-1486. ♦

FACULTY NEWS



Barbara Baird taught summer school and gave a harpsichord recital at Southern Methodist University in New Mexico. In September she taught a masterclass in Baroque and Classical Music in McMinnville for the Oregon Music Teacher's Association. She was also a clinician at the OMTA Adjudicator Training Conference, giving a presentation on Baroque

performance practice. In October she coordinated a Baroque and Renaissance Music and Dance workshop held at the UO, featuring Baroque dancer Linda Tomko and pianist-composer Donald Waxman. In November, she hosted organist Guy Bovet who gave an organ masterclass at the UO. Baird had an article published in the December issue of *Clavier*, titled "Introducing Pianists to Harpsichord Skills." As a performer, Baird gave a Faculty Artist concert titled "Harpsichord and Dance," played a harpsichord recital in Seattle, and joined the Oregon Mozart Players for an October concert. She continues as accompanist to the Eugene Concert Choir, and as organist at Eugene's First Congregational Church.

Oregon Bach Festival 1994:

New Composers, New Program Added to Bach Master Class

Paying tribute to the past while looking forward to the future is an underlying theme of the Oregon Bach Festival's silver anniversary. This year, the Festival's educational program exudes that theme, with a new offering for emerging composers and theorists in addition to its traditional master class.

The Composers Symposium is an innovative new curriculum which combines theory, composition and performance in a single intensive program. Under the direction of Robert Kyr, associate professor of composition and theory at the School of Music, the Composers Symposium consists of four elements: daily seminars analyzing the Festival's choral-orchestral repertoire; meetings with Festival guest artists, including Arvo Pärt, The Hilliard Ensemble, and Helmuth Rilling; attendance at dress rehearsals and performances; and composition of a new piece. The symposium experience is capped by premieres of the new pieces by chamber ensembles from within the Festival orchestra, conducted by Alasdair Neale, associate conductor of the San Francisco Symphony.

Scheduled for June 17-July 11, 1994, the Composers Symposium will also

address the Festival theme, "Spirituality in Music."

In its 25th year, the Master Class in Choral-Orchestral Conducting offers student conductors the opportunity to study technique, style, text, and interpretation. Class work extends to performance when students will conduct the Festival orchestra and soloists in the *St. Matthew Passion* under the watchful eye of Helmuth Rilling.

Besides Rilling, master class faculty members include Richard Clark, associate professor of music and coordinator of choral studies at the School of Music; Thomas Somerville, professor of music at Occidental College near Los Angeles; Gordon Paine, chair of the music department at Cal State-Fullerton and a member of Rilling's Gächinger Kantorei for five years; and Robert Goeser, professor of historical theology at Pacific Lutheran Seminary. The Master Class runs concurrently with the Festival, June 24-July 9.

This year the Festival is also accepting tapes for chorus auditions. For an application or more information about the Composers Symposium, Master Class, or Chorus Auditions, call (503) 346-5666 or (800) 457-1486. ♦

Peter Bergquist has seen three works published in the last six months. "The Anonymous Propers in Munich Mss. 32 and 76: Are They Previously Unknown Works by Orlando di Lasso?" appeared in *Acta Musicologica* (the journal of the International Musicological Society.) His edition of *Orlando di Lasso, Cantica, Responsories and Other Music for the Divine Office*, appeared as volume 24 of Lasso's *Sämtliche Werke Neue Reihe*, published by Kassel, Bärenreiter. Volume 25 of the same series, *Litanies and Falsibordoni*, was released in December, the last of four Lasso volumes Bergquist has edited for Bärenreiter.

Dennis Davenport (GTF) had his composition, *The Celestial Harmony*, released on a new CD by the Debussy Trio. The work was written for the Debussy Trio during their workshop for the UO Composer's Forum seminar in 1992. Copies of the CD may be ordered from Sierra Records, PO Box 5853, Pasadena, CA 91117-0853.

Charles Dowd performed last summer as principal timpanist with the Oregon Bach Festival, the Oregon Festival of American Music, and California's Cabrillo Music Festival, and was substitute principal timpanist with the Oregon Symphony. Dowd performed concerts as jazz vibraharpist and BMI composer/arranger with his Goodvibes jazz quartet at the Springfield Filbert Festival in September and at Aquinas College in Michigan. At Aquinas he was artist-in-residence, presenting the Michigan premiere of George Barati's *Three Inventions for Solo Timpani* and timpani pieces by Elliott Carter, as well as giving jazz drumset and marimba clinics and performances. He conducted the Oregon Percussion Ensemble in new chamber works for percussion in November, and attended the Percussive Arts Society International Convention in Columbus, OH, where he participated in the National College Percussion Curriculum Committee. On New Year's Eve he played a solo jazz vibraharp show at The Chameleon in Eugene. Dowd is currently composing, arranging, and scripting a jazz drumset

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VIEWPOINT

Barefoot in the Arts

by Royce Saltzman

UO Professor Royce Saltzman, Executive Director of the Oregon Bach Festival, gave the following speech to the School Board of Eugene School District 4J on September 22, 1993:

I want to express a personal concern about decisions that are causing the slow shredding of the arts fabric in our schools, one thread at a time—decisions which already are affecting the life of this community and will have, I believe, an even more drastic impact in the future.

I am referring to the elimination of music specialists in most of the elementary schools, and in FY 92-93, a reduction of the arts throughout much of the district. I fear this is part of an ill wind that is blowing across many parts of our country that sees the arts as being unworthy to be part of the infrastructure of a community's soul and spirit; and that when it comes to priorities, ranks the arts at the bottom for funding consideration.

The elimination or reduction of the arts in our schools will affect the lives of our children far into the future. Set in motion is a defoliation of creativity that leaves barren the mind, spirit, and creativity of generations to come and erodes the very soul of our city.

An executive summary from a report by the U.S. Department of Labor entitled "Reinventing the Wheel: A Design for Student Achievement in the 21st Century," states that more than half of America's students leave school without the skills they need to find and hold good jobs. The report lists these skills as "the ability to work with others, communication, creative thinking, self-esteem, imagination, and invention—skills that arts education helps develop."

I have no problem with placing a high priority on math, reading, social studies, language, and science as important core components of our learning. But it is *stopping* there that is wrong!

Adam, my grandson, departs for pre-school on a sub-zero

"Reading, writing, science, social studies, speaking skills, and math all improve when students are involved in the arts."

Minnesota winter morning. His parents make certain that he has warm underclothing, topped by shirt and leggings, a wool cap to protect his head, fur-lined gloves for the hands, a vortex jacket, and a lunch pail filled with all the right nutrients for a growing boy. Now, he's ready to meet a Minnesota morning—right? *Wrong!* If it happened that way, my daughter and son-in-law likely would be taken to court, tried as unfit parents, and Adam placed in the temporary custody of a court-appointed child protection agency.



Why? Because parents are expected to send their children into sub-zero temperature properly outfitted to protect the *entire* body. To stop short by sending him to school barefooted would be considered irresponsible. And I say that to provide our children with math, reading, social studies, language, and science *without* the arts, is cause for deep concern.

A report in *U.S. News and World Report*, March 30, 1992, describes what has happened at the South Bronx's St. Augustine School of the Arts where the arts have become the *core* of the curriculum, not extra-curricular activities. St. Augustine serves children in the nation's poorest congressional district, where only one in four will ever graduate from high school. Its curriculum is built around music, dance, the visual arts, and creative writing—to defy the odds. The results? Ninety-five percent of St. Augustine's students are reading at or above grade level. All but a few will go on to high school and graduate. And though some come from single-parent families that are damaged by drugs, AIDS, and violence, virtually all are model students who are disciplined, cooperative, and confident.

The report goes on to say that St. Augustine's model is "fueling a growing campaign nationwide to restore the arts to their former place in the basic curriculum."

Groups such as the Future Business Leaders of America and the National Council of Teachers of Mathematics are realizing that comprehensive programs in the arts can radically improve graduation rates, grades, and overall achievement levels.

Recently, a study by a College Entrance Examination Board revealed that students who took more than four years of music and arts scored 34 points higher on verbal and 18 points better on math SATs than those who took music for less than one year. Reading, writing, science, social studies, speaking skills, and math all improve when students are involved in the arts.

Bruce Ratner, an urban developer, spoke to the American Council for the Arts last March about the significant impact the arts have on the economy of our communities and our nation. He urged that when making decisions about the allocation of scarce dollars we answer the question: "What are the arts *worth* to our country and to our communities?" Ratner further stated that "funding for the arts requires decisions about the value of arts as contributors to economic growth."

As one of a number of arts administrators in this community, I am deeply concerned that decisions which cut away at the roots of our arts curriculum in the schools will leave us barren in the future of musicians, visual and graphic artists, actors, and dancers. In a city that values the quality of its liveability, we cannot overlook the fact that allowing the arts to be reduced or eliminated affects not only the vocational direction of many of our youth, but also the cultural and economic well-being of our city.

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VIEWPOINT, *continued*

In a study of the arts industry in Boston, it was found that twice as many people attend the theater, symphony concerts, dance performances and museums than attend professional sports. Surveys of businesses rank liveability and quality of life high in their priority of factors affecting locational decisions. And the arts play a critical role in that decision-making process. The Oregon Shakespeare Festival exerts a \$60 million economic impact on southern Oregon's economy. Overall, in a state with a population of less than three million people, the arts have a \$138 million impact on Oregon's economic health.

The arts generate a positive image that makes a strong statement about the quality of life in a community—and a resonant arts program in the schools is a keystone in building this quality of life.

In March 1992, Louis Harris announced in Washington the results of a survey called *Americans and the Arts*. The survey shows that 91% of Americans support arts in the schools, even though programs are being cut back across the nation. Ninety-seven percent believe that learning about the arts helps children become more creative and imaginative.

Eighty percent think that when children in school learn about and participate in the arts, they learn skills that can be useful in a job. Eighty-nine percent of parents surveyed would like their children to be able to enjoy and benefit from the arts and from cultural experiences at school that were not available when they, the parents, were in school. A 76% majority believes that art courses should be funded by the school system as part of the regular budget. If they had to choose, 69% favor cutting some administrative expenses in the school system in order to have the arts as part of the regular curriculum. A majority (67%) feel that courses in the arts are as important as history and geography, and

53% believe the arts are as important as the basics of learning to read and write well. Nine in ten parents feel the arts are sorely needed in the classroom as full credit courses. The arts are viewed as giving children a sense of accomplishment other school subjects do not.

A clear majority are willing to pay an additional \$15 per year in their own taxes to support federal funding of the arts. The survey indicates that despite the deep concern people have about the nation's economy, they are also disturbed that the arts are being systematically eliminated from school budgets and from the school experience itself. By an overwhelming majority of ten to one, people surveyed

"In Boston...twice as many people attend the theater, symphony concerts, dance performances, and museums than attend professional sports."

were convinced that the arts provide an enhanced educational experience that not only helps build self-confidence in

children, but also makes the educational process much more exciting and interesting.

Much of what I have said this evening may not be new information to you. What *is important*, however, is that the weather vane for the arts is pointing in several directions. One tells us that with the passing of Measure 5, the climate of state support for our schools has and will continue to bring with it some turbulent times. The other tells us that when it comes to the bottom line, parents want a healthy climate in which the arts can survive and flourish for the benefit of their children—and they are willing to lend their support to make it happen!

John F. Kennedy said it best: "The life of the arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation's purpose and is a test of the quality of a nation's civilization."

I close by paraphrasing that statement: "The life of the arts, far from being an interruption, a distraction in the life of this community, is very close to the center of its purpose and is a test of the quality of its future progress." ●

FACULTY NEWS, *continued*

video project, and continues as artist clinician for Avedis Zildjian and Ludwig-Musser.

Richard Frazier held a successful seminar last summer for players and teachers of brass instruments, attended by both amateurs and professional players from Eugene, Portland, and Washington. Frazier plans another seminar in the summer of 1994. Call 343-5789 for more information.

John Gainer arranged and conducted background vocals on four cuts of a new release titled *Constant Rain* by Rob Tobias, a folk/rock vocal artist. The vocals were performed by John's community choir, Inspirational Sounds. Gainer was also involved in recording projects for the West Coast Gospel Music Workshop of America Regional Mass Choir, released in January, 1994, on Pepperco Records, and the National GMWA Mass Choir "Live" in Indianapolis 1993, to be released on Benson Records in March.

Barbara González-Palmer performed in recital with singers Maria Jette and Richard Zeller for the 1993 Oregon Bach Festival's "Holiday Salute to America" program. She then journeyed to Austria for her second summer as a pianist with the American Institute of Musical Studies, where she performed numerous recitals, auditions, and competitions with vocalists and instrumentalists from around the world. During the fall, she was pianist in Faculty Artist Series concerts with **Jeff Williams, The Con Brio Chamber Players**, and the annual Faculty Musicale. In addition, she performed in recital with renowned cellist and pedagogue Gordon Epperson during the Scandinavian Studies celebration in October. As music director and production coordinator for the chamber opera *Tobermory*, she took 22 student musicians and colleagues to the National Opera Association's annual convention in New Orleans.

Francis Graffeo, director of the UO Opera Workshop and artistic director of Eugene Opera, spent the summer conducting *Rose Marie* and Verdi's *Falstaff* at Central City Opera in Colorado, totalling over 20

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FACULTY NEWS

FACULTY NEWS, continued
performances. In Eugene, he has been busy with the Opera's 1993-94 season, conducting *Cavalleria Rusticana*, a Gala Concert on New Year's Eve, and *Tosca* in January.

Don Latarski spent two weeks last summer teaching at the University of Alaska at Fairbanks, instructing in musical uses of personal computers. Latarski's most recent book, *Practical Theory for Guitar*, published by CCP/Belwin Inc., was released in October. The book comes with a CD tucked inside the front cover which contains all the examples used in the book. Don and his group recently completed an 11-month engagement at the Oregon Electric Station, and will resume their residency at the Jazz Depot beginning in February. The group also performed last year at the Umpqua Valley Arts Festival, Oregon Country Fair, Amazon Concert Series, and the Eugene Celebration. Don has also been working with Dynamix, Inc., on soundtrack music for their computer game, "The Incredible Machine."

Mark Levy is directing the second year of the UO's World Music Series, which this year has included Balinese music and dance by Gamelan Sekar Jaya and Greek folk music by Ziyiá. Spring term will have music from several cultures, featuring Oregon-based performers. Levy was the faculty sponsor for the 1993 Northwest Marimba Festival: a celebration of Zimbabwean Music, held at the U of O. In September he performed with a Eugene-based Balkan folk music group, Slavej, at the Eugene Celebration and the Corvallis Fall Festival. Levy's East European Folk Music Ensemble, a School of Music class, performed in December and will represent the UO at the Alumni Association's Portland luncheon series, "Expanding Horizons." Levy was elected to a three-year term on the Council for the Society for Ethnomusicology, and has been asked to write a 60-page article on the music of European ethnic groups as a contribution to the *Encyclopedia of World Music*, a ten-volume series to be released in a few years.

Gary Martin and **James Miller** have just had the eighth edition of their book, *An*

Outline History of Western Music, published by Brown-Benchmark Publishing Co.

Anne Dhu McLucas spoke on "Performing or Composing a Life" at UO commencement ceremonies in August. She was also a featured speaker at the Britt Festival annual dinner in October, as well as a presenter at the UO Humanities brown bag series, speaking on her work-in-progress on an edition of 19th century melodrama music. With co-author Paul F. Wells, of the Center for Popular Music, she presented a paper at the American Folklore Society annual meeting in October, "Musical Theater of the 18th and 19th Century as a Bridge between Folk and Popular Traditions."

J. Robert Moore, following two months of summer research in Hungary in 1991, gave five lecture-recitals last year on the *tara-gato*, a Hungarian folk instrument, including presentations at Western Washington State, Arizona State, University of Oregon, and in Nashville for the International Conference of the American Musical Instrument Society. This past season Moore soloed with violinist **Leslie Sawyer** at an Oregon Mozart Players concert, and performed several Faculty Artist concerts with the **Con Brio Chamber Players**. He continues as principal oboe with the Oregon Mozart Players and the Cascade Festival of Music.

Randall Moore conducted the Oregon Children's Choir in eight performances of "Pioneer Children on the Oregon Trail," a musical created for the Oregon Trail's Sesquicentennial. The group performed the show in Bend, Burns, Baker City, Wallowa Park, Oregon City, The Dalles, and Eugene. Moore also co-authored a paper with Wayne Strong of Springfield Public Schools, titled "Relationship of singing ability between parents and their children" and presented it at a national symposium in April at the University of Alabama. In November, Moore attended an international conference of North American music therapists in Toronto.

Victor Steinhardt gave a May performance of his own *Sonata Boogie*, assisted by violinist **Leslie Sawyer**. During the

summer, Steinhardt appeared with the Oregon Bach Festival, and performed two concerts with the Bloch Festival in Newport. He performed *Rhapsody in Blue* with the Salem Concert Band, Mozart's *Concerto in C Minor* with the Salem Chamber Orchestra and the Oregon Mozart Players, and soloed on the Oregon Symphony's all-Beethoven concert. Steinhardt also participated in the 1993 Chamber Music Series Benefit Concert, and played a chamber music recital in Seattle with new string faculty members **Kathryn Lucktenberg** and **Steven Pologe**.

Stephen Stone completed a project cataloguing the songs of two well-known composer/singer/pianists of the 1940s and 50s, Matt Dennis and Robert (Bobby) Troup. The catalogued songs have been placed on file in the Archive of Popular American Sheet Music at UCLA.

Claire Wachter gave a piano master class for the South Coast District of Oregon Music Teacher's Association in November.

Jeffrey Williams hosted master classes by visiting trombonists John Marcellus, Ava Ordman, and Jim Pugh this past year. Williams spent the summer performing in the Red Lodge (Montana) Music Festival, the Oregon Bach Festival, the Ernest Bloch Music Festival, and Oregon's Festival of American Music. He also attended the 1993 International Trombone Workshop in Cleveland. Williams continues as principal trombone of the Eugene Symphony Orchestra.

Susan Zadoff (Dance) performed and helped choreograph four numbers for the Harlem Rhapsody Gala—part of Marin Alsop's Festival of American Music last summer. She and Larry Sutton did the Charleston for seven exhausting minutes at a Eugene Symphony program in October, and she performed the role of the Queen in Eugene Ballet's *Sleeping Beauty*. Zadoff also taught a week-long workshop in Astoria for the North Coast Ballet, and choreographed a 12-minute work for *Dance '94* at the Hult Center. ♦

ALUMNI NOTES

ALUMNI

Don Wunn (B.S. 1939) is well-remembered by his Hood River High School bands, which he led from 1939 to 1942. In recent years Wunn has received frequent invitations to attend 50-year class reunions. Each year, a former student shows up at his home, insisting that he come, followed by letters saying "be there!"

Helen Hudson Chester (B.A. 1949) had no idea that the cruise she took in September would turn into a reunion. As she was boarding the ship, however, she heard her name being called by two women. They turned out to be **Treva Rice Barker (1950)** and **Alma Dopson Brown (1951)**, two of her School of Music classmates. They hadn't seen each other in 44 years.

Treva Rice Barker (B.A. 1950) works as a travel marketing consultant in Portland. She recently escorted 165 English Handbell Ringers on an Alaskan cruise seminar. Barker is planning another cruise for January 1995 to the Caribbean.

Byron Miller (M.S. 1951), former supervisor of music in Eugene and band and orchestra director at South Eugene High, now lives in Lake Havasu City, AZ. Miller, now 80, continues to play trumpet and string bass, even though he is legally blind, able to see only vague shapes and shades of light. In the past few years he soloed at his Hood River High School's 60th reunion, and at the 50th reunion at Centralia, WA, where he taught prior to moving to Eugene. He plays his trumpet every Sunday at church, and remarks "thank heavens they still sing the old hymns I know." Miller's annual visits to Eugene always result in his performing a cornet solo at his former Kiwanis Club.

Del Chinbrug (M.Mus. 1961) taught at North Salem High School from 1960-1981. After retiring in 1985 from Waldo Middle School, he continued to teach woodwinds at Western Oregon State College until 1989. Last year Chinbrug and his wife took an extended tour of the U.S. in their motor home.

Looking Back Over the Fence

Native son Richard Smith returns to shares insights at UO

Music students at the UO got an up-close-and-personal session from one of the pros, as guitarist Richard Smith (UO '83) visited the School of Music in November. Smith spoke for an hour at one of the new Student Music Forums and later joined jazz instructor Don Latarski in a more focused session with the jazz guitar class.

A professional guitarist who lives in Los Angeles and is on the USC music faculty, Smith is riding a comfortable wave these days. Along with his studio work, he is a side man for saxophonist Richard Elliot, and is recording his own music—"an incredibly fulfilling experience." Not only fulfilling, but acclaimed as well. One Smith album was named Record of the Year in Japan (1990), and two hit the top five in U.S. jazz polls in 1992. In recent years Smith has played in the Hollywood Bowl, Orchestra Hall in Chicago, and Town Hall in New York, to name a few.

Smith grew up in Eugene, attending Roosevelt Middle School and South Eugene High, where he came under the early influence of Rick Wolfgang and Dick Long. At age 15, Smith was playing gigs at Joe Federigo's, and by age 20 there was little else in his life but music.

Though he admitted that "when you're in school it's hard to see over the fence," Smith gave the UO School of Music credit for giving him a strong foundation. "The UO really stoked my furnace," he said. "I have very good memories of the UO and the opportunities it gave me." Smith urged students not only to take their classes seriously, but to find a mentor—someone to really quench their thirst and expand their horizons. Smith expressed gratitude that he had *two* mentors at Oregon: percussionist Charles Dowd and pianist Ed Kammerer.

Smith's lecture was peppered with memories of his undergraduate experience, recalling an ear training class with Robert Hurwitz, counterpoint with Hal Owen, and Appreciation of Music with Gary Martin. Some of that material didn't seem particularly useful at the time, said Smith, but once out in the real world he found himself noticing and relying on those building blocks more and more. For illustration, he recalled a recent TV commercial that successfully used principles of Gregorian chant for dramatic effect. "You never know when this stuff is going to sneak up on you," he said.

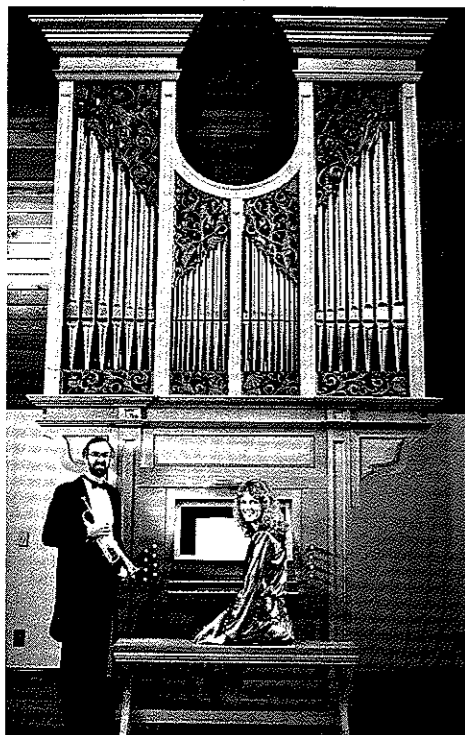
As for specific recommendations to the guitar class, Smith had three: learn to play as many styles as possible; learn to play them the best you can; and play them as often as possible. ♦



Jon Appleton (M.A. 1965) will be teaching music at the Theremin Center for Electro-Acoustic Music at the Moscow Conservatory of Music (Russia) in the Winter of 1994. Jon's home is in White River Jct., Vermont.

Dan Bochard (B.Mus. 1968) was a guest clinician for the Southern California School Band and Orchestra Association. He also recorded a television soundtrack with Roger Williams and Glenn Campbell. He is a trombone soloist, clinician and adjudicator throughout the western states.

ALUMNI NOTES



Philip Cansler (M.Mus. 1977) and Jeannine Cansler (D.M.A. 1984) had a full-size pipe organ installed in their living room by Austrian craftsman Martin Pasi, who owns an organ-building shop in Roy, Washington. Pasi handcrafted every part of the instrument, and it took two men working full time to complete it. It is a tracker organ, patterned after one of the great early organs of the Renaissance era, with 463 pipes, and a case made of white oak. The Canslers installed the 16-foot-high organ for Jeannine to practice, give lessons, and host small student recitals and music gatherings. Both Canslers are on the music faculty at the University of Portland. Philip also serves as coordinator of music at Parkrose United Methodist Church and Jeannine is music director at Mt. Tabor Presbyterian. Together they operate their own music publishing and booking agency, Pro-Motion Music. ♦

Gene A. Newton (B.Mus. 1974, M.Mus. 1978) has recently released his first solo album under his own label, Nez Productions. The album features original compositions using modern technology and synthesis. The release is titled *Celestial Plea* and is an attempt to reach the core of the human spirit through sound. The CD will be available throughout the Northwest or from Nez Productions, PO Box 1042, Albany, OR.

David W. Rhodes (M.Mus. 1970) opened up R&R Travel in Hesston, Kansas. His agency specializes in educational tours for students and the general public, as well as specialty tours, including volleyball, The Brothers Grimm Fairy Tale Route, concert and opera tours, art history, and geography.

DeeAnn Sands (B.Mus. Ed. 1983) has been singing opera, operetta, and musical theater in Portland for seven years. She recently played the role of Fiona in The Musical Theatre Company's production of *Brigadoon*. She and her percussionist husband, Mark Goodenberger, perform contemporary-classical music concerts together. She directs grade school choirs at the French American School in Portland and teaches private lessons in her studio.

Timothy Tikker (M.Mus. 1983) won the 1993-94 AGO/Holtkamp Award in Organ Composition, a biennial contest open to all ages in the U.S., Canada, and Mexico. His winning work, *Variations su un vieux Noël*, was unanimously chosen from well over 30 entries. The award includes a cash prize, performance of the work at the 1994 National Convention of the American Guild of Organists in Dallas, TX, and publication by Hinshaw Music. Tikker gave the premiere of his work in a recital celebrating the 25th anniversary of the installation of the Reuter pipe organ at Central Presbyterian Church in Eugene in October, 1993. He has also been chosen as the composer of a set of improvisation lessons for beginning organists, designed for use in the Pipe Organ Encounters program sponsored by the AGO. In July, Tikker served as improvisation instructor and adjudicator at the San Anselmo Organ Festival at First Presbyterian Church in San Anselmo, CA.

Steven R. Hodson (M.Mus. Ed. 1984) was awarded the D.M.A. in choral literature and conducting from the University of Colorado at Boulder. He was also elected president of the 1,300-member California State contingent of the

American Choral Directors Association. His responsibilities include overseeing workshops and festivals and writing editorials for the California ACDA newsletter. Hodson is on the faculty of Modesto Junior College where he directs the Masterworks Chorus and the Collegiate Choir.

Mike McCornack (B.Mus. 1984, M. Mus. 1990) and his wife Carleen recently released their fourth recording in 22 years of making music together. The album, *Sunshine Cake*, is a work for children, as is all the McCornacks' music. The album also features UO graduates **Dale Bradley (B.Mus. 1981, M.Mus. 1984)** and **Kevin McCornack (B.Mus. 1980, M.Mus. 1982)**. The group has given many recent local performances, including the 1993 Eugene Celebration and the Lane County Fair. The album is available through Alacazam! Records.

Cameron Gates (B.Mus. Ed. 1988) joined the United States Marine Band in June, 1993. Staff Sergeant Gates earned his master's degree in instrumental conducting from the University of New Mexico and taught band at Saugus High School in Los Angeles, and Elmira High School in Oregon. While in the Marine Band, Gates will perform at the White House, in the Washington, D.C. area, and around the country during the group's annual concert tour. Gates currently resides in Falls Church, VA.



Cameron Gates

ALUMNI NOTES

*Music in the Hinterlands**UO grad named Teacher of the Year in Alaska District**by John McManus*

David Glazier, a 1977 UO School of Music graduate, was recently named 1993 Teacher of the Year for the Southeast Island School District in Alaska. Accompanying the honor is an all-expense-paid opportunity for Glazier to attend a music education conference in any of the lower 48 states.

For the past seven years, Glazier has been dedicated to bringing music to students in some of the most isolated panhandle communities of Alaska. The school district and the state of Alaska are committed to allocating funds for the arts education of students in many of the one and two-room schools located in distant outlying fishing villages, logging camps, and mining areas that are reached only by float planes or boats. The 15,000 square mile area Glazier serves covers the islands of Revillagigedo, Baronof, Kuiu, Kosciusko, Heceta, and Prince of Whales. This year, his schools are located in Edna Bay, Labouchere Bay, Port Alexander, Port Protection, Rowan Bay, and Whale Pass.

Glazier's school week begins in his office in Ketchikan, preparing for the week's classes and waiting for fog to lift or a storm to abate. When the district-contracted pilot decides it is safe to fly, Glazier climbs aboard the vintage 1953 DeHavilland Beaver float plane with his five-pound violin, 3 1/2-pound acoustic guitar, bed roll, and food and teaching supplies for a week. Limited to 35 pounds, he must make tough decisions about what to leave behind. For example, his clarinet and any heavy, general music books rarely make it. The plane lands on the safest stretch of water nearest the school, partially beaching so that Glazier can jump out in shallow water, or, if he is lucky, on sand or a pier.

Music is scheduled whenever Glazier appears at the door. The regular teacher interrupts the routine and turns the K-12 students over to Glazier, who is always greeted with enthusiasm. He teaches general music, vocal, and instrumental music in these one and two-room schools. The total enrollment, K-12, ranges from six in his smallest school to 20 in his largest, the only two-room school. Next year, however, the state of Alaska will close all schools with fewer than eight students.

When evening comes, Glazier prepares his own food, practices his violin in his spare time, and then rolls out his sleeping bag in a corner of the school building and spends the night. Occasionally he is invited to stay with families, and is noted for cooking his favorite dishes for them. A few of the communities have an apartment available for visiting specialists. Sometimes bad weather strands him until the school.

Continued on page 16

Alice Blankenship (B.Mus. 1989) has been accepted to the San Francisco Conservatory of Music and will study violin with Isadore Tinkleman. Alice studied with Lawrence Maves of the University of Oregon and Helene Pohl of the San Francisco Conservatory. She graduated *cum laude* from the University of Oregon Honors College where she was a Presidential Scholar. She was a member of the Oregon Mozart Players for the 1991-1992 season. Alice's mother, **Gay Blankenship (M.A. 1966)**, is a classroom music teacher and has been choir director of the Junction City Community Choir for 30 years.

Vera Jhung (B.A. 1990) is finishing her master's degree in orchestral conducting at the Hartt School of Music in Connecticut, where she conducts and plays viola in the Conductor's Institute. She plans to graduate in May, 1994. Jhung also received her black belt in Tae Kwon Do this past summer, and currently teaches women's self-defense classes.

Jane Schrepping (B.Mus. Ed. 1990) has been teaching K-5 general music for Portland Public Schools. She plays with the University of Portland Symphonic Band and performed the Richard Strauss *Horn Concerto No. 1* with the band in December, 1993.

Kathleen Sousa-Yonehiro (B.A. Dance, 1990) is teaching Hula and Modern Dance while completing her nursing degree at the University of Hawaii. Her daughter, Taylor, turned one year old in December, 1993.

Siri Nilson (B.A. 1992) is currently pursuing an M.A. in art history and specializing in medieval/gothic art and architecture at the University of Wisconsin at Madison. She is also on staff at the Elvehjem Museum of Art in Madison, one of the top three university museums in the country. ♦



ALUMNI NOTES

HINTERLANDS, *continued*

district pilot is able to pick him up and deliver him to the next school, or back to Ketchikan.

Once a year Glazier takes his students to the Region 5 Spring Music Festival where 850 high school band and choir students from Southeast Alaska are adjudicated. His upper-grade students, numbering 23, are flown or ferried to the festival site where they are able to meet and rehearse for the first time as a unit. The festival locale rotates around the Southeast Alaskan panhandle communities of Ketchikan, Juneau, or Sitka. If the host school is Juneau, it involves a two-day ferry ride for Glazier's students. His students sleep and rehearse as a group in churches or gymnasiums, and are glad to have the time to make the adjustment from a small ensemble to the larger band and choir.

Performing for an audience of 1,000 is an eye-opening experience for Glazier's students, who have received outstanding ratings the past four years. Some have remarked that Glazier's band was the best band in the festival regardless of size, a tribute to his teaching skill and general musicality. This is especially remarkable when one considers that of his 23 students in the 1993 spring festival, 15 were in the band, and only five of those were present to begin the new school year in the fall of 1992. Because of the transient population in these rural camps and communities, each year Glazier routinely faces starting 3/4 of his band students as raw beginners.

Despite his forays into the hinterlands, Glazier leads an active life as a performer and private teacher in the Ketchikan area. He has played violin, clarinet, and string bass in the Southeast Alaska and Juneau Symphonies, and has been the guest artist clarinet soloist twice with the Southeast Alaska Symphony. Another guest solo appearance is scheduled later this year. He has performed for five years with the Ketchikan Jazz Society Big Band and at local folk festivals and community benefit dances. Glazier is also a skilled instrument repairman like his dad, who owned his own shop and served as repairman at Wills Music in Salem, Oregon, for many years. ●

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

2/94 **UO School of Music & Dance Alumni**
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IN MEMORIAM

Blanche W. (Wicklund) Royer (B.A. 1921) died at the age of 96. She was born in Astoria and raised in Hammond, OR. After completing her degree at UO, she taught music and was supervisor of music at high schools in Newberg and Rainier, OR, and in Wenatchee, WA.

Mary Ornesta (Benson) Dunlap (B.A. 1934) died last year at the age of 88. Dunlap taught piano and oversaw the piano instructors at Pacific University for many years. She grew up in the Portland Area and worked briefly as a secretary before attending the University of Oregon. She taught in Cottage Grove and North Bend before her marriage to Leonard Dunlap in 1934. In 1942 she moved to Forest Grove, where, in addition to her duties at Pacific University, she served as choir director for the Forest Grove United Methodist Church.

Donald Rees (B.S. 1939) died last year at the age of 76. Rees taught music for 28 years at McKenzie High School, eventually serving as vice-principal as well. At McKenzie he was noted for his well-disciplined bands that comprised a third of the total student body, and for the high quality of his annual Gilbert & Sullivan operettas, and the annual Fun Night concerts that were the talk of the town. He moved on to become Superintendent of Schools at Creswell until he retired in 1978, completing 39 years in education. ◆



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