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 - Oregon Wind Ensemble
Feb. 2 - University Symphony with Ellen Campbell, horn
Feb. 4 - Sounds of the Symphony (Children's Concert Series)
Feb. 5 - Lawrance Maves, violin; Barbara González-Palmer, piano (Faculty Artist Series)
Feb. 7 - Alexander String Quartet (Chamber Music Series)
Feb. 10 - UO Electroacoustic Music
Feb. 14 - Millagro Vargas, mezzo-soprano Victor Steinhardt, piano (Faculty Artist Series)
Feb. 17 - Irish Music & Dance with Moloney, Sands, & Ivers (World Music Series)

**MARCH**

Mar. 1 - Symphonic & Campus Bands
Mar. 2 - Oregon Brass Quintet (Faculty Artist Series)
Mar. 4 - The World of Drums (Children's Concert Series)
Mar. 4 - Danceability Concert (Department of Dance)
Mar. 4 - Oregon Jazz Ensemble (Chamber Jazz Series)
Mar. 5 - Gil Cline, baroque trumpet Barbara Baird, organ (Faculty & Guest Artist Recital)

**APRIL**

April 1 - April Fool Concert
April 6 - May 1: MUSIC TODAY FESTIVAL (see inside cover for calendar)

**MAY**

May 4 - University Symphony
May 16 - Oregon String Quartet (Faculty Artist Series)
May 23 - Oregon Percussion Ensemble
May 25 - Concerto Concert

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School of Music &
Department of Dance
1225 University of Oregon
Eugene, OR 97403-1225
MUSIC TODAY
FESTIVAL CALENDAR: APRIL 6-MAY 1

Saturday, April 6
Cuarteto Latinoamericano

Saturday, April 8
Eugene Ballet: Skinwalkers

Sunday, April 9
Eugene Ballet: Skinwalkers matinee

Monday, April 10
Phyllis Byrn-Julson, soprano

Tuesday, April 11
Wynton Marsalis

Thursday, April 13
Eugene Symphony with Carter Brey, cello

Friday, April 14
Jeffrey Peyton, percussion

Saturday, April 15
Hassen Youth Symphony

Monday, April 17
Jazz Originals with Michael Tiltelbaum, saxophone, and Gary Versaas, piano (master classes and concert)

Wednesday, April 19
Avane Deteque with Charles Dowd

Thursday, April 20
Pacific Rim Gamelan

Friday, April 21
Future Music Oregon

--- TICKET INFORMATION ---
- Tickets for events with asterisks (**) are available in advance at the Hult Center Ticket Office (503) 687-5000.
- Tickets to other events available at the Beall Hall Box Office on the day of the concert.
- For more information on events, or a Festival brochure, call the School of Music at (503) 346-5676, or leave a message at the Music Today Festival office (503) 346-5680.

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

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

DEAN: Anne Dhu McLucas
ASSOCIATE DEAN: Gary Martin

THE UNIVERSITY OF OREGON IS AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION INSTITUTION COMMITTED TO CULTURAL DIVERSITY AND COMPLIANCE WITH THE AMERICANS WITH DISABILITIES ACT.
Show Time for Marching Band in Pasadena!
Oregon Marching Band dazzles fans and alumni at the Rose Bowl

ALTHOUGH the primary focus was on the football team, the Oregon Marching Band got plenty of well-deserved attention with its first trip to the Rose Bowl since 1988. And though the OMB has been to three other bowls in recent years, making the trip to Pasadena was on a completely different level — more appearances, more planning, more logistics, and more media attention. And, oh yes, new uniforms, which had to be designed, ordered, and even then it was a scramble to find a company that was willing and able to produce the uniforms by Christmas (normal lead time is 150 days).

The classy new cadet-style uniforms generated a lot of local media interest as well. The Register-Guard ran a story and interviewed band members and even had a tongue-in-cheek survey of local clothing store owners about how they would design new band uniforms. When the new uniforms actually arrived, newspaper and TV cameras were in Room 178 as band members came in for their fittings.

That was just the beginning of several weeks of radio, television and print coverage of Rose Bowl activities. By the time the band returned to Eugene on Jan. 3, they had been profiled in at least four local newspaper articles and been the subject of several television news stories in Eugene, Portland, and Los Angeles. And, of course, there was the network coverage of the band at the Rose Parade and the Rose Bowl halftime show, seen by hundreds of millions of people.

As one Duck fan aptly put it, “It sure beats going to Shreveport!”

Getting Ready
But before all that could happen, the OMB staff, led by OMB Director Rod Arctic, Director of Bands Robert Pronto, and Band Secretary Paige Lawlor, had weeks of paperwork, staff meetings, and planning to get ready for the trip to Pasadena. To say that the midnight oil was burning in the band offices during December doesn’t even begin to describe the workload.

“The paperwork was the biggest thing,” said Lawlor, who joined the band staff in October. “You'd get three things done, and then twelve more would take their place, and those would generate another ten things. It got crazy, there was so much to do.”

The band’s itinerary, six pages long, went through twelve revisions in three weeks. Among the staff’s “to do” list were such things as preparing a detailed flight manifest for all the band members and equipment, arranging for charter buses to transport the band to and from all their activities, getting special insurance for the Rose Parade and rehearsals, and trying to wade through the Rose Bowl’s official 50-page “Participation Manual” covering everything from press conferences to police escorts.

Band members, friends, and even some parents were enlisted to help with computer updates, photocopying, and collating all the material; other volunteers were enlisted to help sew the OMB logo on the front of the new uniforms and to assemble and package 20,000 Duck Lips that were sold in Pasadena as a fundraiser for the marching band.

On to La-La Land
The Oregon Marching Band flew out of Eugene Wednesday morning, Dec. 28, on one of several charters loaded with alumni and boosters. They didn’t have much time to relax; that afternoon they had a rehearsal at Penn State’s stadium, and the next morning they boarded buses at 7:30 to arrive at Disneyland for an 8:30 a.m. parade and an 11 a.m. concert. One woman spectator at Disneyland said, “My goodness, those are the cleanest white pants I’ve ever seen,” (not knowing that was the first time they’d been worn).

The next few days were a combination of rehearsals, sight-seeing and performances at various alumni functions and pep rallies around Santa Monica and Beverly Hills. New Year’s Eve was especially challenging for the band, according to Harkins: “We did a concert and parade down Santa Monica’s Third Street Promenade, followed by four alumni/hotel performances. When the band sang the Oregon Pledge Song at the Century Plaza Hotel, 1,300 alumni stood up, and there were plenty of moist eyes in the house.”

Another highlight was the official UO pep rally on Sunday afternoon, when nearly 15,000 Duck fans from all over the country converged on Century City Plaza for “The Quack Heard Round the World.” The Green Garter Band led off the festivities, and when the entire marching band made its appearance in the new uniforms, the daffy ducks and cheers were deafening.

The big day, of course, was January 2, and for OMB members it began at 3:30 a.m. for an early breakfast and a 5:00 a.m. bus departure for Pasadena and the Rose Parade. Lack of sleep and the grueling five-mile parade route were more than compensated by the thrill of being there and hearing the enthusiastic cheers from Duck fans all along the parade route.

With the baggage of five non-stop days on their backs, no one would have been surprised if the band had run out of gas by the time the football game came around at 1:30, but pride and adrenaline were in full force at that point. This was something that all the members of the OMB had worked so hard for.

With 100,000 fans in the Rose Bowl and millions more watching on TV, it was the greatest exposure imaginable for the band, the School of Music, and the University of Oregon.

When the band returned home on January 3, KEZI-TV was at the airport, interviewing band members and weighing highlights of the Rose Parade and Rose Bowl into a story that aired that evening.

On January 4, KVAL-TV featured the band in part of a one-hour show of Rose Bowl Week highlights.

Director of Bands Robert Ponto shared some of his pride in the OMB musicians after returning home: “The thing that impressed me was their extremely high level of professionalism — not only in their performance, but in their preparation, their attitude, and their conduct during the entire six days.”

And is everyone ready for a return trip to the Rose Bowl? “The preparation just about heated this year,” said Pronto, “but now we know what to expect. Yeah, we’ll be ready.”

WHAT'S NEW
The Oregon Marching Band, in new uniforms, proudly marches in the Tournament of Roses Parade in Pasadena.
Music Recruiting Wars: Oregon Goes Video

Recruiting music students is becoming more and more like recruiting athletes, it seems. Gene is the days when the single brochure, with the information a mere personal touch and reinforcing the "family" atmosphere at the UO School of Music—something our students have mentioned frequently over the years.

The video has been approved by 60 high school directors, mostly in Oregon, plus a few in Washington, California. In-state students still are the UO's primary source of music majors, and a special music recruiting committee drew up a preliminary list of schools to receive the video on the first year's mailing. If next year's budget allows for additional in-state schools to be made, more schools from Washington, California, and Oregon will be added to the mailing list.

"The video does a pretty good job of showing quality-of-life aspects of the campus and the fact that Eugene has a vibrant arts community buoying the School of Music itself," said Barkhurst. "That's important for out-of-state recruits to know, particularly those from California."

Music faculty are already taking a copy of the video with them when they make school visits. The string faculty visited half a dozen schools in the Los Angeles area this year, and others have taken trips to Washington and Oregon high schools. Furthermore, the UO Admission Office has a copy to take with them to college fairs around the country.

High school music teachers wanting to see next year's video mailing list should contact undergraduate admissions director Marilyn Brudetl at 346-1164.

UO Must School Now on the Internet

The School of Music has set up residence on the internet. A case within the Bachelor of Arts program and the other in the Bachelor of Science program. Each reflects the perception that student needs are changing in an ever-changing world.

Bachelor of Arts Option

The first of the new degree options was created for the Bachelor of Arts program. It was prompted by the desire of the School of Music to encourage students who have a broad knowledge of music as a lifetime art, but whose experiences might not be well-developed to undertake a major in music, which focuses on music history, theory, and literature.

A comparison of the two options within the B.A. program shows the small, but significant, differences between the two options: the new option has a lower proficiency requirement in performance studies (at least three terms, the last of which is at the 405 level, rather than three for the B.A.). Because of this, but nine hours of upper division seminars may be substituted for a Senior Project. All other requirements remain unchanged.

Bachelor of Science Option

The second of the new degree options is in the Bachelor of Science degree program. This option was created for a very different purpose. The School of Music faculty recognizes the phenomenal growth of, and importance of, technology within the profession. Technology has become an indispensable component of all aspects of the music profession, from composition and pedagogy to academic research and composition, recording, research, and publishing. Specialists in Music Technology will be greatly needed in the years to come. The School of Music's new option in the B.S. degree allows students to specialize in this vital area of music training.

The new B.S. option alters the Senior Project requirement, with the student enrolling in Reading & Conference (MUS 405), in consultation with the student's advisor; in addition, Music Technology course requirements (such as Electroacoustic Literature, Electroacoustic Composition, Electronic Music I, II, III) are spelled out in detail, along with various group options, such as Concepts of Computing and Physics of Sound and Music. The new B.A. option still has the same ensemble requirements, but, like the new B.A. option, reduces the minimum performance proficiency level from 175 to 164.

Gamelan Receives Prestigious Grant

The UO's Pacific Rim Gamelan and Robert Kyr, founder and director of the ensemble, have been awarded a major national commissioning grant from the Meet The Composer/Reader's Digest Commissioning Program. The program is funded in partnership with the Lila Wallace-Reader's Digest Fund and the National Endowment for the Arts.

The UO commission is for one of a three of new works for Balian gamelan and electronic duo (bassist Robert Black and percussionist Amy Harbison, a chamber ensemble piece by Philip Glass, and extended trio compositions by three of today's greatest jazz musicians: saxophonist Oliver Lake, bassist Reggie Workman, and drummer Andrew Cyrille, who will perform the pieces together.

"Only in the U.S.A. could you have such an extraordinary range of compositions from composers representing such vast geography and variety of ethnic backgrounds of this remarkable land," said John Daffy, Director and President of Meet The Composer. "These new commissions will reach into untold numbers of rooms. We applaud the Lila Wallace-Reader's Digest Fund's generosity in providing the resources that will enable Meet The Composer and Robert Kyr and members of the Pacific Rim Gamelan to pursue this goal. We are thankful for the opportunity to develop the project that was submitted to Meet The Composer commissioning program.

UO to Host Northwest Ethnomusicology Conference

The Northwest Chapter of the Society for Ethnomusicology will be holding its annual meeting at the UO School of Music on February 18. All interested individuals are encouraged to attend. The meeting is being coordinated by chapter president Mark Levy and Secretary Tim Auvity.

For more information, call Levy at (503) 346-2852.

WHAT'S NEW
Music Today Festival Returns
Three-week journey celebrates 20th century music

Music Today Festival

Why I Care If You Listen
by Robert Kyr, Director, Music Today Festival

AS I REPRESE the movement of ideas that haunts many composers is why the music of our time has so disdained by the general public. Apart from the unexpected success of a few media-hyped works—Gorecki’s Symphony No. 3, a Polish export, is the most recent example—music in general is perceived by unaware that concert composers have been writing more accessible and consonant music for at least the past two decades. In America, the so-called "regains of musical intellectuality" is all but over, and a more lyrical, expressive music rules the day. If you have any doubt about it, witness the creation of a string of labels to describe the progress toward increased comprehensibility: "Neo-romanticism" or "New Simplicity" or "Minimalism." And yet, while American concert composers have made some inroads into the public heart and mind, not one of them has ever been that of influence wielded by Madonona or the latest country western idol.

What happened to the American "Art" composer along the twenty path of the 20th century, with its twin global wars, its numerous recessions and depressions, and its soul-destroying ambivalence toward education and intellectuality? Why did an obscure Polish composer (with a name most people mispronounce to this day) have American musical passions in a way that our own composers have not? Is there a future for our artists and the culture that is their context? Does this pop a a way into the road of music and listening well itself the answer. As a composer, writer, teacher, and concert presenter, I care if you listen.

In particular, I care if you listen to the music of our own time. As the director of the Music Today Festival, which has been designed to offer a diverse range of concerts featuring several composers who have been successful in the public's mind, not one of them has ever made as much as I am currently writing a hook—American Composers Speak Out: Changing Voices, Changing Times—consisted of interviews with composers who are major figures in the area of contemporary music. The book is an opportunity for them to discuss important cultural, aesthetic, and ethical issues which are rarely addressed in print. The volume of interviews is intended to be an essay of 20th century American composers as told by those who created the music. It is my hope that the book will inspire its readers to explore the extraordinary wealth of concert music which has been composed in our period.

I wholeheartedly agree with Donald Martin, who was one of my composition teachers. As a composer, I care if you listen because the joy and wealth of the music, the music of our time, is a creative pursuit, and in realizing that, the listener takes an active role in the birth of a new work (or in any work which a person is hearing for the first time). Through listening, new connections are forged between the artist, the performers, and the listeners—in fact, between all those who touch or are touched by a work in any way whatsoever. In this sense, to listen is to become part of an ever-expanding community whose common knowledge of a given work or repertoire.

In other words, music connects us to ourselves and to each other. And perhaps this is why, on occasion, one reads that the arts are a great "humanizing" force within culture and civilization. The greatest works of art inspire us to seek the creative potential within ourselves and within our own lives. For some individuals that means seeking entertainment and enjoyment, for others it provides an opportunity for contemplation or to explore the nature of the spiritual dimension of art. The diversity of "meaning" will be as extensive as the number of those who create or listen. As we fast approach the millennium, I’ll take a moment to prophesy. When I think of the twentieth century I’m reminded of a century of great music—yes, great—contrary to the opinions of many. My hope is that the Music Today Festival will contribute to the culture of the world, that the festival will be an opportunity for them to discuss important cultural, aesthetic, and ethical issues which are rarely addressed in print.
Oregon Bach Festival to Commemorate the End of World War II

IN COMMEMORATION of the 50th anniversary of the end of World War II, the 1995 Oregon Bach Festival will explore the theme "War, Reconciliation, and Peace." The 26th annual Festival takes place June 23-July 8, 1995.

Given the breadth of international collaboration in the Festival's history, this year's theme is especially significant, giving audience and performers the opportunity to mark passage of the defining event of 20th century which subsides only in the final years of peace between three principal nations of the war, the Requiem will unite in performance the images of the struggle between Jews and Gentiles, between Christians and unbelievers, and between man and sin. In its humility of a God who sacrifices his son, the heart of the 1995 Festival repertoire is Britten's epic oratorio, which interweaves the liturgical requiem text with the profound and profoundly disturbing poetry of Wilfred Owen, a British soldier who was killed one week before the 1918 armistice. Symbolizing fifty years of peace between these principal nations of the war, the Requiem will unite in performance the Rostock Motet-Tenor of the former East Germany, the Kyoto Bach Choir of Japan, the St. Louis Boys Choir, and the Festival Chorus and Orchestra. Laszlo Heltay, whose accomplishments include directing the choir of The Academy of St. Martin in the Fields, will return.

The Oregon Bach Festival begins accepting ticket orders in April. To receive a brochure, call (800) 457-1486 or (503) 345-6778. The Oregon Bach Festival's Creative Journeys project was deep. "Thousands of people were touched by some aspect of the project," he said. "A world premiere was met with storming enthusiasm. The Festival garnered attention in the international press, and downward audience trends were reversed." The Festival's Educational Series, which includes the Discovery Series, under the direction of UO Associate Professor Helmuth Rilling, gathers emerging composers to write, commission, and perform new music as part of the Oregon Bach Festival's Composer's Symposium, under the direction of UO Associate Professor Helmuth Rilling, conductor.

Orozco completed the Stabat Mater in 1877 following the deaths of three of his children. Its text describes the anguish of Mary at the foot of the Cross, and how she was comforted by the angel of death. The work is based on a Gregorian chant and reflects the pain and suffering of theoty, calling on God for help.

Pianotchnician Alan Phillips built two of these unique grand piano ticket receptacles for recitals at Beall Hall concerts.

Orozco Bach Festival Reactions National Award for Excellence

The Oregon Bach Festival's Creative Journeys project has received the 1994 Dawson Award for Innovation and Excellence in arts administration. The Dawson award is given by the Association of Performing Arts Presenters (APAP) and was announced in a ceremony at the APAP national conference Dec. 19 in New York. The Creative Journeys project combines to prepare the community for the world premiere of L'homme by Arvo Pärt, a choral-orchestral work that was performed by Helmuth Rilling and Festival musicians on June 26, 1994, at the Hult Center.

In the announcement, APAP Vice President Tom Tomlinson said that the impact of the Creative Journeys project was significant. "The popular and critical response was so overwhelming that people were touched by some aspect of the project," he said. "A world premiere was met with storming enthusiasm. The Festival garnered attention in the international press, and downward audience trends were reversed."

Helmuth Rilling, conductor will return. Beall Hall Chamber Music series, free noon concerts, and the Children's International Tour will return. The Oregon Bach Festival's Reconciliation and Peace theme is especially significant, giving audience and performers the opportunity to mark passage of the defining event of the 20th century which subsides only in the final years of peace between three principal nations of the war, the Requiem will unite in performance the images of the struggle between Jews and Gentiles, between Christians and unbelievers, and between man and sin. In its humility of a God who sacrifices his son, 46, BWV 29. BWV 75, BWV 149, (BWV 22)

"War Requiem" by Benjamin Britten

Saturday, July 1
Laszlo Heltay, guest conductor

The heart of the 1995 Festival repertoire is Britten's epic oratorio, which interweaves the liturgical requiem text with the profound and profoundly disturbing poetry of Wilfred Owen, a British soldier who was killed one week before the 1918 armistice. Symbolizing fifty years of peace between these principal nations of the war, the Requiem will unite in performance the images of the struggle between Jews and Gentiles, between Christians and unbelievers, and between man and sin. In its humility of a God who sacrifices his son, 46, BWV 29. BWV 75, BWV 149, (BWV 22)

Helmuth Rilling, conductor

Pianotchnician Alan Phillips built two of these unique grand piano ticket receptacles for recitals at Beall Hall concerts.
DANCE NEWS

Danceability Project Workshop Back at UO for Third Year

For three days this winter (March 3-5) the dance studios of Gerlinger annex will be filled by the participants of the eighth annual Danceability Project Workshop. The Workshop is co-sponsored by the UO Department of Dance and Joint Forces Dance Company, and is open to all interested able-bodied, physically disabled, and visually or hearing impaired individuals.

Joint Forces founded the Danceability Project in 1988 with the purpose of creating, through improvisational dance forms, a common ground that could help dismantle the barriers between able-bodied and disabled people. Since that time the Danceability Project has grown into an international network that encourages artistic expression through movement, dance, and Contact Improvisation, by people of diverse abilities. The Danceability Project Workshop has been in residence at the UO Department of Dance each winter term since 1993. The 1995 Danceability Workshop will include:

• an evening showing of Common Ground, an award-winning documentary on the 1988 Danceability Project, followed by an introductory lecture-demonstration, March 3 from 7-9 p.m.
• two days of experiential workshops in movement, dance, and Contact Improvisation, Saturday and Sunday, March 4 and 5 (one day attendance is acceptable). The workshop tuition is on a sliding scale, from $22-$140.
• the Danceability concert, featuring Alita Alexee and Erin Blackwell of Joint Forces Dance Company, solo artists, and local and national dance groups. March 4 at 8:30 p.m. Tickets are $34 for general admission and $2 for students and seniors.

The public is invited to both the March 3 demonstration-demonstration and the performance on March 5. For further information about these events or participation in the Danceability Workshop, please call the Department of Dance at 346-3386.

The Oregon Ethnic Dance Theatre, under the direction of Assistant Professor Lisa Arkin, performs a repertoire of folk, character, and social dance forms from Eastern European cultures, including Slovakia, the Ukraine, and Bulgaria. The ensemble’s 1994 season toured a lecture-demonstration format that featured a 15-minute concert followed by a 90-minute master class. OEDT was invited to do a performance in Arizona and a weekend workshop in Seattle this past year.

Dance Africa and the Oregon Ethnic Dance Theatre have each produced popular programs for the UO Children’s Concert Series in the past two years.
Robert's mischievous smile in his voice, said "I've completed my assignment." Questioning all the while. Even as he lay in new thirst for knowledge, probing and constant curiosity and yen to learn led and teach, and then come home and share." The world to explore, to photograph, to learn life-long learner," said McManus. "His eclectic memorial service.

But it was Trotter's penchant for new ideas and his holistic approach to music that remain his primary legacy. He was always open to new ideas," recalled John McMann, "and if they weren't regularly forthcoming, he hatched them himself and was not reluctant to try something for fear of failing." No surprise that Trotter welcomed the computer age with a sense of adventure rather than dread or scorn. His latest project, in fact, includes development of computer software for producing synthesized sounds, and a program called Easel, which demonstrates Hindustani ragas, or melody patterns. Appropriately, a tabla performance was part of Trotter's ecletic memorial service.

Charles Dowd was a voting adjudicator for the 37th Annual Grammy Awards. He auditioned for participation via his recordings on Black Saint-Saciel Note, Musicmasters, Hänssler, Columbia Pictures Media, Warner Brothers, and KM-Los Angeles. In October, he was soloist in Concertos for Percussion by Stravinsky with Dr. Michigan, conducted David Katz and the Oregon Mozart Players. Dowd continues as principal timpanist with the Oregon Bacchus Festival, Eugene Symphony, Oregon's Festival of American Music, and California's Cabrillo Music Festival. At Cabrillo he performed with latte music/percussion concert with Christopher Rose, Libby Larsen, William Kraft, George Torske, and conductor Marin Alsop. In November he attended the Percussive Arts International Convention, participating in committees on mallet keyboard, timpani, multiple percussion, and drumset curriculum. Dowd continues in the Oregon Percussion Ensemble this fall in the Northwest premieres of Rume (1994) by Toronto composer James Tenney, Aminoc (1990) by Richard Kivistad of San Francisco, and the world premiere of his own Bang On A Can (1994), featuring canons and fugues done "live". Dowd is also under contract to perform on vibraphone and compose for his Goodvives Jazz Quartet. During a recent Eugene Symphony orchestra performance Dowd continues to perform on vibraphone and compose for his Goodvives Jazz Quartet. During a recent Eugene Symphony orchestra performance Dowd continues to perform on vibraphone and compose for his Goodvives Jazz Quartet.

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"Bob was a true personification of a life-long learner," said McManus. "And if they weren't regularly forthcoming, he hatched them himself and was not reluctant to try something for fear of failing." No surprise that Trotter welcomed the computer age with a sense of adventure rather than dread or scorn. His latest project, in fact, includes development of computer software for producing synthesized sounds, and a program called Easel, which demonstrates Hindustani ragas, or melody patterns. Appropriately, a tabla performance was part of Trotter's ecletic memorial service.

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Royce Saltzman Receives Germany's Highest Honor

H. Royce Saltzman, co-founder and executive director emeritus of the Oregon Bach Festival, received the highest honor bestowed by the German government in a December ceremony.

In announcing the award, Dr. Birnmeier said that Saltzman has "been able to establish rewarding and far-reaching connections to German organizations and musicians. He has fostered a cultural exchange that has brought together the musical heritage of Germany and America.

Saltzman co-founded the Oregon Bach Festival in 1970 with conductor Helmuth Rilling. The Festival has since grown into an internationally-recognized event that attracts musicians and audiences from around the world. It's educational program for chorals conducting has served as a model for Bach Academies that Rilling has created and conducted in his native Stuttgart, Germany, and other countries.

In a letter to the German foreign ministry recommending that the honor be granted, Rilling said Saltzman's work in forging a long-lasting cultural tie with Germany has been of particular importance. "The spirit of excellence Royce Saltzman has embodied in the Oregon Bach Festival has created an important relationship with Germany that has lasted for 25 years and still continues," he noted.

At the ceremony, Saltzman attributed the honor to the support of the Eugene Symphony, the Oregon Symphony, and the University of Oregon Music Department.
## ALUMNI NOTES

'94, Piersall presented a concert of bass dares with colleague Charles Nelson. In December, he performed Beethoven's Symphony No. 9 with the Abilene Philharmonic. In the Summer of '93 Piersall sang the role of Sulpace in Daughter of the Regiment with the Abilene Opera Association, and this past summer took his choir on tour throughout the Czech Republic, Poland, and Hungary. Piersall says that he's not singing as much as he would like, but that he hopes to do more "once the choral monkey is off my back."

Roy Roth (M. Church Mus. 1972) is a retired Silvers Schools vocal and instrument music teacher (1959-70), and one of a handful of Oregon's retired music educators who served as president of a college. Roth was president of Hesston College in Kansas from 1951-59.

Reese Salm (B.A. Mus. 1973) penned an article titled "Electronic Orchestration" for the September '91 issue of Electronic Musician magazine. The same article appeared in the book Music and Your Computer. Salm's performance of Bach's Goldberg Variations was noted in the April '92 issue of Keyboard magazine. Salm performed with five other composers in the Seventh Species concert series in November '94. He founded and facilitates a group of artists in Eugene called A.R.T.E. Salm will promote the acclaimed Northwest pianist Mark Wescott in February '95 at Eugene's Hult Center. Salm performs his keyboard music in the Northwest and teaches privately in Eugene.

Helene M. (Holly) Conway (B.S. Dance, 1975) has been with the Juilliard School for the past five years and is now Assistant Director of the Concert Office. Her sister, Flo Conway (M.A. 1967), also a UO alum, is a writer and lives in New York.

Aaron Smith (B.S. Dance, 1977) returned to Eugene last spring to teach master classes at UO and LCC. In addition to his UO dance degree, Smith holds a master's degree in dance from the University of Illinois (1978). Smith is also a licensed massage therapist. He now lives in Seattle, where he is a faculty member of the Brian Utting School of Massage and has a private practice in massage therapy. Smith continues his work in the field of choreography with his partner, Julie Sinnott (M.S. 1983).

Gary D. Long (B.Mus. 1985) and Becky Marsh Long (B.Mus. 1985) became new parents when their newborn Madeline Jane into their home in Redlands, CA. In September, Gary is principal timpanist with the Long Beach Symphony and principal percussion with the Inland Empire Symphony and Bakersfield Symphony. He received a master's degree in performance from the Juilliard School in 1987. Becky, a freelance cellist, performs with the Bakersfield Symphony and the Walker Piano Trio. She also teaches elementary music in Redlands. Becky received a master's degree in cello performance from the University of Redlands in 1993.

Johnathan E. Mansfield (B.Mus. 1986) is practicing law at Covington & Burling in Washington, D.C.

Sean Paul Rivera-Mills, D.M.A. (B.Mus. 1988; M.Mus. 1989) recently relocated to Tucson, AZ, after his wife, Susana, received a full-time faculty position in the Modern Languages Department at Northern Arizona University. Together, they own the Ponderosa Violin Shop where Sean specializes in the repair and restoration of violin family instruments as well as sales of accessories and instruments. Both Sean and Susana received their shodans (black belts) from the Japan Karate Association and are in the process of developing the Northern Arizona Karate Association. Sean and Susana are currently collaborating on several articles relating to both music and the martial arts.

Shawn Brekke (B.Mus. 1991) is teaching band and general music at a junior high school in Dilworth, MN. He is working on a master's degree at Moorhead State University while wife Kashie teaches choir and general music in Ulen, MN. Both of them perform and teach regularly in the Fargo-Moorhead area. Shawn reports "No kids yet, but our cocker spaniel, Susie, is pregnant."