

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.

SEPTEMBER

Sept. 28 – Barbara Baird, Organ
(Faculty Artist Series)

OCTOBER

Oct. 2 – Karol Bennett, Soprano
John McDonald, Piano
(Vanguard Series)

Oct. 10 – Kathryn Lucktenberg, Violin
Barbara González-Palmer, Piano
(Faculty Artist Series)

Oct. 4 – North Indian Flute Music
(World Music Series)

Oct. 20 – Homecoming Concert

Oct. 21 – Alumni Band (Football Game)

Oct. 22 – Guarneri String Quartet
with Victor Steinhardt, Piano
(Chamber Music Series)

Oct. 24 – Danish Boys Choir
(Guest Ensemble)

Oct. 25 – Anne Tedards, Soprano
Mark Van Scheeuwijck, Baroque Cello
(Faculty Artist Series)

Oct. 26 – University Singers

Oct. 27 – Jazz Combos

Oct. 28 – Tuba Terrific!
(Children's Concert Series)

Oct. 31 – Philip Glass Lecture

NOVEMBER

Nov. 2 – Opera Workshop Ensemble

Nov. 7 – Composers Forum Concert

Nov. 9 – The Petersen Quartet
(Chamber Music Series)

Nov. 11 – Festival of Bands

Nov. 11 – South of the Border
(Children's Concert Series)

Nov. 14 – Steven Pologe, Cello
Dean Kramer, Piano
(Faculty Artist Series)

Nov. 15 – Oregon Wind Ensemble

Nov. 16 – University Gospel Ensemble

Nov. 17 – Bones & Brass

Nov. 17, 18 – Janet Towner, Dance

Nov. 18 – Viola Conference

Nov. 20 – Claire Wachter, Piano
(Faculty Artist Series)

Nov. 21 – Oregon Percussion Ensemble

Nov. 28 – Collegium Musicum

Nov. 28 – Future Music Oregon

Nov. 29 – Campus Band

Nov. 30 – University Symphony

DECEMBER

Dec. 1 – Oregon Jazz Ensemble

Dec. 3 – Oregon Handbell Choir

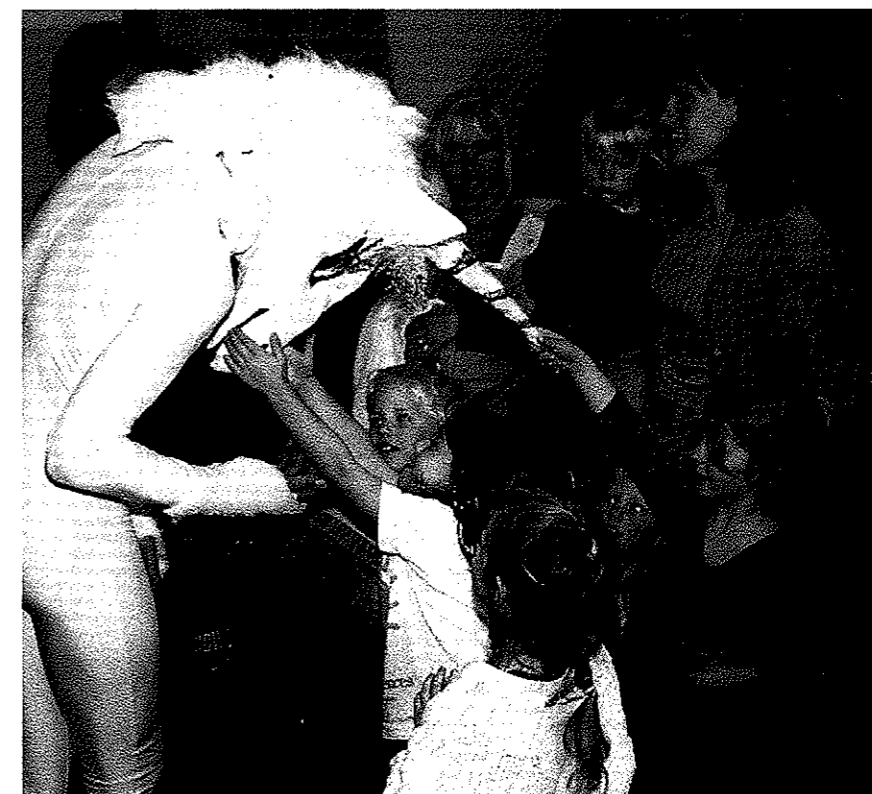
Dec. 3 – University Percussion Ensemble

Dec. 3 – Christmas Program



LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
and DEPARTMENT of DANCE



Newsletter for Alumni & Friends



School of Music &
Department of Dance
1225 University of Oregon
Eugene, OR 97403-1225

Forward and Address Correction

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



MUSIC of Oregon

At the University of Oregon, you get it all: the natural beauty and quality of life in Oregon's Willamette Valley, a multitude of performance opportunities, and a superb music faculty to nurture your talent and prepare you for a successful career.



Special Visitation Day at UO School of Music:
Saturday, Nov. 11, 1995

Dates and locations for 1996 Auditions:

January 18, 1996—Seattle, WA
January 19, 1996—Portland, OR
January 26, 1996—Eugene, OR
February 23, 1996—Eugene, OR

Scholarships and graduate teaching fellowships are available, based on application and admission audition.

Deadline for Music Scholarship Application:
March 1, 1996

For further information, contact:
Office of Admissions
School of Music
1225 University of Oregon
Eugene, OR 97403-1225
or call: (503) 346-1164



MUSIC DEGREES AT THE UNIVERSITY OF OREGON:

B.A., B.S. in Music
B.M. in Performance
B.M. in Composition
B.M. in Music Education
B.M. in Music Theory
B.M. in Jazz Studies
B.S., option in Music Technology

M.A., M.M. in Music History
M.A., M.M. in Music Theory
M.M. in Composition
M.M. in Music Education
M.M. in Performance
M.M. in Conducting
M.M. in Piano Pedagogy

D.M.A., Ph.D. in Music Ed
D.M.A., Ph.D. in Composition
D.M.A. in Performance
Ph.D. in Music History
Ph.D. in Music Theory



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

FROM THE TOP

The Dean's Desk

Anne Dhu McLucas, Dean

It has been three years since I wrote my first letter for *Ledger Lines*, and as I look out over the lawn toward the Pioneer Cemetery from my office window, I am pleased to note the changes in both myself and the School of Music. Among the things I can see from my office are the newly-painted back of the building—part of a slow and painstaking process of physical upgrading that we are undergoing, so that the appearance of the school will better mirror its musical and academic excellence. Not visible from here, but equally important, is the gradual transformation of the former Bach Festival offices into faculty, teaching, and computer lab space, and the upgrading of some of our older classrooms by adding fans, shades, new chairs, etc. Most important—and most difficult—we are trying to make space available for more practice rooms and to refurbish the present ones with better instruments.

All of this costs money, of course, and we are grateful that alumni and friends continue to remember us with their annual donations, as well as in bequests and in substantial gifts. We are particularly blessed this year with the bequest of the Zoe L. Fischer Estate to the Dean's Discretionary Fund, and with the continuation of the Richards family donation. In addition, the memory of Dean Emeritus Robert Trotter has been honored with an endowed fund from friends, colleagues, and relatives. That fund was given a substantial initial boost by the munificent contribution of Courtney Sales Ross, which was then matched by a state grant, all of which will help expand the presence of world music at the school. Our recently hired Development Officer, Joan Gardner, will be working closely with me in our fundraising. For a more complete introduction to Joan, see page 13.

Change is inevitable, and this year we took steps to initiate changes that will have long-lasting effects for the school. In an all-day retreat held in February, the music and dance faculty discussed the strategic steps we want to take to move the school into the 21st century. With lively



discussion centering on the difficult job of balancing the needs of being a comprehensive School of Music with those of offering the highest standards of excellence to our students, we came up with a series of task forces that have started the process of affecting the changes that will be necessary to serve the students of 2001 and beyond. I am meeting with small groups of faculty, trying to come up with the most creative ways of accomplishing new initiatives without abandoning the old ones that work. This takes patience and creativity, but progress is being made. Among the new curricular changes that will be seen this academic year are the jazz studies major for undergraduates and the new B.S. option in music technology. In addition, we'll continue to expand the B.A. in History and Literature to accommodate students interested in music who wish to be in a non-performance degree program. Future critics, historians, connoisseurs, and managers of music will now find a place to learn at the University of Oregon.

For me personally, the past three years have brought the opportunity to live an old childhood dream: to be a practicing musician and teacher of music, but be close enough to the mountains that I could also ski and climb. Oregon affords that and visits to the beautiful coast as well. I feel fortunate to be here and am ready to continue the process of leading the school into the next century.

Anne Dhu McLucas

LEDGER LINES

is the official newsletter of the University of Oregon School of Music and Department of Dance, and is published twice a year for alumni, faculty, and friends of the 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

DEVELOPMENT STAFF:
Joan Gardner—School of Music
Peggy Renkert—Oregon Bach Festival

EDITOR: Scott Barkhurst

CONTRIBUTORS: George Evano, Joan Gardner, Robert Kyr, Mark Levy, Anne Dhu McLucas, Karen Pederson

ASSISTANT: Karen Pederson

COVER PHOTO by Ray Arkin.
Enthusiastic youngsters and parents get up close and personal with the Unicorn following a performance of Menotti's The Unicorn, the Gorgon, and the Manticore. UO students performed the work three times, with choreography by Lisa Arkin.



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

Rose Bowl Afterglow

The Oregon Marching Band and director Rod Harkins received lots of fan mail following their appearance at the Rose Bowl; the following are excerpts from some of the letters...

Director of Bands:

Along with many alumni, I'm watching the Rose Parade, hope to catch half-time, and may even watch some football—or take a nap!

Of course, my mind has wandered back to 1958, only to discover that I'm still annoyed that we women, who had faithfully sloshed around a muddy football field for all of our undergraduate years, had been left home on Rose Bowl day. The excuses given were 1) we looked "funny" in the uniforms, 2) the Midwest marching bands didn't have women, 3) we were probably too whimpy...

We didn't take the news quietly, however, and staged a protest, with the help (of all people!) of Dr. Nye. Ira Lee took the disruption of his rehearsal with good nature. Robert Vagner, on the other hand, wouldn't speak to us for weeks! Ira insisted that "time heals all wounds," and actually left the altered sign we gave him on his desk for some time. We had changed it to "Time wounds all heels." Well, it was an interesting time. There are some funny stories involved in the whole mess.

The School of Music has come a long way and it's difficult to understand how

today's student has gotten so much better than we were. Part of that was put in perspective by a friend who reminded me that she had studied French horn with a trombonist and I'd studied bassoon with a clarinetist. And today, I'm filled with pride and awe of your students!

Congratulations and best wishes!

Donna Groth

B.Mus. 1958

P.S. Am I still the only band member given the "Play of the Day" by the Register-Guard? Let's see you figure that one out!

Dear Rod,

Greetings from Illinois. I wanted to write and congratulate you on a great performance at the Rose Bowl...the Blue Band with their traditional style high mark-time and "Big Ten Style" show really contrasted the contemporary look of your group. I was impressed with both bands...your kids did you and the school justice, and from one BD to another, I'd like to express my admiration for a great performance...

Jamie Moyer

Director, Milliken Marching Band

Dear Rod:

The band was spectacular! I write to thank you, all your staff, and all the band members for an absolutely outstanding job at the Rose Bowl. You were everywhere, and you were wonderful.

There are those who say that without the band the Rose Bowl is just a football

game and, as a former band member, I am inclined to agree. And though it was a wonderful football game of which all of us are proud, the Rose Bowl was also a wonderful showcase for a fabulous band (that looked terrific in new uniforms!).

All of you added so much to all of the events in which you participated—the parade, the New Year's Eve parties, Disneyland, and on and on and on. I can't thank you enough and I can't tell you how proud I am to be associated with you.

Dave Frohnmayer

President, University of Oregon

Dear Rod:

The marching band was a credit to the university and you can take a bow for playing an important role in a memorable event in the life of the university...I think I can speak for every Duck who felt enormous pride in our marching band during the Tournament of Roses Parade and the Rose Bowl and at every event in which you appeared. The band looked and sounded great and added inestimably to our spirit and camaraderie...You were a sterling ambassador for the music department, the university, and the state of Oregon, representing the very best qualities of public service to which we all aspire. We could not have done it without your efforts...

Daniel A. Williams

Vice President for Administration and Athletic Director

Band Uniform Fund Still Needs Starch

The Oregon Marching Band is still accepting donations to complete its inventory of new uniforms.

The Athletic Department supplied the funds for the uniforms you saw in the Rose Bowl game, but additional uniforms are needed for three reasons: to replace worn or damaged uniforms; to outfit incoming personnel who may not have the same body size or type as outgoing members; and to outfit the band as it increases in size—a likely prospect this year.

Make your check payable to *School of Music/UO Foundation*, with a note indicating "Band Uniforms." ♦



The Oregon Marching Band at one of the many Rose Bowl pep rallies.

PHOTO: SCOTT BARKHURST

UO to Host International Horn Workshop

The University of Oregon School of Music has been awarded the honor of hosting the International Horn Society Workshop for 1996. The convention is comprised of French horn players from around the world, and will feature some of the world's greatest artists on the horn.

Ellen Campbell, UO assistant professor of horn, will serve as the Workshop Host and Artistic Director. The event will be held June 17-22, 1996 (prior to the Oregon Bach Festival), and will feature recitals, master classes, lectures, and ensembles for professional, amateur, and student horn players.

The workshop is producing considerable interest and enthusiasm among area horn players, as this event has never been held in the Pacific Northwest. In order to pull local horn players together, the Emerald Horn Club is being reactivated after lying dormant for some years. All horn

players, regardless of age or ability level, are invited to join. The Emerald Horn Club's mission is to promote horn playing in the mid-Willamette Valley area, develop communication and cooperation within the horn-playing community, and serve as an educational organization for anyone interested in the horn.

For further information, call Ellen Campbell at 346-3776. ●



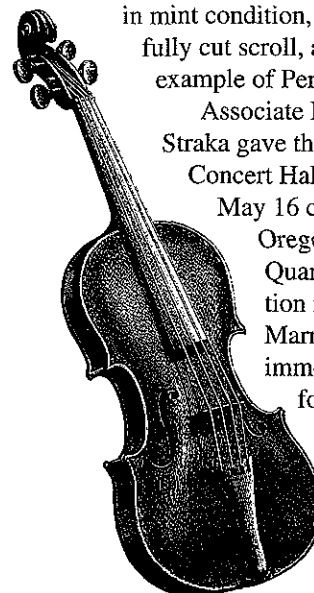
Peresson Viola Donated to School

A beautiful viola by the renowned 20th century maker Sergio Peresson was recently given to the School of Music by Dr. Thomas Marrocco, former professor of music at UCLA.

The instrument was formerly in the possession of the well-known artist-violinist, Eugene Fodor. The viola is in mint condition, with a beautifully cut scroll, and is a prime example of Peresson's work.

Associate Professor Leslie Straka gave the viola its Beall Concert Hall debut in a

May 16 concert by the Oregon String Quartet. A reception in honor of Dr. Marrocco was held immediately following the concert. ♦



School of Music Video Wins CASE Award

The School of Music's new recruiting video, described in the previous issue of *Ledger Lines*, won a Silver Award at the 1995 District VIII CASE Recognition Program held in Seattle.

CASE, the Council for Advancement and Support of Education, sponsors a variety of conferences and seminars specifically targeted to education and administration issues, and each year recognizes outstanding work in the area of publications, alumni relations, fundraising, and other special projects. District VIII covers the Northwest region of the country.

The School of Music's award came in the Electronic Media category—tying, ironically, another University of Oregon video, produced for the UO Foundation.

Nearly 100 copies of the recruiting video are in the hands of Oregon high school music teachers, plus several in Washington state. In addition, our music faculty often take a copy of the tape when they make recruiting visits to high schools around the Northwest and in California. ♦

Guarneri Quartet and Steinhardt to Open CMS Season

UO Professor Victor Steinhardt will join the world-renowned Guarneri String Quartet in the opening concert of the UO Chamber Music Series' 28th season.

The program will be on Sunday, October 22, at 8 p.m. in Beall Hall; Steinhardt will be featured in Brahms' *Piano Quintet in D Major*.

The concert will be a family reunion of sorts, as Victor's brother, Arnold Steinhardt, is one of the Guarneri's violinists. Arnold and Victor last performed together in an Oregon Bach Festival recital in 1994.

The CMS season will feature some other UO faculty, as the Oregon String Quartet performs on April 9 with classical guitarist Ricardo Iznaola.

For tickets, call (503) 687-5000. ●

Lecture Series to Honor Robert Trotter

At its 37th Annual Meeting, the College Music Society (CMS) established the Robert Trotter Lecture. Named to honor Professor Trotter, who was a major contributor to CMS, and who served as dean of the UO School of Music from 1963-1975, the lecture is to be given each year at the Annual Meeting and to reflect the interdisciplinary nature of CMS.

The first lecture in the series was given by Ricardo Trimillos, whose presentation was titled "Western Music and the Ethnomusicologist's Gaze: Theory, Praxis, and Performance Viewed by a Filipino-American with Lutheran Leanings." ♦

Chamber of Commerce to Spotlight Music School

The Eugene Chamber of Commerce "After Hours" event on Thursday, October 5, is titled "The University of Oregon School of Music Is Good Business for Eugene." The public event will be held from 5-7 p.m. at Carter & Carter Financial, located at 743 Country Club Drive.

Food and music will be provided. For reservations, call the Chamber of Commerce at 484-1314. ♦

Musical Survivors at UO

Foreign students bring insights from their war-torn homelands

Croatia: Nikolina Korecic

by Karen Pederson

Four years ago, as the fighting in Bosnia had only begun, a voice instructor in Croatia asked a first-time student about her expectations. "What do you want to do with this? Do you want to be a Broadway star? Do you want to be an opera star?" An uncertain 16-year-old girl answered: "I don't know. I just like to sing."

Nikolina Korecic then sang one of her favorite arias from a Croatian operetta, *Little Flora My*, about a young girl who comes to the United States and is very homesick. Right then Nikolina knew she wanted to sing professionally. "And I knew I was going to go to the United States."

Nikolina is now 20 and just completed her sophomore year at the UO, studying voice performance. If it weren't for her accent, you couldn't tell her apart from her colleagues. She is bright and cheerful. She works hard, plays hard, and, from all appearances, is very happy. But she was born and raised in Zagreb, the capital city of Croatia. And as a result,

"politics rules my life."

The previous political regime in her homeland (the Communist-ruled Yugoslavia) prevented her father from pursuing a career in the performing arts. "He has a beautiful voice," she says, but he did not belong to the Communist party, and therefore had no hope of being allowed into the circle of professional artists. Those restrictions no longer exist, but it is still difficult to break into the field. Performers in Croatia are considered divas even more so than in the United States, according to Nikolina.

Because the arts are so revered, children are introduced to opera and other arts at an early age. Nikolina loved attending the opera, but when it came to performing, she sang in choirs and in musicals. "I wasn't interested in classical music then, I liked pop and other stuff." When her voice

had matured at age 16 she began to study at the Music Academy; before then, she laughs, "my voice was screechy-peachy."

While Nikolina was putting her life on track, her country was falling apart. She dealt with the rigors of living in a war

zone by writing to friends in other parts of the world, describing in detail the daily air raids, the endless hours spent in basement shelters, the uncertainty of her day-to-day existence. One of the recipients of those letters was Melanie Guptill, a young dancer in Waldport, Oregon, whom Nikolina had met at an international festival in Prague. When the Guptill family offered to take Nikolina into their

home, she gratefully accepted, and spent her high school senior year in Waldport.

A year later she entered the University of Oregon—and one of the primary reasons was to study with mezzo-soprano Milagro Vargas. Nikolina says Vargas has taught her not only to sing well, but to



Nikolina Korecic

Kuwait: Amer Jaafar

by Scott Barkhurst

Five years ago Amer Jaafar was running, hiding, and fast-talking his way out of Kuwait as Iraqi troops swarmed into his homeland. "I first bought a Persian passport," he said, "and then convinced the Iraqis I was an Iranian working in Kuwait."

After escaping to Iran, he spent some time trying to comprehend all that was happening. Like most of the people in Kuwait, he never believed war would come, and the invasion was a deep wound to his sense of Arab unity.

He arrived in America in the fall of 1992, settling in Portland, where his brothers were studying engineering. At that point, a career in music was not in the cards, even though he enjoyed listening to

classical music and playing the *oud* (a lute-like instrument common in Mideast cultures). Although he had an uncle who was a poet, Amer's large family was steeped in politics and business. Indeed, Islamic society in general is not terribly supportive of music as a career, according to Amer—viewed more as an "escape from reality," and associated with a lower-class cabaret lifestyle.

But while he was in Portland, Amer met several musicians, including Tom Svoboda, who encouraged

him to pursue his interest in music and composing. It was the Portland connection that eventually convinced him to get a degree in music and then to attend the University of Oregon for a graduate degree in composition.

For his graduate recital this spring, Amer incorporated both Eastern and Western instruments in his compositions—a metaphor, perhaps, for his desire to help bridge the gap between Eastern and Western cultures. One of his long-range goals, in fact, is



Amer Jaafar

reach into her soul and share herself with her audience.

In addition, Nikolina was one of 30 students offered a full tuition waiver through the International Scholarship program, funded by the Oregon State System of Higher Education. In exchange for the tuition waiver, she and other international students agree to spend a minimum of 80 hours apiece, speaking at Kiwanis Clubs, Lions Clubs, high schools, nursing homes, and retirement centers.

Although the required community service is time-consuming, Nikolina immensely appreciates the opportunity to educate others on the situation in her homeland. "The war is not a religious war," she stresses. "The Serbs want to expand their territory." Nikolina believes Americans take for granted what they have, and don't fully understand what is going on in other parts of the world. The Bosnian war is not taking place in a world far away; it is taking place in cities just like ours, involving citizens just like us.

On the other hand, she sympathizes with the way Americans often detach themselves from world events. "Sometimes I forget everything now, for a moment, when I'm just hanging out with my American friends. I forget where I come from, how people live there. I just forget. And sometimes I hate myself for that."

to write a concerto for the *oud*.

In July, Amer, his wife, and two small children returned to Kuwait, where he will teach at the Music Institute. The Institute is 14 years old, and was originally designed to teach Arabic music. Amer says he hopes to Americanize the Institute somewhat, broadening its scope and its teaching techniques. He feels part of his mission, in addition to teaching music, is to change attitudes in the Arab world and help forge new bridges between the East and West.

Amer's impression of Americans, or at least Oregonians, is that they are very open-minded and genuinely want to know the truth of what is happening in troubled areas of the world. And despite America's own problems with social and cultural prejudice, Amer claims that much of the world is learning flexibility and tolerance

It isn't just the realities of war that she forgets, but the day-to-day life for the people back home, their lack of freedoms. "Ever since I was little...we were not allowed to go to church on a regular basis. You were supposed to be careful what you say in public, because you might go to jail. I wasn't able to express my national identity or my religious beliefs. But I was little then, I didn't know. But I know how my parents lived then."

Nikolina hoped to continue her studies at Arizona State and possibly even Juilliard. But after three years she could no longer bear to be apart from her family, and returned to Zagreb in June. There was no fighting in Croatia when she left, but the situation changes daily, as do her chances to be awarded a reentrance visa.

But Nikolina, like all true artists, goes where her heart takes her. Her love for her family has compelled her to reenter a war zone, putting her entire future in jeopardy. It was her love of singing and her desire for a better life that gave her the courage to leave her home in the first place, and now she may never realize those dreams. But she still believes her future will hold many opportunities to perform, to give of herself. "I think if your soul draws you to do something," she says, "you should go for it." ♦

from Americans.

Of the current negotiations between Palestinians and Israelis, Amer is concerned that most of the discussions are being controlled by business and economic interests, that there is not enough attention being paid to education and health care issues. "We are not really solving the problems, because the problems are with people," he says. "There is a lack of art and music and culture in the dialogue...we must discover a language to communicate."

For Amer, that language clearly is music. Just before returning to his homeland, five years after the invasion, he stated, "I could never hate a fine *oud* player from Iraq...war cannot break the artistic (bond) between people..." And, with a warm smile, "When we sit and play music, we forget where we came from." ♦

KUDOS

Christopher Arrell will begin the master's program in composition at the University of Texas at Austin. His university scholarship includes a graduate teaching fellowship. **Kendra Eckard**, a clarinet performance major, was awarded a full scholarship to Arizona State University to work on her D.M.A. **Elizabeth Gardner** won the Mu Phi Epsilon State Piano Award competition, held in Portland, and **Gina Gephart** won the OMTA State Piano Award competition, also held in Portland. Graduate piano students **Robert Motchalov** and **Aki Tashiro** each won \$500 scholarships in the local Mu Phi Epsilon competition spring term. Other Mu Phi winners were **Yoko Nakatani** for composition; **Judit Bach**, piano; and **Aaron Holmes**, trumpet. **Andrew Sauerwein** will begin the Ph.D. program in composition at Duke University. He was awarded a university fellowship which includes full tuition plus stipend for four years. **Emily Orton**, a junior from Creswell, OR, won the Miss Oregon Contest in July, earning her a trip to the Miss America Pageant in September. Orton is majoring in vocal performance and music education. **Amy Zastrow**, a tuba major from Roseburg, OR, was one of a dozen national recipients of the Yamaha Young Performing Artist Awards for 1995. She was the only tubist honored this year in the competition, and was flown to the Grand Rapids Arts Festival where she appeared as a guest soloist. **Nancy Blake**, staff member of the Oregon Bach Festival, was one of three recipients of the UO Martin Luther King Jr. Awards, given to classified and management service personnel for outstanding work in promoting cultural awareness, diversity, and racial justice on campus. **Marian Moser**, Dance Dept. secretary, was one of 12 recipients of the UO Classified Employee Awards given spring term. The winners were nominated by their departments for overall excellence in job performance. **Doug Boyce**, **Kristen Halay**, **John Klinghammer**, **Kelly Kuo**, **Kevin Lefohn**, and **Tamara Theodosia** were all accepted to study at Aspen this summer. ♦



PHOTO: ANNETTE ROCHOLL

Members of the Kyoto Bach Choir of Japan enjoy a social event at the Bach Festival.

Bach Festival Music Hits Mark

The Oregon Bach Festival successfully concluded its 1995 season, achieving high artistic goals, involving the community on new levels, and reaching one of its best box office totals.

With two performances of Benjamin Britten's *War Requiem* as the centerpiece, the 26th Festival commemorated the 50th anniversary of the end of World War II. Bringing together choirs from Japan, Germany, and the United States, with an international cast of soloists, the *War Requiem* symbolically honored 50 years of peace between former enemy nations. Many of the Festival's 51 events were tied to the theme of "War, Reconciliation, and Peace."

Executive Director Neill Archer Roan said that he and Artistic Director Helmuth Rilling agreed that the music offered at this year's Festival reached a new standard. "By any measure our level of musical excellence increased," said Roan, "with outstanding performances by soloists, the orchestras, choirs, and ensembles." Enthusiastic response by critics and audiences echoed Roan's sentiment.

Roan was also pleased with the extent of community involvement around the theme, citing a program sponsored by the Hult Endowment Fund which allowed nearly 400 veterans and civilians affected by war to attend, free of charge, a perfor-

mance of the *War Requiem*. In addition, hundreds of community members participated in lectures and discussions as part of the Festival's Creative Journeys program.

At the ticket office, the Festival had its third-best year, with over \$305,000 in ticket sales, nearly 17,000 in paid attendance, and total attendance of over 27,000.

Composers Give Thumbs Up

In its second year, the Oregon Bach Festival Composers Symposium brought 34 composers to Eugene—from Japan, Kuwait, Turkey, South Korea, Taiwan, Cyprus, Iran, and Germany, as well as from across the United States. For three weeks, these artists participated in an intensive curriculum that combined composition, theory, and performance—the only program of its kind in the country.

The symposium, under the direction of UO Associate Professor Robert Kyr, is designed to reach out to Festival audience members and to engage them in the creative process of composers and performers. To that end, the symposium focused on three public reading sessions during which the Verdi String Quartet played works by ten participants, plus an evening

concert featuring music by composer-residence Judith Weir, and by three participants—Tom Trent (University of Oregon), Michael Mathis (Rice University), and Peter Knell (University of Texas-Austin).

The reading sessions were actually open rehearsals with the composers, giving audience members the opportunity to witness the creative process involved in bringing a work to life. After the reading of each piece, Judith Weir and Robert Kyr discussed pertinent musical issues with the composer and performers.

The symposium included other components: daily seminars on primary Festival repertoire; sessions where composers presented their music to each other; individual meetings with Judith Weir; and attendance at Festival rehearsals and per-

formance of this work continue to sow the seeds of anti-Semitism?

One of the symposium participants said to Kyr, "I've never been in a situation with so many composers from different cultures before, and I find it very inspiring." That convinced Kyr that the symposium is further enhancing the Bach Festival's reputation as a truly international community of artists. And this, in turn, will help serve as a stimulus for the creation of new works. ♦

But Roan had higher expectations. "Our ticket sales were off by 3.8 percent from 1994," Roan noted. "As a result, we will fund raise extensively this fall, and work hard to boost attendance next year."

Roan added the Festival continued its trend of growing new audiences. "We are pleased and grateful that Festival attendance continues to be spread among more families," he said. "In 1995 we added to a four-year trend of a growing number of households attending the Festival."

The Festival reached new audiences this year with concerts it produced in Salem and Corvallis, attracting 1,500 new ticket buyers and laying the groundwork for continued events in those cities.

The Festival built on its reputation as a Festival of international stature, featuring performers from Korea, Japan, Germany, Canada, Great Britain, and the United States. Its educational programs hosted students from 11 countries.

Ticket buyers came to the Festival from 34 different states. The Festival's economic impact on the region is estimated at \$4.5 million annually.

Next year's theme, "Bach and the Americas," will explore the influence of Bach's music on the new world, and will feature world premieres of four commissioned cantatas. ♦

Passion Over *St. John*

Planning for the 1995 Oregon Bach Festival took an unexpected turn as an interesting philosophical debate arose over the selection of Bach's *St. John Passion* to open the Festival. Some in the local Jewish community felt the *St. John* was inappropriate, given the text's repeated mention of Jews in fixing the blame for the crucifixion of Christ.

In another year, this would not have been an issue at all; the Bach Festival has, in fact, performed the *St. John Passion* several times (as recently as 1991) without incident or protest. This year, however, the Festival chose as its theme "War, Reconciliation, and Peace," commemorating the 50th anniversary of the end of World War II. And there, say the critics, lies the rub: one of Hitler's weapons in his crusade to exterminate the Jews was to use the text of the gospel of St. John to label all Jews as "Christ killers." A perverse tactic, to say the least, and one that still perturbs many in the Jewish community.

The protest was lodged months before the Festival opened, and Executive Director Neill Archer Roan discussed various options with Artistic Director Helmuth Rilling. The decision to leave the *St. John Passion* on the program came after much deliberation and soul-searching.

In a lengthy and eloquent letter that summarized the ethical quandary, Roan noted that despite the fact that the passion

narrative has had an unfortunate history of being used as justification for the persecution of Jews, it is, nevertheless, among the holiest of sacred texts from a Christian perspective.

"Among those mysteries contemplated by Christians for centuries, this story is at the heart of the faith," wrote Roan. "Given this context, the sentiments that Christians and Jews might feel are wholly understandable, but create both a dilemma and possibilities for further conflict. Given that the Holocaust was such a vivid part of



World War II...does a performance of this work continue to sow the seeds of anti-Semitism?

"We hope that the Festival theme of *War, Reconciliation, and Peace* and our performance of Bach's *St. John Passion* presents a potent opportunity for our community to grapple with the greater ethical and moral questions involved in the process of reconciliation:

- How do people determine right action when the sacred texts of one culture or creed are interpreted to negatively characterize people of another culture or creed?
- How do we recognize the perversion of sacred texts to egregious ends? How do we ensure that what is holiest is not made profane through atrocious acts of violence?
- How do we relate to historical works of art when those works illustrate conflicts

between peoples, values, or cultures? Do we judge them by the standards of our time or by standards of the times in which they were written?"

Roan went on to note that "It is our intent that an open and honest inquiry into the meaning of such works as the *St. John Passion* will ultimately enrich and enliven our community life. Nothing could be further from our aims than continuing to foster hatred and violence. Instead, we hope that our community dialogue may serve as a model to other communities confronting ethical and moral dilemmas. These dilemmas are a prominent feature of our late 20th century landscape which is marked by an ever-increasing diversity of race, creed, color, and culture."

Eugene Weekly, in a two-page article preceding the Festival, wrote: "There are at least three ways of dealing with cultural products that are potentially offensive. We may condemn and suppress them. We may ignore their offensive content and pretend there's no problem. Or we may do what the Bach Festival community has done, which is to view the work in its historical context, openly acknowledge the flaws in the text, and negotiate an acceptable reading."

In fact, the controversy led to a kind of hands-on reconciliation in action. The Festival worked with members of the religious and academic communities to discuss and debate the issue, including rabbis and ministers from the local Two Rivers Ecumenical Ministries. A number of letters to the editor of *The Register-Guard* appeared, a press conference was held, and ultimately a special multi-denominational service of reconciliation was conducted to help heal the historical wounds of prejudice and persecution. And on opening night, the attention of the audience was riveted to the text of the *St. John Passion*—an outcome the Festival welcomed.

"It is an understandable thing that concerns about the appropriateness of the performance of the *St. John Passion* have been raised," said Roan. "But rather than arbitrarily consign a work of art to the dustbin of history, we hope to renew its craft and beauty by freshening and enlivening the dialogue of the people who hear it." ♦

FACULTY NEWS

FACULTY

Don Addison (GTF) read a paper titled "Musical Form and Structure of the Native American Crow Hop Dance Song" at the Northwest Regional meeting of the Society for Ethnomusicology; Addison was last year's secretary-treasurer for the region and was elected student representative to the national meeting this fall in Los Angeles. In April, Addison read a paper titled "Dances with Idealizations—Kalapuya Indian Music of Western Oregon" at the Northwest Regional meeting of the American Musicological Society at Lewis & Clark College. For the second year, Addison has served on the annual Native American Student Union's Powwow Committee, and was coordinator of the Native American arts, displays, and vending at the 27th annual Powwow at McArthur Court in May.

Lisa Arkin (Dance) choreographed the Beall Hall production of Menotti's *The Unicorn, the Gorgon, and the Manticore* in April. Arkin acted as artistic director/choreographer for the Oregon Ethnic Dance Theatre (OEDT) which premiered *Fieldsong*, a 15-minute work based on Ukrainian culture and dance. OEDT toured Arizona and Washington in 1995, giving performances and master classes. With colleague **Marian Smith**, Arkin presented "Sylphs and Mazurkas: National Dance at the Paris Opéra, 1830-1848" at a May gathering of the Society for Dance History Scholars in Toronto. In February, Arkin presented a project utilizing multimedia technology for dance ethnology at the UCLA Dance Ethnology Forum.

Barbara Baird, together with Baroque trumpeter and UO alum Gil Cline, gave concerts in Portland, Salem, Klamath Falls, and at the UO in Beall Hall. Baird performed as organ soloist with the Oregon Mozart Players, and played in several performances during the Oregon Bach Festival, as well as with the University Symphony. On top of her busy performance schedule, Baird taught a Freshman Seminar called "Humor In Music" and was invited to teach the class again the following year. Baird also served as adju-

dicator for the OMTA's Jr. Bach Festival district programs in Portland and Roseburg, and the regional program in Newport. Her article, "Harpsichord Techniques to Reduce Injuries," appeared in Clavier magazine's January 1995 issue. Baird has begun advanced training with Sharon Ellison, of Ellison Communications Consulting, to be a facilitator in "Powerful Non-defensive Communication."

Sherrie Barr (Dance) travelled to England in April to present a paper, "Straddling Borders: Proto-Narrative Unit," with Philip Lewin at the Dance and Discourse: Border Tensions Conference at the University of Surrey. She also co-presented two movement workshops for the NDA National Convention in Portland in March.

Wayne Bennett recently completed his twelfth season as music director and conductor of the Cascade Festival of Music. Locally, Bennett performed with the Seventh Species Series, Eugene Opera, and UO faculty ensemble **Con Brio**, and was guest conductor for the Eugene Symphony Pops with Mason Williams. Bennett was a guest clinician at Central Washington University (band) and in Alaska (clarinet/band). He also adjudicated in Boise, Medford, Seattle, San Francisco, and Vancouver, B.C.



Li-Chen Chin (GTF) served as chair of the International Student Advisory Committee (ISAC) for 1994-95. The committee is an advisory body to the Office of International Education & Exchange. In February, she presented her paper, "Relationships between undergraduate students' achievement in world music and selected background variables," at the Northwest Chapter of the Society for Ethnomusicology meeting. Chin also completed work with the Oregon Department of Education on the state content standards for the arts. The International Student Friendship Foundation recognized Chin for the second year in a row for outstanding service, and in May she received a Graduate Student Service Award.

Robert Hurwitz attended a banquet in celebration of the 40th anniversary of the Advanced Placement Program of the College Board in June. Hurwitz, a former Chief Reader of Music Advanced Placement examinations, attended the banquet at Trenton State College in New Jersey.

David Paul Johnson (GTF) had his composition, *These Sins Will Not Be Forgiven* (1994), performed at the UO Electronic Music Studio Concert in February, at the College Music Society Northwest Chapter Meeting on April 1 in Portland, at the Journées d'Informatique Musicale '95, in

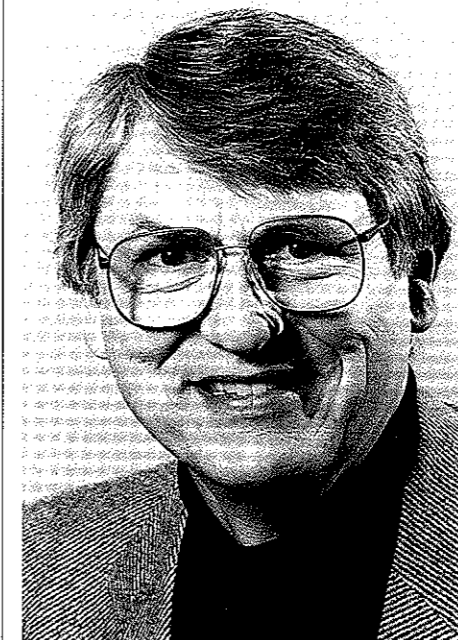
Ellen Campbell performed in concerts this past spring as far away as North Dakota. In Eugene, Campbell performed Strauss' *Concerto No. 2* with the University Symphony in February. In March, she appeared as guest artist at the Arizona Intra State Horn Workshop, sponsored by Arizona State University, and at the University of New Mexico's Composer Symposium. The New Mexico program included the world premiere of a horn octet by Andrew Downes, dedicated to Campbell. That same month, Campbell appeared as a soloist with the Minot (ND) Symphony Orchestra, performing Schumann's *Konzertstück for Four Horns and Orchestra*. And in April, she played in a Mozart quintet performance for the First Annual Northwest Horn Workshop at Pacific Lutheran University in Tacoma, WA.

FACULTY NEWS

Paris on April 7, and in May at the Australian Computer Music Association's "Digital Waves."

Robert Kyr's vocal music, *Unseen Rain*, was released on CD under the New Albion label in June. The disc features three commissioned works which he composed for the Ensemble Projects Ars Nova: *Threefold Vision*, three motets for three vocalists; *Songs of the Shining Wind* on texts from around the world translated by W. S. Merwin; and *Unseen Rain*, a cantata for soprano, countertenor, tenor, chorus, and instruments. The commissioners were the Chase Foundation and Chamber Music America. Kyr's *The Passion According to Four Evangelists*, a 70-minute choral/orchestral work with four soloists, was premiered by Beverly Taylor and the Back Bay Chorale at Sanders Theatre (Harvard University) in April. The piece was commissioned by the Chase Foundation, the Ratsesky Foundation, and the Massachusetts Council for the Arts and Humanities, with support from the NEA. Kyr wrote an extensive article about the passion, "A Twentieth Century Passion Setting: Synthesis and Exploration," which was published in the *International Choral Bulletin* (July 1995). *Bronze Piano*, a collaborative work by Kyr and Daniel Scheidt for MIDI grand piano, disklavier, sampler, and computer, was selected by an international jury to be presented on the opening concert of the 1995 International Computer Music Conference (ICMC). As pianist, Kyr premiered the work at the "Big Bang" Festival sponsored by the Vancouver New Music Society (April) and will perform a new version of the work at ICMC in September which will be held at the Banff Centre for the Arts in Alberta. Another version of the work will be featured on the compact disc which commemorates ICMC '95. Kyr continues as director of the Music Today Festival and the Oregon Bach Festival Composers Symposium, both of which enjoyed highly successful seasons this year.

Mark Levy continues as director of the School of Music's World Music Series, which will open its fourth season on October 14 with a concert of classical North Indian music by flutist G. S. Sachdev and



James Miller retired from the music faculty in June after serving as chair of the voice department for eight years. Miller first came to the UO in 1965; over the years he has been a voice teacher, a member of the University Consort, and director of the UO Chamber Choir. He is also a former director of both the German and English Centers for International Music Education in Europe. Miller has co-authored two textbooks with **Gary Martin**: *An Outline History of Western Music*, now in its eighth edition, and *An Introduction to Music and Art in the Western World*, just released in its tenth edition. For the past 15 years, Miller has directed the Eugene Chamber Singers, a community ensemble that traveled to Irkutsk, Russia, in 1993 after having brought the Irkutsk chamber choir to Eugene in 1991 as part of a Sister City cultural exchange.

tabla player Swapan Choudhuri. As President of the Northwest Chapter of the Society for Ethnomusicology, Levy organized the chapter's annual meeting at the UO in February—the first time an SEM chapter meeting was held at the UO, reflecting the expanding curriculum and general surge of interest in world music here. Over 60 participants from various northwest institutions and communities attended the meeting. Levy received a Faculty and Program Development Grant for International Education for academic year 1995-96. These funds will enable ethnic music performers to visit Levy's world music classes, as well as provide support for World Music Series concerts. Levy performed Balkan folk music with the Eugene-based group Slavej at the Seattle Folklife Festival in May, and taught and performed at the 1995 Balkan Music & Dance Workshops at Mendocino Woodlands, CA, and Camp Ramblewood, MD, this summer.

Anne Dhu McLucas presented "Sounds of the Hollywood Indian: Subliminal Myth-Making in Movie Music," at the Society for Ethnomusicology and at the Music Department of the UC Santa Barbara. She also spoke on 19th-century melodrama at the American Musicological Society meeting in Portland.

Randall Moore and **David Johnson** co-authored a research paper, "Effects of Musical Experience on Perception of and Preference for Humor in Western Art Music," and presented it at the National Symposium of Research in Music Behavior in Ohio in April. Moore coordinated the 12th Oregon Children's Choral Festival at the Hult Center for Performing Arts where over 3,000 children from around the state participated in April. Moore continues as Music Director for the Oregon Children's Choir, which began in 1982.

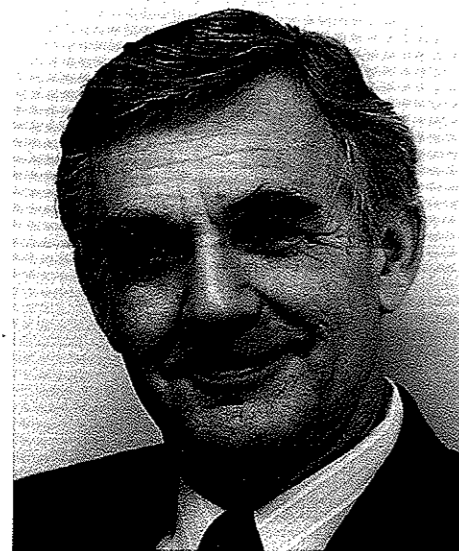
The Oregon String Quartet (**Kathryn Lucktenberg, Lawrence Maves, Leslie Straka, and Steven Pologe**) performed the Mendelssohn *Octet* with the Verdi String Quartet at the 1995 Oregon Bach Festival. They also hosted a workshop at the UO for the Fernwood Middle School Orchestra, and played concerts at high schools in Salem and Portland.

Jeffrey Peyton (GTF) has been named Artistic Director of the Third Angle New Music Ensemble in Portland, OR. Peyton's first duty will be the recording of Stravinsky's *L'Histoire du Soldat* for Koch International, with Oregon Symphony maestro James DePriest narrating. Peyton has also assumed the position of Orchestra Manager with the Oregon Ballet

FACULTY NEWS

Theatre, and will continue in the role of Principal Guest Conductor. Peyton's composition, *Echoes of Albion*, commissioned by the Eugene Symphonic Band, was premiered May 2. Other projects include the score for the UO Foundation video project, the premiere of *Cantos Sonors for Solo Timpani*, and a series of percussion solos and ensembles being distributed nationally by Matrix Publishing. Peyton has been licensed by ASCAP and has been signed as a regional performance artist/clinician with the Yamaha Corp. Peyton led the University Percussion Ensemble at the Northwest Percussion Festival and at the Oregon Day of Percussion; he also presented a MIDI clinic at the latter event. He performed *I Can Dance* by Jeffrey Stolet on the featured clinician recital at Oregon Days of Percussion, and again at the College Music Society Regional Conference in Portland. Peyton continues to perform full time with the Oregon Symphony, Eugene Symphony, and Oregon Ballet Orchestra. Summer performances include the Cascade Music Festival, Peter Britt Festival, Oregon Coast Music Festival, and Oregon Bach Festival. He also serves on the summer faculty of the Metro Arts Kids Camp in Portland and the Britt Arts Academy in Jacksonville, Oregon.

Steve Stone, associate professor emeritus, was recognized by two professional organizations this past year for his teaching excellence and outstanding service to music education during his long and successful career. He was the recipient of the Distinguished Service Award presented by the Northwest Division of the Music Educators National Conference, held in Spokane in February. The award is presented every two years, honoring individuals for a lifetime of achievement in music education and recognizing their roles as teachers and leaders. In addition, Stone was recognized last fall by the Northwest Bandmasters Association for his contributions to the field of music education. Among Stone's long list of activities are: serving as president of the Oregon Music Educators Association and the Northwest Division of MENC; serving as evaluator of music ed programs for the National Commission for the Accreditation of Teacher Education, the Oregon Teacher Standards and Practices Commission, and the Oregon State Department of Education. For the past three years Stone has been a lecturer for Oregon's Festival of American Music, held in late summer at Beall Hall and the Hult Center for Performing Arts.



Doug Scheuerell played the tabla at a solstice celebration in Sisters in June. In July he studied with tabla master Swapan Chaudhuri and gave recitals in the San Francisco area.

Earl Simmons (GTF) won third place in the Portland Opera Guild Competition on March 19. Simmons is a student of **James Miller**.

Victor Steinhardt's numerous appearances during the first part of 1995 included the premiere of his piano duet *Variations* with Mary Elizabeth Parker as part of the Music Today Festival. Steinhardt and Parker also performed at Southwestern Texas State University in March and at Lane Community College in May. Steinhardt performed in benefits for the Eugene District OMTA in January and for the Oregon Mozart Players in June, where he was accompanied by violinist **Kathryn Lucktenberg**. He accompanied mezzo-soprano **Milagro Vargas** in Eugene, at Mississippi State, and in Portland, where they performed Gypsy songs by Dvorák. In January, Steinhardt performed with the **Pacific Trio** ensemble (**Steinhardt, Lucktenberg, and Steven Pologe**) in Brookings, OR, as well as in a showcase

presentation of piano solos at the Northwest Booking Conference in Boise, ID. Steinhardt performed Judith Weir's *Scottish Minstrelsy* songs with soprano Maria Jette at the Oregon Bach Festival.

Stephen Valdez delivered a paper at the 1995 regional conference of the American Musicological Society held at Lewis & Clark College. The paper, titled "Standing at the Crossroad: A Study of the Signature Guitar Licks of Robert Johnson," was based on research funded by a UO New Faculty Research Grant. Valdez was also the program coordinator for the regional conference of the College Music Society, and has been elected treasurer of the Pacific Northwest Chapter of CMS. Valdez and wife Cherese recently became parents for the second time when son Thomas Michael was born April 3.

Mary Lou Van Rysselberghe was appointed to the ISME Early Childhood Commission, not to the general governing board of ISME, as earlier reported. She currently serves as national editor for the Newsletter of Early Childhood Music Research. Van Rysselberghe has been reappointed to a four-year term on the Executive Committee of the Society for Music Teacher Education. She also serves on the Publications Advisory Committee for MENC.

Claire Wachter appeared in solo and chamber works at the Oregon Bach Festival's "On the House" concert series this summer, most notably in Bach's *Concerto in D Minor* for keyboard and strings.

Susan Zadoff choreographed **Dennis Davenport's** dissertation, *The Celtic Seasons*, this past spring. She also performed in the Eugene Opera production of *La Traviata*. Zadoff choreographed two substantial concert pieces in 1994-95; one was for Lehan/Siegel duets/solos concert in December, titled "Duos and Last Turns." Zadoff also staged and choreographed the UO Song and Dance Troupe's Ragtime Revue and Cabaret Revue in collaboration with Dennis Davenport. ♦

FACULTY NEWS

VIEWPOINT

Self-Awareness and the "Universal Language"

by Mark Levy, assistant professor of ethnomusicology

We often hear music referred to as a "universal language." In implying that there is automatic mutual understanding and appreciation of musical systems between cultures, this statement is simply not a reflection of reality. There are thousands of mutually unintelligible musical languages and dialects throughout the world just as there are verbal languages. When a student first hears a Javanese gamelan orchestra, for example, it is a foreign language whose rules of grammar and syntax must be learned before a real appreciation of the music can be gained. When studying languages, though, we are not usually preoccupied with judgemental evaluations concerning which language is "better" or "more beautiful" than another language. We tend to concentrate on learning each language as a coherent system of rules and regulations valid on its own merits. Similarly, accepting other music cultures as valid and beautiful in their own terms is a more effective approach than repeated value-laden comparisons with music more familiar to us.

Prior to my current position teaching courses in world music at the UO School of Music, I was an administrator of study abroad programs at the UO Office of International Education & Exchange. Meeting with students returning from overseas study programs, I repeatedly observed the life-transforming effects of living for an extended time immersed in another culture. Students described how they felt upon returning to the U.S.: the reverse "culture shock" in re-adapting to a formerly familiar environment which now seemed strange and somehow different after a year of exposure to other life styles and world views. These students were now able to observe and reflect on their personal lives as well as American life in general with a fresh perspective. Mundane daily activities, interpersonal interactions,

body language, and assumptions and prejudices formerly taken for granted and performed mechanically were now questioned, thought about, and discussed with other study abroad returnees. In short, these students had developed an increased awareness of themselves and of their home culture.

What impact can a few 10-week courses make against the background of 20 or more years of cultural "baggage"?

What does the above scenario have in common with the study of world music? During the past four years, I have been teaching courses such as Music in World Cultures, Music of the Americas, Music of India, Folk Music of the Balkans, and Musical Instruments of the World. In many ways, a course examining the music of another culture is a mini-"study abroad" program. Just as the students described above are exposed to world views and behaviors differing from those of their home culture, students in world music classes are exposed to music cultures whose aesthetics, priorities, values, and performance contexts may differ drastically from the attitudes and ideas about music which have surrounded them their entire lives.

Listening to unfamiliar sounds encourages students to question their own preconceptions and assumptions about music, and of course the preconceptions and assumptions of their home culture. Aspects of music previously taken for granted or simply not thought about are now considered in a fresh perspective with increased awareness. Students comment that after a term of studying the

music of India, for example, a rock band or a symphony in the Western European/Anglo-American tradition sound completely different than they did previously. These students have gained not only a newly acquired appreciation of Indian music, but a renewed appreciation and awareness of Western music. They have realized that their previous use of the term "music" actually referred to a limited number of musical genres from Western Europe and the United States.

Recently, upon returning to Eugene after an intensive eight-day workshop in the folk music of the Balkans, I attended the Oregon Bach Festival performance of Dvorák's *Stabat Mater* at the Hult Center. Sitting in the audience, I had the good fortune of experiencing the event as a cultural "outsider." After a week of orally transmitted improvisatory music with dense melodic ornamentation, drone-based harmonies, and asymmetric meters, the musical language of the 19th century Western European classical tradition seemed extraordinarily fresh and new, almost as if I was hearing it for the first time. I felt a renewed, increased awareness of and appreciation for this music—not in terms of one musical system being "superior" or "more sophisticated" than another, but simply an awareness that each music culture possesses its own coherent and consistent set of rules, frameworks, models, and intentions.

Obviously, there are substantial and significant differences between studying

...after a term of studying the music of India, a rock band or a symphony in the Western European tradition sound completely different than they did previously.

another culture and actually living there. In terms of learning about the musics of India, Indonesia, sub-Saharan Africa, or the Balkans, students do not ordinarily have the opportunity to live for an extended period in these cultures, but must experi-

Continued on page 12

VIEWPOINT, *continued*

ence these musics and develop an appreciation for them while living in Eugene. This creates a considerable challenge for the instructor who wishes to bring these music cultures to life as much as possible in room 250 of the Clinical Services Building. I attempt to accomplish this through the incorporation of guest lecture-demonstrations by "native" performers, participatory music-making, videos, slides, attendance at concerts and community events, and above all, a lot of carefully guided listening. In fact, an unforeseen benefit of my teaching here has been an increased awareness of and appreciation for the wealth of Oregon's own ethnic and artistic diversity.

Unfortunately, there are dangers involved in this enterprise of armchair musical explorations. An individual deeply entrenched in certain preconceptions about another culture may very well maintain these prejudices even after an extended stay in that culture. Similarly, a student in a world music class firmly convinced that Western musical aesthetics and values are the only valid ones may not be open to an expansion of musical horizons. What impact, then, can a few 10-week courses make against the background of 20 or more years of cultural "baggage"? I have found that a great deal of genuine learning can take place if one has a sufficiently open, accepting, and curious attitude as free as possible from comparative value judgements.

We need to be on guard, though, against misconceptions which may result from superficial exposure. Recent studies have shown that students involved in short-term (e.g. 10-week) study abroad programs are more likely to return to the U.S. with the same prejudices they had previously, in comparison with students enrolled in year-long programs. Imagine someone with no exposure to Western European/Anglo-American music taking a 10-week course on "Music of the West"! Obviously, such a course could only be the most preliminary introductory taste to a small number of selected genres or styles. Imagine, then, a 10-week course attempting to deal with the musics of the vast multicultural sub-continent of India, or the

UO Welcomes New Music Faculty

Students, faculty, and staff will welcome some new faces to the school this fall:

Katharyn Jane Alexander joins our composition faculty while Hal Owen is on sabbatical leave. Alexander has degrees from Baylor University, Cleveland Institute of Music, and a doctorate in composition from Eastman. She has taught at both Oberlin and Dartmouth. In 1988-89 she won the Prix de Rome and held a fellowship in composition at the American Academy in Rome, then held a Composer's Fellowship from the NEA in 1989-90. Her many honors and commissions include the International Women's Brass Conference, Hopkins Center for Performing Arts, Fromm Music Foundation, Boston Musica Viva, and Basso Bongo.

Mark Beudert will join our voice department, replacing Jim Miller, who retired at the end of spring term. Beudert



Mark Beudert

has a B.A. in theater arts from Columbia University, and a master's and doctorate in voice performance from the University of Michigan. In addition to

multitude of cultural mixtures and juxtapositions of Eastern Europe or sub-Saharan Africa. My underlying philosophy or intention is simply to encourage students to become aware of the existence of musical traditions other than the classical and popular genres of the West, to broaden their musical horizons and tastes, and to facilitate their becoming more open and accepting of aesthetics and values differing from those of Euro-American society.

Repeated, careful, and concentrated guided listening to any music improves our ability to hear and appreciate any other kind of music. And although there is no one "universal language" in music, becoming familiar with the diversity of the world's musics increases our musical appreciation and self-awareness. ♦

teaching at Michigan and Albion College, Beudert has had a full schedule of opera performances in the past few years, appearing in *Candide*, *Street Scene*, *Madama Butterfly*, *Gianni Schicci*, *Faust*, and *Cavalleria Rusticana*, both stateside and abroad. This winter, Eugene residents will get a double treat as Beudert appears opposite Milagro Vargas in Eugene Opera's production of *Carmen*.

Jack Boss joins our theory and composition faculty, coming from Brigham Young University where he has been a visiting professor since 1992. He has bachelor's and master's degrees from Ohio State, and a Ph.D. in music theory from Yale, where he also has taught. He is a past editor of *Journal of Music Theory*, and has authored a number of scholarly papers on the music of Arnold Schoenberg.

Sid Haton is the visiting Associate Director of Bands, and will direct the Oregon Marching Band this coming year. Haton has degrees from the University of South Carolina, and is working on his doctorate from the University of Georgia. Haton brings both awards and versatility with him: his concert bands have won eight Superior ratings, his choirs have won five Superior ratings, and his marching bands have won more than 20 Superior ratings, plus four Grand Championship awards. Haton replaces Rod Harkins, who has returned to Alabama to pursue his first love, commercial composing and arranging.

Nadine Hubbs returns to the School of Music after a three-year stint on the theory faculty at Wayne State University. Her bachelor's and master's degrees are from Bowling Green, and her Ph.D. is from the University of Michigan. Hubbs will be a visiting professor in music theory and aural skills this year. ♦



Joan Gardner to Head Music Development

Joan Gardner has been hired as the School of Music's development officer, replacing Barbara Goodson, who returned to Berkeley to work for her alma mater. Gardner has a wide variety of experience in fundraising and marketing for the arts. She received her degree in music education from OSU and did graduate studies in



Joan Gardner

flute performance at San Francisco State. In recent years she has served on the boards of Artquake and the Portland Baroque Orchestra.

Gardner will be working half time for the music school and half time for KWAX, the UO's classical music station. With increased tuition costs and diminishing sources of state funding, it has become more and more necessary to seek funding from the private sector—individuals, corporations, and foundations.

"One of my chief objectives," says Gardner, "will be to help raise the visibility of the School of Music and its faculty in the state of Oregon by means of outreach concerts to nearby communities, and more broadcast recordings of our student and faculty groups. Oregon Public Broadcasting and our own KWAX have started to broadcast these programs, and I have a preliminary go-ahead from KMHD in Portland for some jazz programming to be aired. By making our 'product' visible—no, *audible*—I believe that development opportunities will increase significantly."

Gardner notes that the School of Music has a long list of "needs." At the top of the list is the need to increase our endowed funds for scholarships, in order to attract the most gifted music students who apply to the University of Oregon. Second is the need to increase the endowment which is set aside as the Dean's Discretionary Fund, which includes funds to support faculty projects, programming, and the actual building itself, which needs better spaces, upgrades in furniture, practice rooms, and audio equipment.

"With the Capital Campaign well

under way, we are happy to report some recent gifts which we gratefully acknowledge through the Foundation," says Gardner. "One wonderful giving instrument which many of our alumni are finding helpful in tax planning is through planned giving: wills, charitable trusts, and gifts of stocks and bonds. I can provide information on any of these, and I look forward to working with our many alumni and friends."

Gardner can be reached at the School of Music (503) 346-5687, or by writing:

Joan C. Gardner
Director of Development
School of Music
1225 University of Oregon
Eugene OR 97403-1225

Plan Ahead by Planning Now

Have you remembered your alma mater in your will?

You can reach tomorrow's students and create a permanent legacy by including the School of Music and Department of Dance in your will. It's easy to do.

Express your bequest as follows:

"I bequeath the sum of \$ _____ to the University of Oregon Foundation, a corporation existing under the laws of the State of Oregon, to be used to support the School of Music and Department of Dance at the University of Oregon."

To designate your gift for a specific purpose, call us so we can provide you with samples of appropriate wording. If you have already remembered us in your will, give us the opportunity to thank you by letting us know.

For more information or assistance, contact Joan Gardner, Director of Development, at (503) 346-5687.

SCRAPBOOK

Alberta Potter Griffith (B.Mus. 1923, B.A. 1925) was born in 1902 in Julietta, Idaho, a tiny village north of Moscow. She was one of four daughters, and when the family eventually moved to Eugene in the early 1900s, all four girls went to the UO School of Music and graduated with music degrees. One of Alberta's sisters, Aurora Potter, married Rex Underwood, who was professor of violin at the school, and she joined the piano faculty after her graduation. Alberta studied violin with Underwood and was concertmistress of the University Orchestra. Her other sisters, Katie, a cellist, and Grace, a clarinetist, also played in the orchestra. Alberta spent the majority of her 30-year career as professor of violin at Chico State University in California. She married Clyde Griffith in the mid-1960s, and passed away in 1985.



ALUMNI NOTES

ALUMNI

Charlotte Plummer Owen (B.A. 1939) was featured in an historic photographic exhibit at the Lane County Historical Museum this past summer. In celebration of the 50th anniversary of the end of World War II, a photograph collection of the famous U.S. Marine Corps Women's Reserve Band was on display. Owen directed the 48-piece band, which included a 15-piece dance band, complete with a dixieland combo and vocalists. The band toured the metropolitan cities of the U.S. raising money for the war effort at war bond rallies, broadcasting concerts coast to coast on the three major networks, playing for dignitaries such as President Roosevelt, General Vandergrift, and Admiral Chester Nimitz, and took part in hundreds of regular and special functions and parades of the Marine Corps.

Byron Miller (M.S. 1951) and his wife, Ruth, have returned to Eugene after living in Lake Havasu City, Arizona, for several years. The former South Eugene High School Band and Orchestra Director is currently residing in the Eugene Hotel Retirement Center.

Gladys Stone Wright (M.S. 1953) was elected to the Women Band Directors National Association's Hall of Fame in 1994; the official ceremony took place in February of 1995. This latest honor is one of many bestowed on Wright, including the John Philip Sousa Foundation Gold Medal and Sudler Order of Merit. Wright was the founding president of the Women Band Directors National Association in 1969, and the first woman to be elected to the prestigious American Bandmasters Association in 1984. She and her husband, Al Wright, continue their guest conducting and other professional pursuits.

David P. Simpson (B.A. 1969) is producing a video on the music of Franz Schubert as the latest in his "Classical Music" series airing on a local cable network in Long Beach, California.

Donald Firestone (B.S. 1972) is a lighting designer for New York City Lites, creating lighting for television programs, including The Montel Williams Show, Rolonda, Inside Edition, American Journal, and America's Talking Network.

Jeff Homan (B.Mus. 1981) has been busy as a performer, appearing as a soloist with two Portland area orchestras in 1994, as

well as playing contemporary jazz with the Cal Scott Group. Other performing and recording work keeps him busy, as does his successful teaching studio. Homan recently married Melissa Wheeler of Portland, and they are expecting a baby later this year.

Richard Smith (B.S. Mus. 1983) is assistant professor and department chair of Studio/Jazz Guitar at the University of Southern California. His new release, *From My Window* (BrainChild Records), reached the No. 2 spot on the Radio and Records Jazz Charts and remained there for several weeks. Smith is currently recording and touring with Warren Hill, Richard Elliot, Dan Siegel, and Craig Chaqico. Smith also headlined at the Catalina Jazz Trax Festival and the Paul Masson Summer Jazz Series. Smith has conducted lecture/seminars at the Guitar Institute of Malaysia, Musicians Academie of London and the Greenville (SC) High School for the Performing Arts, as well as for the National Academie for Recording Arts and Sciences Program at The Music Center in Los Angeles.

Timothy Tikker (M.M. 1983) was recently awarded a \$3,000 Individual Artist Fellowship from the Oregon Arts Com-

Richard P. Benedum (B.A. 1966; D.M.A. 1972) Artistic Director of the Dayton (Ohio) Bach Society, presided over the organization's 20th anniversary season this May. Benedum invited his former UO classmate, **Jerold Ottley (D.M.A. 1972)**, conductor of the famed Mormon Tabernacle Choir, to direct the Dayton Bach Society chorus in musical highlights from the past 20 seasons. Other UO alums reunited at the event were **Robert Edwards (D.M.A. 1972)** and his wife, **Jennifer Roberts Edwards (M.Mus. 1970)**. Benedum's wife, **Julane Rodgers**, is also a UO alum (**M.Mus. 1969, D.M.A. 1971**). The Dayton Bach Society's 20th season specifically honored Benedum, who founded the Society in 1974, soon after joining the music faculty of the University of Dayton. His other contributions to the musical scene include organizing the 1991 Mozart "Festspiel," directing seminars for the National Endowment for the Humanities in this country and summer institutes in Vienna, serving as board member of the Kettering Children's Choir, Muse Machine, Dayton Boy's Choir, Dayton Choral Academy, the American Guild of Organists, and the Advisory Panel of the Allegro Fund of the Dayton Foundation. Benedum is an author and lecturer, finds time to give workshops and organ recitals, and writes program notes for the Dayton Philharmonic. He has been a church organist and choirmaster throughout the Dayton area, currently holding that position at St. George's Episcopal Church. Kenneth Kuntz, president of the Bach Society Board of Trustees, said "We are indeed fortunate to have such an accomplished musician and scholar in Dayton, and the community is indebted to Richard Benedum for his contributions." As part of its tribute, the Bach Society Board of Trustees established the Richard Benedum Fund for Choral Education and Performance.



ALUMNI NOTES

Waging Peace with Music

When Wade Willis completed his B.S. degree in composition in 1991, his goal was to compose for musical theatre. He got a pretty good taste of that entree by writing the score for an original musical, *Mad Avenue*, which premiered at Actor's Cabaret in Eugene in 1993.

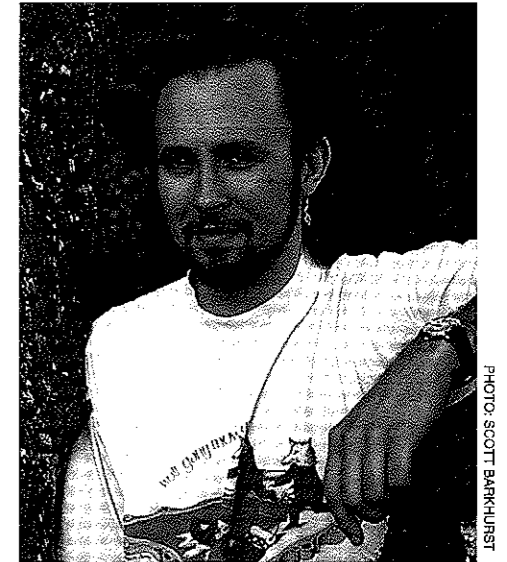
But musical theatre is a difficult—and limited—market to break into, let alone make a living at, so a year later Willis was ripe for a change.

When he got a call from Bob Conte, a Eugenean with a history of coordinating relief work projects, Willis listened. Conte was putting together a team of people to work with Suncokret (*soont-sok-ret*), a grass-roots humanitarian aid organization in Croatia. Rather than provide food or medical relief like the Red Cross, Suncokret gives social relief by providing activities for the Bosnian refugees who have been uprooted from their homes.

The organization scrupulously avoids religion and politics, and volunteers are warned against imposing their personal belief systems on their subjects.

The volunteers' main job was to brainstorm ideas for activities, to "make things happen." Supplies were hard to get, and very little money was available, so they had to be both imaginative and resourceful. Willis' team included three people from Eugene, two from Iowa, and one from Washington, D.C.

Willis actually worked in two camps near each other, totaling about 1,400 refu-



Wade Willis

gees. One of the camps was near a music school, and after hearing a student concert there, Willis hatched a plan. "When I heard these kids, I had the idea of raising some money to record a professional tape, with a professional cover, so they could see their name on it, hold it, and be proud of it for the rest of their lives."

For the next three months, Willis worked with ten teenage musicians, ages 12-17. He set up keyboard lessons for them, half an hour, twice a week. Being a musician, Willis was readily accepted by the youngsters, even though language barriers required much of the teaching to be done by example, rather than verbally.

"They were excited and ready for me," said Willis.

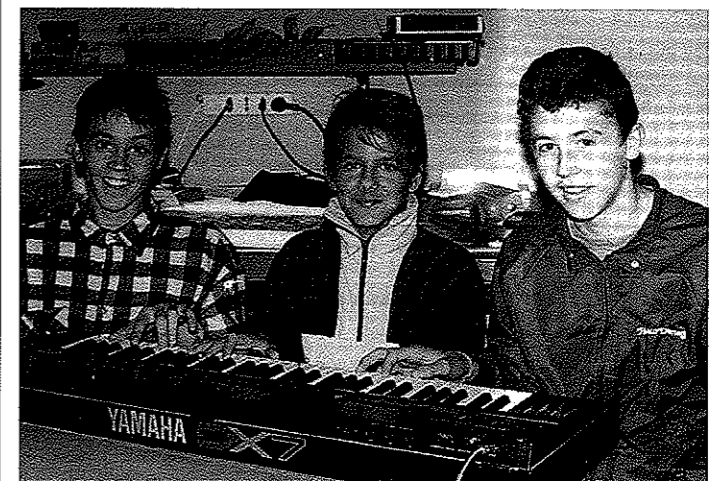
All of the music school equipment was donated by an individual from Amsterdam, including a Yamaha DX-7 keyboard, two electric guitars, bass guitar, and three acoustic guitars, plus a full PA system with mikes and amps. Willis raised about \$650 from friends to get studio

mission. The grant was given towards his next compact disc recording of 20th century French organ masterworks and his own prize-winning composition. Of the ten Individual Artist Fellowships awarded this year, Tikker's was one of only three awarded in music. Tikker's composition, *Variations sur un vieux Noël*, won the 1993-94 Holtkamp/AGO Award Organ Composition, a biennial contest open to composers of all ages in North America, sponsored by the American Guild of Organists. The work was selected unanimously by a jury of internationally-renowned artists. Tikker is organist and choir director at Westminster Presbyterian Church in Eugene.

Robin Collen (B.S. 1976; M.S. 1984) acted as a Laban Movement Analysis consultant on the doctoral dissertation of **Theres Tkach Hibbard (D.M.A. 1994)** titled, "The Use of Movement as an Instructional Technique in Choral Rehearsals." Theres is now working in London, and Robin is in the doctoral dance program at Texas Women's University.

Julie Siegel Werth (M.Mus. 1987) and **John Werth (B.S. 1987)** were married in July, 1993. The day before their wedding, they performed Mendelssohn's *Concert-piece No. 2* at John's senior recital. John has switched to the music field (B.A. in music, 1993, Cal. State Northridge) and is now in his first year of teaching band, string ensemble, and choir at Ventura High School in California. Julie taught fourth through sixth grade general music in Renton, WA, for one year, fourth through twelfth grade band in Fillmore, CA, for two years, and is now in her fourth year of teaching band and orchestra at Balboa Middle School in Ventura. The Werths both play clarinet in the Gold Coast Wind Ensemble.

Tonda Kemmerling-Graef (B.Mus. 1987; M.Mus. 1990) collaborated with Barbara Gonzalez-Palmer for the ARD Munich International Competition. She also competed in auditions for the Central City Opera Apprentice Program, and is currently auditioning in Germany for various opera roles.



Three of Wade Willis' Bosnian pupils pose at the keyboard.

Continued, page 16

Continued, page 16

ALUMNI NOTES

ALUMNI NOTES, continued

Anna Watson (B.Mus. 1991), also known as "Tunes," is teaching classroom music, beginning band, advanced band, chorus, guitar, and drama at Hamilton Creek School in Oregon. In May she was recognized at the Linn-Benton Distinguished Teacher Banquet for her "high energy, great voice, and ability to instill a true joy and appreciation of music in her students."

Tim Curle (B.Mus. 1994) is working on a Master of Music degree in percussion at USC. He is also busy recording with film composition students and playing drumset for the studio jazz guitar department. ♦

IN MEMORIAM

Thad Elvigion (B.S. 1948; M.Mus. 1950) died at the age of 72. He taught instrumental music at the University of Oregon from 1955 to 1958. He was a musician, teacher and composer and was involved with the Eugene Symphony and the Very Little Theater. Elvigion also studied at the University of Amsterdam, and served in the U.S. Army during World War II.

John Charles Kienzle (B.S. 1951; M.Mus. 1956) died at the age of 71. Kienzle was a music teacher in Mapleton and Dallas before moving to Milwaukie in 1959. He then taught in the North Clackamas School District from 1959 until retiring in 1974. After that, Kienzle worked as a remodeling contractor until 1982. He graduated from Eugene High School in 1941, and was a U.S. Navy veteran.

Margaret McDonald (B.Mus. 1959; M.Mus. 1962) died April 2 at the age of 69. McDonald taught English and music for 25 years at Douglas High School in Winston, OR. She lived in Roseburg until retiring and moving to Bend in 1984. She was active in volunteer work with the American Red Cross and St. Charles Hospital Auxiliary.

J. Gilbert Knapp (D.Ed. 1967) died at the age of 67. Knapp taught music education classes and supervised student teachers at Oregon State University from 1960 to 1989. Born and raised in Belding, MT, Knapp came to Oregon to study music business and music education at Lewis and Clark College, and later received his

doctorate from the UO. In 1980, Knapp received a Fulbright and taught for a year in Glasgow, Scotland. He continued his music studies into retirement, studying several brass instruments and electronic music. He was a member of bands in Corvallis, Eugene, Salem, and Portland. ♦

WAGING PEACE, continued

time in Pula, a town so far untouched by the war. He also got some valuable musical help from Dario Jungic, a Bosnian refugee who had given up his refugee status to work in the camp. The two of them arranged the music and decided on the instrumentation.

When the time to record came, the pressure mounted, for they had very little studio time to get the job done.

"I knew they had the talent; the concern was focus," said Willis. "But they were so awe-inspired by the process...most of it was done in one take." Even so, the final mixing was completed at 3 a.m. the day before Willis left for home. Copying of the tapes was donated, as were the covers.

The kids' reaction? "They were like peacocks," said Willis, "so proud of themselves, strutting with pride..." And their friends and family (most of whom expected the project would be a hodge-podge) were impressed and proud as well.

Looking back on the project, Willis says it gave him the satisfaction of being able to use his talents for a cause that became almost spiritual, "beyond my passion for music itself." And he knows that he gave an unforgettable moment of pride to a group of young refugees whose world had been depressing and empty for a long while. "If you could see those kids' faces..." says Willis. "They did the work, I just gave them the facility to do it." Willis would like to find a way to market the tape, thereby making some additional seed money for Suncokret to continue these kinds of projects.

In the meantime, Willis hasn't forgotten his original dream of writing for the stage; his next project is a musical based on his experience in Bosnia. If there is money to be made from that, he would want some to go back to his young friends on the other side of the world. ♦

HAVE WE HEARD FROM YOU LATELY?

Let us and your fellow alumni know of your activities! Please give us your current address, particularly if you have moved recently. *Photographs are welcome.*

8/95 UO School of Music & Dance Alumni WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

My current address: (please print) This is a change of address

Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

I have more news to share! Please call me for a more complete update.

"LOST" ALUMNI

The following music and dance alumni are officially listed as "lost." If you know the whereabouts of any of these alums, please call Alumni Records at (503) 346-3178, or mail us the information here at the School of Music.

1911 Mrs. Lila C. Prosser Kennedy
1921 Mrs. Amelia E. DeFerris
1922 Mrs. Dorothy Dickey Bisbee
1923 Mrs. Alice T. Fee
1923 Mrs. Ruth S. Hillstrom
1923 Mrs. A. V. Potter Griffith
1923 Ms. Ruth V. Stewart Caldwell
1924 Mrs. K. E. Gibson Peirsol
1925 Mrs. Ethlyn Forrest Hall
1925 Mrs. Katie M. Potter Frey
1927 Ms. Betty M. Alexander
1927 Mrs. Reta A. Collingsworth
1927 Mrs. Myrtle V. Jansson Clark
1927 Mrs. Grace E. Potter Weber
1928 Ms. Frances E. Dodds
1928 Mrs. Melba E. Macy Burris
1928 Ms. Violet A. Mills
1929 Mrs. Pauline R. Guthrie Baugh
1929 Miss Edith J. McMullen
1929 Mrs. Vera I. Ratcliffe Akey
1929 Mrs. Margaret L. Slusher Maaske
1929 Mrs. Margaret F. Smith
1929 Mrs. Frances C. Woodruff
1930 Mrs. Josephine H. Chapman
1930 Mrs. Juanita O. Hendricks
1930 Mrs. Florence Elliott Hovey
1930 Mrs. Cecleie Coss Schradin
1930 Mrs. Noris Irving Wright
1930 Mrs. Berenice Ingalls Zeller
1931 Mrs. Esther Frost Magnussen
1932 Mrs. Ruby F. George Ames
1932 Miss Eva A. Gries
1932 Mrs. E. V. Kaser Metzgar
1932 Mrs. Bernice E. Neher Finley
1932 Miss Margaret D. Simms
1933 Mrs. Margaret L. Christinson
1933 Miss Elizabeth M. Evanson
1933 Miss Meta E. Grim
1933 Mr. Howard C. Halbert
1933 Mr. Clifton F. Iversen
1933 Mrs. Violet A. S. Jennings
1933 Mrs. Edouise B. Starkie
1934 Ms. Linda L. Hango
1934 Mrs. Margaret S. MacDonald
1934 Mrs. Berniece B. Mahoney Sandquist
1935 Mrs. Lorna Baker Massey
1935 Mrs. Floy Y. Potter
1935 Miss Maxine E. Sautter
1935 Mrs. Edna M. Whitmer King
1936 Mr. Charles J. Fahey
1936 Mrs. D. W. Howell Olsen
1936 Miss Norma M. Lyon
1936 Mr. Byrle B. Ramp
1936 Mrs. Margaret R. Yick
1937 Mrs. Lucille Dickey Morgan
1937 Mrs. Harriet M. Young
1938 Mrs. B. J. Tinker Bradshaw
1938 Mrs. Ellen Dixon Weeks
1939 Miss Ivy M. Cook

1939 Mr. Grover J. DeCoursey
1939 Mr. Vinton H. Snyder
1939 Mrs. Jacqueline A. Wong Quan
1940 Mr. Fred J. Dallas
1940 Miss Ruth V. Fitch
1940 Mr. Robert L. Mack
1940 Mrs. Esther Von Lehe
1941 Mr. Richard N. Cory
1941 Mr. Ralph E. DeCoursey
1941 Mr. Leslie S. Irvin
1942 Mr. Donald B. Gaddes
1942 Mr. Leslie K. Hildenbrandt
1942 Mr. Emery S. Hobson
1942 Mr. Robert E. McFadyen
1942 Mrs. Margaret Y. Moore
1943 Mr. Zenas Butler
1943 Miss Elizabeth W. Cooper
1943 Ms. Anna B. Crisp
1943 Mr. W. R. Leonard
1943 Miss Lulu L. Pali
1943 Mrs. Ruth B. Westerlain
1944 Mrs. Phyllis E. Taylor Murphy
1945 Mrs. Edna Fisher Sharon
1947 Miss Margie E. Folsom
1947 Mrs. Leona Weber Ibach
1947 Mr. Jan Kok
1947 Mrs. J. F. Paris Wilkinson
1947 Mrs. Elizabeth A. Trump Pollock
1947 Mr. Lewis E. Vogler
1948 Ms. Jeanette F. Grant
1948 Mr. Robert L. Hirtzel, Sr.
1948 Mrs. B. E. Howard Halsebo
1948 Mrs. Aileen E. Koch Gordien
1948 Miss Muriel E. Light
1949 Ms. Florence B. Hart
1949 Miss Dorothea M. Schaefer
1949 Mr. Wayne M. Sherwood
1950 Miss Ethel J. Anderson
1950 Mrs. Lucretia H. DeHerget
1950 Mr. Philip L. Jackson
1950 Mrs. Sylvia E. Williams
1951 Mrs. Mary E. Hawkins Davis
1951 Mr. Desmond D. Hunsaker
1951 Mrs. Myrna Blizard King
1951 Miss Florence A. Martin
1951 Dr. Glenn T. Matthews
1951 Mrs. Carolyn Y. Oleman Muldy
1951 Mr. Robert L. Wievesiek
1951 Mrs. Greta Bostrom Woodbury
1952 Miss Audrey B. Brist
1952 Mrs. Donna Anderson Casey
1952 Miss Dolores A. Chivington
1952 Mr. Charles K. Cockburn
1952 Mrs. Elizabeth W. Hayden
1952 Mrs. Delpha L. Holden
1953 Ms. Mary A. Swigart
1954 Ms. Shirley J. Foster
1954 Mr. Joseph T. Haugen
1954 Mr. John S. Murray
1954 Miss Donna-claire Ringle
1955 Mr. James M. Baker
1955 Mr. Forest G. Durland
1955 Dr. Karl D. Ernst
1955 Mr. Robert O. Fulkerson
1955 Dr. Clyde H. Keutzer
1955 Miss Katherine J. Olson
1955 Mr. Ray C. Walden, Jr.

1955 Mrs. Georgeanna K. Whistler
1956 Mrs. Carol A. Arneson Campbell
1956 Mr. Avery L. Glenn
1956 Mr. Barton A. McKagan
1956 Mr. Jack H. Sluss
1957 Mrs. Shirley I. Garner
1957 Mr. Edwin R. Heppner
1957 Mrs. Ann Stearns Kapelke
1957 Dr. Vondis K. Miller
1957 Miss Virginia Nye
1957 Mrs. Alvera F. Reddig James
1957 Mr. Robert E. Wagner
1958 Mr. Thomas C. Leckie
1958 Mrs. Zela R. Nielsen Tower
1958 Mr. Paul A. Pearson
1958 Mr. William F. Wood
1959 Mr. Romey R. Armes
1959 Ms. Norma E. Dyer
1959 Mrs. Roberta M. Horning
1959 Mrs. Daisy A. McCain Martinez
1959 Mr. Rex L. Sutherland
1959 Mrs. Nan K. Wood Davies
1959 Mr. Roderick G. Wright
1960 Mrs. Karen Deora
1960 Ms. Judith R. Walters Prehn
1961 Ms. Lucy L. Huang
1962 Ms. Karen A. Kjelgaard
1962 Mr. Russel N. Larcom
1962 Mr. Mo H. Liu
1962 Miss Sandra E. May
1962 Mr. Donald R. Murray
1962 Mr. Prince E. Schaeffer
1962 Mrs. Judith B. Uchytel
1963 Mrs. Karen Beal Chruszch
1963 Mr. Elmer M. Herron
1963 Mrs. Po-Young L. Kim
1963 Mr. Richard G. Perrin
1963 Mr. Jerry M. Reynolds
1963 Mrs. Gloria J. Schmidt Edwards
1963 Mr. Ted D. Sutherland
1964 Sister M. Rita Altman
1964 Mr. Robert A. Campbell
1964 Ms. Carole L. Ferguson
1964 Mr. Thomas G. Kirkpatrick
1964 Miss Maureen M. Kryszak
1964 Mr. Barry F. McDonald
1964 Mr. Lionel B. Newton
1964 Mrs. Joanne K. Satterberg
1964 Ms. Joan G. Wasson
1964 Mr. Kenneth P. Yoder, Jr.
1965 Mr. Donald R. Goodwin
1965 Mr. Franklin B. Johnson
1965 Miss Nancy L. Lawyer
1965 Mrs. G. R. Mortimore Johnson
1965 Miss Sandra L. Olsen
1965 Mr. James R. Sailors
1965 Miss Florence A. Womack
1966 Mr. Richard E. Gratton
1966 Mr. Maynard A. Hedegaard
1966 Mrs. Marilyn Campbell Hirning
1966 Ms. Mie Ishizuka
1966 Mr. Ronald E. Johnson
1966 Ms. Vivian C. King
1966 Ms. Kathleen A. McIntosh
1966 Mr. Henry E. Moffit

(To be continued in the
winter issue of Ledger Lines.)