

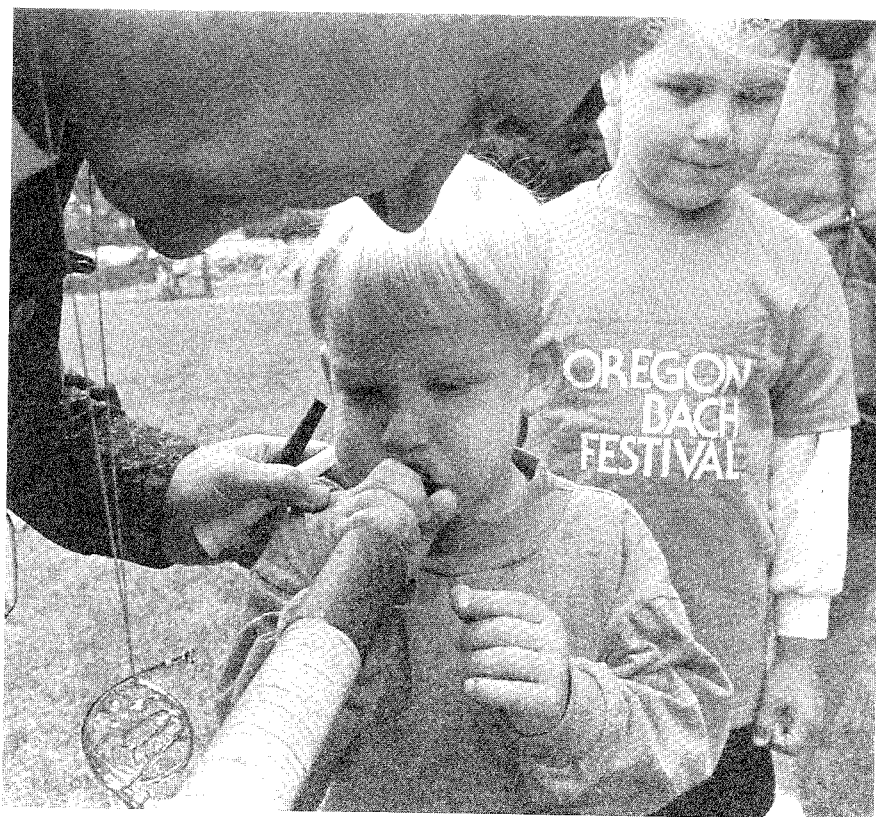


UNIVERSITY *of* OREGON
SCHOOL *of* MUSIC
& DEPARTMENT *of* DANCE

LEDGER



LINES



NEWSLETTER *for* ALUMNI & FRIENDS

August, 1996

Vol. VIII, No. 2



University of Oregon

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LEDGER LINES

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Address all correspondence to:
LEDGER LINES
School of Music
1225 University of Oregon
Eugene, OR 97403-1225
or call (541) 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

ASSISTANT: Karen Pederson

CONTRIBUTORS: Jenifer Craig,
Dave Doerksen, George Evano,
Joan Gardner, Anne Dhu McLucas,
Karen Pederson, Victor Steinhardt,
Mary Lou Van Rysselberghe

COVER PHOTO by Kurt Jensen:
*Youngsters take a stab at playing an
Alphorn during the Oregon Bach Festival
and the International Horn Workshop,
hosted by the School of Music.*



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FROM THE TOP

Anne Dhu McLucas, Dean

The weather is beautiful; I'm just about to embark on a week's hiking trip in the Cascades—and with all the good news about the School of Music contained in this issue of *Ledger Lines*, I am feeling as if this is the best place in the world to be.

My sense is that many of our students feel the same, though for many different reasons. Each year I conduct exit interviews with most of the graduating seniors and many graduate students. It is their chance to "tell all"—with no penalty for relating their least favorite things about the school. I am always startled to hear how many good things they remember before even getting to the complaints (which are often minor, but we need to hear them).

We are very proud of our students, and by reading the list of their accomplishments (see page 4)—from our electronic music students to the *five-year record of 100% employment* by our music education graduates (is there any other department in the University that can equal this?) to the state and national awards won by our pianists and dancers and the fine graduate schools that have accepted our performance and composition majors—our pride is justified.

That we can still attract such students, even with an increasingly competitive market in scholarship money for the most talented, is a tribute to the quality of our faculty and to the supportive climate of the School, the University, and of Eugene and the surrounding area. Of course, more scholarship money would also help! In many ways we are like the athletic program: in competition for the best talent in the country, and in bidding wars with other schools who want the same talent.

The longer I am here the more aware I am that our distinguished history of accomplishment stretches back in time. The articles on alumna Marie Rogndahl Peake (see page 5) and the memorial tribute to emeritus piano professor George P. Hopkins (page 16), and the achievements of our distinguished



alumnus for this year, Doug Orme (page 3), make this apparent. Students and faculty of national stature are not new to this school.

Our current challenge is clear: finding money for scholarships, salaries, and facilities—from new seats for Beall Hall to pianos everywhere. We even have the opportunity to benefit from the recent Knight endowment for faculty chairs—if we can raise the \$1 million to match Phil Knight's \$1 million. This is a golden opportunity for us to achieve some support for faculty salaries not now covered by state money. The Knight gift was given contingent upon the various schools within the University raising matching money. I hope we can rise to this challenge within the year, so that we can achieve some much-needed stability in faculty positions.

We are launching what promises to be a most exciting year: we are celebrating the 75th anniversary of our beloved Beall Concert Hall; we are bringing three talented new faculty on board in music history and theory; we will once again celebrate Music Today in our biennial spring festival; and we will welcome the Oregon Symphony in a residency to pay tribute to their 100 years in Oregon.

Life is good in Oregon—and at the School of Music.

Anne Dhu McLucas

LETTERS

Music and Success

I write in response to your article in the recent alumni newsletter [Viewpoint: "Does Talent = Jobs?"] ... I found myself unable to stop thinking about the music teachers who shaped my development as a young person, and the role music continues to play in my professional life. I wish to share part of that story...

I was an unhappy and unsuccessful high school student when my Mr. Holland, a Mr. John Schuster who all the kids called "Schu," convinced me to join the band. He also talked me into attending junior college, where I picked up the bassoon because that's what was left in the closet. After working for the federal government as a draftsman, I returned to Chico State College for a music degree, with little thought I might actually do something professional with music.

I came to Eugene in 1980, long-haired, working-class, still amazed I had a B.A. degree. At the School of Music I found Liz Wing, John McManus, Ed Kammerer, Peter Bergquist, Bob Moore, Rick Wolfgang, and Bob Trotter, among others. They might not have voted me likely to succeed either, as I worked lots of hours as a secretary, studied sporadically, and didn't practice nearly enough. I completed my M.M. and my license, however, and found myself teaching junior high school band in Northern California. Like my teacher, Schu, I was dedicated to kids and their survival in school, and music was a medium through which I might reach them. While I was a much better teacher than I had been a musician, I continued to play bassoon with community orchestras, gaining the confidence I never had while a student...

I returned to Eugene to complete a doctorate in teacher education, and now direct graduate education at Hamline University in St. Paul. I work with practicing teachers who learn quickly that I am a former music teacher. Those who are specialists appreciate my understanding of what it means to be someone's "prep" period, to know what it's like to see 600 kids a week, and what it means to be a "frill" threatened each year

with extinction...I have never regretted my choice of music as a major, whether I had the talent to choose it or not. Music chose me. Music education majors are often treated like second class citizens in schools of music. Whether jobs beckon, those of us drawn to the study of music aren't always there because we anticipate performing. Those of us music teachers who sit on the floor with little kids or suffer the madness of teaching adolescents are gifted in our own way. We offer something to the field of music and a great deal to our chosen professions. You are absolutely right that it is impossible to predict the musical successes of your students. It is also impossible to predict our professional successes beyond music. My high school school counselor saw me as a failure and counseled me not to bother with college prep courses or college. My high school band director took the time to balance that ill treatment with respect and love—and turned my life in a positive direction.

Michelle Collay
M.Mus. UO '82
Ph.D. UO '88



VIOLA DUCKS AT MAC COURT Professor Leslie Straka's entire class of ten viola students, plus Professor Robert Hurwitz, "put the horsehair to the catgut" to perform the national anthem at a PAC-10 basketball game on Jan. 11. Straka says her class auditioned "on a lark," but judges reportedly ranked the Viola Ducks' four-part harmony rendition of the anthem among the best from more than 85 individuals and groups trying out for the opportunity to perform at the UO men's and women's basketball games.

Rex Coda

I enjoyed seeing the picture of my aunt, Alberta Potter Griffith, in the August 1995 issue of *Ledger Lines*.

As you may know, I supplied this picture when I donated Alberta's violin and a bow to the music school...I did receive a very nice letter of thanks from Professor [Kathryn] Lucktenberg and a document stating the financial value of the donation...

My wife and I are now permanent residents of Lane County. We've moved to our property on the Siuslaw River near Mapleton. We intend to subscribe to the Chamber Music Series, and will go to as many of the other concerts as we can.

Thank you again for publishing the picture of Alberta.

Rex J. Underwood, M.D.
Mapleton, Ore.

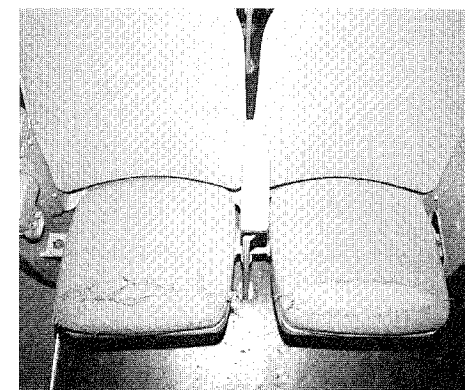
NOTE: Rex Underwood was professor of music and director of the University Symphony from 1919 to 1947. The name of the maker of the donated violin was W.R. Guynn, and the bow was by Dupree. ♦

WHAT'S NEW

BEALL CONCERT HALL TO CELEBRATE 75TH YEAR; NEW SEATS SOUGHT

1996-97 will be a special commemorative year at the School of Music, as we celebrate the 75th anniversary of Beall Concert Hall.

Beall Hall is one of the state's architectural and artistic treasures, and the site of some of Oregon's most wonderful musical performances. The hall has had a number of significant facelifts in recent years, including new paint, new carpeting, and enhanced lighting. And this year we initiate a fund-raising campaign to replace the badly-worn seats in the hall.



YOU can help replace these rag-tag seats, suffering from more than 30 years of use in Beall Hall. A brass plaque will be installed on each "purchased" seat to identify the donor, business, or designated honoree.

The 75th anniversary festivities will officially begin on Thursday, Oct. 10, with a special reception preceding the Chamber Music Series concert featuring the Toulouse Chamber Orchestra.

A special photo exhibit will be on display during the current season, showing life in the School of Music during the early part of the 20th century.

To tie in with the celebration, our Chamber Music Series will be offering a special commemorative gift to those making an extra \$75 donation to the Series: an 8x10 photo of Beall Hall's interior taken during the 1930s, and a CD recorded on our famed Ahrend organ by Barbara Baird. ♦



Assistant Professor Ellen Campbell with 12 of the world's finest horn players, on campus for the International Horn Workshop. Front row: Doug Hill, Greg Hustis, Barry Tuckwell; Middle row: Francis Orval, Peter Gordon, Frank Lloyd, Ellen Campbell, Tom Bacon, Peter Damm; Back row: John Cox, Richard Berry, Martin Hackleman, Soichiro Ohno.

OVER 500 ATTEND INTERNATIONAL HORN WORKSHOP AT MUSIC SCHOOL

The International Horn Workshop, held in the Pacific Northwest for the first time, attracted more than 500 horn players to the School of Music, making it both an artistic and financial success, according to Assistant Professor Ellen Campbell, who chaired the conference.

DOUG ORME NAMED DISTINGUISHED ALUM

Doug Orme (UO '32) received the music school's Distinguished Alumnus Award for a lifetime of service to music, presented at Commencement ceremonies in June. During his career as a superb teacher and administrator, Orme developed the Eugene High School band and orchestra program into one of the finest in the Northwest, and was an important figure in the Eugene Youth Symphony's early years. He served as president of several music associations, and was also a founding member and chair of the UO Music Society. ♦

The annual event, sponsored by the International Horn Society, was an exhilarating week of recitals, master classes, lectures, jazz workshops, ensembles, and fun. Featured artists included a veritable who's who in the horn world (see photo above), plus the NFB Horn Quartet, the Oregon Symphony Horn Section, and the San Francisco Symphony Horn Section.

The Workshop had several memorable and historic moments, including the final performance at an IHS workshop by Barry Tuckwell, who announced his retirement as of January, 1997. The picnic at Chateau Lorane, the artist ensemble, and the fun on the final concert provided fond memories of Oregon for many years to come.

The Horn Workshop also overlapped the opening of the Oregon Bach Festival, and 150 of the horn players gathered at the Hult Plaza on opening night to serenade nearly 1,000 people with horn and alphorn fanfares. ♦



KUDOS

Valerie McIntosh, a doctoral student in music history, published an edition of a cantata by the 17th century French composer, Elisabeth Jacquet de la Guerre, through the Hildegard Press. Valerie was also named Teacher of the Year at Willamette University.

Jeffrey Peyton, a doctoral student in percussion, had his composition, *The Furious Angels*, chosen for a premiere performance at the Percussive Arts Society International Conference in November. Another of Peyton's works, *The Final Precipice* for timpani and computer-generated tape, won second prize in the organization's composition competition. It was recorded this fall and will be released in early 1996. Peyton is artistic director for The Third Angle in Portland.

Elizabeth Gardiner won the Mu Phi Epsilon International Gerke Performance Award in April, 1996. She is a piano student of Dean Kramer.

Tomoko Isshiki, a master's student in piano pedagogy, won the annual Oregon Mu Phi Epsilon statewide piano competition. She won \$400 and a performance opportunity in Portland. Isshiki studies with Claire Wachter.

Miyuki Yamada, a master's student in music education, received an honorable mention in the International Student Essay Competition, sponsored by Hinchcliff International and International Group Services. Her essay was selected from 245 submissions by international students studying in the U.S.

UO music students selected for the Aspen Summer Institute '96: Rebecca Davis, Tomoko Isshiki, Kelly Kuo, Rachel McReynolds, Yoko Nakatani, Tamara Theodosios, Aki Toshiro, Kathleen Wilder, Amy Zastrow.

Three students from the Department of Dance received National Dance Association Awards, given for ability and leadership: Catherine Roach (graduate), Amy Dore (undergraduate) and Emily Stronquist (dance minor). ♦

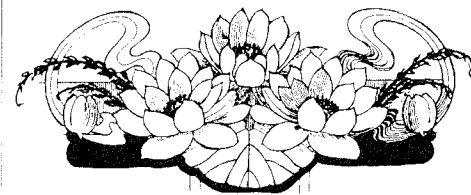
THREE UO STUDENT COMPOSERS' WORKS SELECTED FOR HONG KONG CONFERENCE

The 1996 International Computer Music Conference (ICMC), held in Hong Kong in August, featured the work of three University of Oregon student composers: David Ozab, Seth Monger, and David Paul Johnson, all associated with the Future Music Oregon computer music studios at the UO School of Music. The ICMC, since its inception in 1974, has become the preeminent yearly gathering of computer music practitioners from around the world.

Ozab's composition, "Spirals," a work for Yamaha Disklavier and computer-generated tape, was programmed during one of the noon Café Concerts on August 19 and 20, and Monger's composition, "Tune for Balloon," was performed several times during the conference. Johnson's "Blue Buddha" (for dance) was performed at the Siri Rama South Indian Dance concert August 23; the Siri Rama South Indian Dance Ensemble choreographed an original dance for the performance.

The International Computer Music Association (ICMA) is an international affiliation of individuals and institutions involved in the technical, creative, and performance aspects of computer music. It serves composers, computer software and hardware developers, researchers, and musicians who are interested in the integration of music and technology.

Students in the UO computer music program have had excellent success at having their compositions performed at various international conferences in recent years, but to have three students' works from one school accepted at the ICMC is an incredible honor, according to Associate Professor Jeffrey Stolet, director of Future Music Oregon. ♦



MUSIC SCHOOL GAINS DIGITAL WORKSTATION

The School of Music will be receiving one of the latest digital audio mastering workstations from Studio Audio Digital Equipment Company. The workstation, known as a SADIE, is a fully-equipped editing system complete with an integrated CD recorder. The system is being provided at no charge to the School of Music other than the purchase of a host computer, according to music school recording engineer Jim Rusby. The system, which should be operational fall term, normally lists for \$17,000.

The equipment donation is in recognition of services provided by Rusby as operator of several Internet user groups dedicated to digital audio editing systems. Rusby currently oversees four e-mail discussion conferences that provide a means for audio editors to discuss products, methods, and research topics. One of the groups has more than 500 subscribers worldwide, a good percentage of which are working professionals

in the field.

All the forums are open to the public, dedicated to better communication between recording engineers and manufacturers of recording products. ♦

Jim Rusby can be reached on the Internet at jrusby@darkwing.uoregon.edu

JAZZ CELEBRATION SLATED FOR JANUARY

The Oregon Jazz Celebration, our annual workshop for high school, middle school, and college ensembles, is scheduled for Friday and Saturday, January 17-18, at the School of Music.

This year vocal jazz will be added to the regular schedule of instrumental concerts, clinics, and guest artists.

For more information, contact Steve Owen, Director of Jazz Studies, at (541) 346-2137. ♦

FLASHBACK

The Undiscovered Voice of America

Marie Rogndahl Peake (UO '45) had a once-in-a-lifetime shot at stardom, tasted it briefly, then took a different career option.

by Karen Pederson

One quiet Sunday evening in December 1944, Marie Rogndahl, home for winter break, sat listening to NBC's popular radio program *The Hour of Charm* featuring Phil Spitalny and his all-girl orchestra.

"I bet you'd like to sing on a program like this one," commented Marie's sister. "You bet I would," the young coloratura soprano enthusiastically replied. She never guessed that six months later, she would land a 13-week contract to sing on *The Hour of Charm*, after being dubbed "America's Undiscovered Voice" in the orchestra's nationwide search for a new vocalist.

"I really didn't expect much of it," Rogndahl recalls now, speaking of her entry into the local competition, announced shortly after she returned to her studies at the UO School of Music. After all, she was studying to be a music teacher, not a performer.

But Rogndahl soon learned that what one of her teachers once told her was all too true: opportunities will knock, and one should be prepared.

The Competition

First, Rogndahl won the district competition, conducted by Portland's NBC affiliate, KGW Radio. Next, judges in New York listened to recordings of the 13 district winners, including Rogndahl's rendition of "The Bell Song" from Delibes' *Lakme*, recorded at her Portland audition.

The judges selected Rogndahl as one of three finalists to sing on *The Hour of Charm*, broadcast live from New York. On April 2, 1944, the 20-year-old sang to an audience of over 20 million.

The three finalists appeared once more on *The Hour of Charm*, on Sunday,



Marie Rogndahl Peake

June 25. This time, Rogndahl traveled to Cleveland for the broadcast.

Nationwide, 10,000 young women had auditioned for the title of "America's Undiscovered Voice." On June 29, 1944, Rogndahl was proclaimed the winner. America's undiscovered voice had been discovered.

Decisions, Decisions

Although offered a contract to remain with Phil Spitalny and *The Hour of Charm*, Rogndahl chose to return to Oregon and complete her bachelor's degree.

"I realized at that point that I needed a great deal more training," she says. A performing career—something that she had dreamed of, but never seriously considered—was now a viable option.

"I had a very fine teacher here at the University of Oregon," she says, referring to voice professor Sigurd Nilssen.

Apparently the admiration was mutual; Nilssen was quoted at the time as saying, "Miss Rogndahl's voice is one of the finest voices in the world. She has a trill that few sopranos can acquire" (*Oregon Daily Emerald*, 3/25/44).

One year later, Marie Rogndahl returned to New York City with a college diploma and the desire to perform.

For the next three years, Rogndahl worked as a staff artist for NBC, singing on the weekly radio programs *Serenade to America* and *The NBC Symphony Program*.

"NBC was wonderful to their artists," she says. She was allowed to freelance on other stations and take six weeks off each year to concertize. One of her concert tours took her to the White House, where she met President and Mrs. Truman.

In 1948, Rogndahl auditioned for the Metropolitan Opera and finished a respectable third. As a result, she was offered a contract to sing on a television program.

"That was very exciting," she recalls. Radio was still the predominant entertainment medium; the thought of being involved in a television production was thrilling.

But not long after graduating from college, Rogndahl married Donald Peake, a Portland businessman, and soon discovered she was pregnant.

"When I knew I was going to have a child, I came home because I wanted to raise my child in the West," she says. "I always felt I did the right thing."

So she never did television. "They graciously let me out of my contract." Shortly after the baby was born, she fulfilled one last commitment, a 52-city tour of North America.

"I have no regrets," she says. And she was very happy she completed her college education; otherwise, she wouldn't have been able to take advantage of teaching opportunities that came her way.

Marie Rogndahl Today

Rogndahl has served as adjunct professor of voice at Portland State University, University of Portland, Lewis and Clark College, and Reed College. She is also involved with the Opera

Continued next page



Cheryl Case Parker directs one of her elementary school programs in Medford.

First Year on the Job

Three of our music education graduates describe the challenges and successes they met on their first teaching assignment

Dave Doerksen, chair of the School of Music's music education program, is justifiably proud when he notes that all of our music ed graduates since 1991 have been placed in teaching positions. Schools, particularly those in Oregon, know that our graduates are well-taught and well-prepared for choral and instrumental teaching, whether at the elementary, middle, or high school level.

Nevertheless, the classroom can take you only so far—or, as the cliché goes, "experience is the best teacher of all."

Cheryl Case Parker '94

When Cheryl Case landed an elementary music position in Medford, she was thrilled. She was assigned to

teach general music and chorus to grades 1-6 at one school, a total of nine classes per day. She describes the administrative support for music as "excellent," and the school's music program was well-established when she stepped in. Despite those advantages, Cheryl quickly discovered several challenges.

"I was surprised that the kids were so needy," she said, noting that many children were either drug babies or had discipline problems stemming from dysfunctional family environments. "I had to create a sense of respect for adults and each other in the classroom." She accomplished that by making the music room a world in itself—a place of re-

However, when pressed she admits, "I never say never about anything."

Looking back, Rogndahl notes that she wasn't prepared to take advantage of some of her earliest opportunities. Still, she could have had a successful performing career had she remained in New York.

"But the music and the doing is the important thing, no matter where you do it," she says. "And you do it as well as you can." ♦

spect and safety, where the atmosphere was one of welcome, and where expectations were consistent.

One pleasant surprise was the curricular freedom and opportunity for creativity; Cheryl's prior interests in dance, theatre, and singing gave her plenty of material to design interesting and varied lesson plans for the children. "Elementary music is the ideal teacher playground," she says.

Her other challenge was coming to grips with being alone—as the only music teacher in the school she had little direct involvement with the other staff, even though they were supportive of music in general.

Her most important adjustment was learning to not let the work overwhelm her. "The job is very consuming, but not impossible," she said. "My first year I worked 60 hours a week...but when you do that you sacrifice your social life and your community connection." She finally realized that sometimes the best thing to do is to go home after a hard 8-hour day and take an aerobics class.

Cheryl has one other piece of advice for first-year teachers: insist on having a *music room*, rather than be transported from class to class.

Debra Gaddis, '95

Like Cheryl, Debra walked into an established program—Joe Lane Middle School in Roseburg (Andrea Hall, UO '91, was the previous music teacher). Her assignment was strictly choral, for seventh, eighth, and ninth grade. She directed a concert choir (which sang at a regional contest), a girls' choir, mixed choir, jazz choir, and a small girls' ensemble. Concerts were well-attended, and she had a decent budget, with a new sound system and microphones. She also had an excellent partner, a second-year band teacher from Wyoming, where he was teacher of the year.

Debra's biggest surprise was that she had no *automatic* respect as a teacher; she had to earn it. "Junior high kids are very loyal and forgiving once they trust you; getting to that point is the challenge," she says. Short attention spans were another problem—"always feeling like kids want me to entertain them"—so she focused on choosing the right music to help motivate the kids. The

local high school has a strong choral tradition, so she used that additional incentive for them to "move up" to the next level.

Another challenge was not having a regular accompanist, forcing her to conduct rehearsals from behind an upright piano.

With a year behind her, Debra now feels she has the whole program in better focus. One thing she has learned is to deal with the many distractions that detract from the actual teaching. The solution: learn to delegate secondary tasks (a student can take attendance, for example). She also recommends keeping a list of new ideas to try out, since every group has a different dynamic and personality.

Danny Hunt, '95

Unlike Debra and Cheryl, Danny walked into a rebuilding situation: the small Eastern Oregon town of Umatilla, where he was assigned to be the sole music teacher for grades 6-12. The only other music teacher was an elementary specialist for grades K-5. Danny had to teach sixth grade choir and beginning band, seventh-eighth grade band, high school band, choir, and swing choir...oh yes, and sixth grade P.E.!

Umatilla is not a poor district, but a small one, with a gymnasium stage used for concerts. Equipment and budgets were modest, but administrative support was good. (This coming year, Danny drops the P.E. class and adds seventh and eighth grade choir to his assignments.)

Danny's background was principally as an instrumentalist, and he was well-prepared for the band ensembles; his biggest challenges were in teaching the choirs and general music. "The UO Teaching Lab was good training," said Danny, "forcing us to prepare and perform in front of the group." He found himself using many ideas from Dave Doerksen's music education classes and Richard Clark's choral techniques.

Another challenge was the length of class periods; 90 minutes was too long to hold sixth graders' attention. His solution was to split the 90 minutes into three sessions—for example, rotating a half hour each with recorders, orchestral instruments, and general music.

Danny's advice to undergraduates:

Getting a Running Start on that First Year

by David P. Doerksen, Chair, Music Education

Two years ago the music education faculty made a standing offer to any of our graduates in a first-year band or orchestra teaching position: We will help you start your beginners. The reasons behind this offer are that first-year teachers are not only inexperienced, but they arrive at their new communities just before school starts, making it difficult to do a good job of recruiting and starting beginners right.

Umatilla is a small Eastern Oregon town, a long way from Eugene. But since Danny Hunt, one of our 1995 music education graduates, requested our services, three of our music education seniors — Tracy Brown, Jill Fairchild, and Chris Heinemeyer — and I headed out on an early September afternoon to Umatilla. We were joined there by Warren Baker, principal trombonist of the Oregon Symphony and professor at Oregon State University, for two days

of teaching fifth and sixth grade beginners. (The previous year eight of us — including Emeritus Professor John McManus — had gone to South Middle School in Grants Pass to help Bill Bolden start his beginners.)

Our deal with school district officials was that they would feed and house us. Fortified by cafeteria food, we began each day by meeting with the beginning band. Tracy took the clarinets and saxophones, Jill the flutes, Professor Baker the low brass, Chris the percussion, and I the upper brass. At the end of

get your piano skills in order and take your techniques classes seriously; learn *all* the instruments, and after classes take lessons and practice those instruments. Whether your teaching position requires you to be a generalist or a specialist, knowledge is always your best ally. ♦

the class period, students signed up for 10-minute private mini-lessons on a rotating schedule. When students came out of a lesson, they were free to sign up for another lesson at the next available time-slot. The lessons ran until 4:00 p.m., and at the end of the second day many of the beginners had taken five or six lessons. Our goal was to leave the Umatilla beginners knowing how to take their instruments out of the case, how to assemble and hold them, how to sit, how to breathe, and how to make a good sound on the starting note (a *good* sound, not just any sound). In addition, we checked all instruments for playability, and left a list of needed repairs with Danny. Chris did an especially thorough check of all percussion equipment, adjusted and fixed what he could, and then

For our seniors, this was an extraordinary preview of what to expect next year in their own beginning bands.

left a list of what needed attention. The following week our clean-up hitter — John McManus — spent a day in Umatilla tying up the loose ends and doing some additional teaching.

For our seniors, this was an extraordinary preview of what to expect next year in their own beginning bands. For Danny Hunt, our visit meant a running start for his first year. For his second year, he now has spring and summer to recruit new beginners, get them on the right instruments, and work on their starting notes. For Professor Baker and me, it was a chance to stay in touch with teaching young students, and to do some good out in the field. (An interesting sidelight: when we returned to the Willamette Valley, we were told that at the very time we were in the small Eastern Oregon town of Umatilla, someone was railing at the OMEA board meeting that the university "doesn't give a _____ about small schools.")

Continued next page

VIEWPOINT

Who's Minding the Children?

by Mary Lou Van Rysselberghe,
Senior Instructor of Music Education

We choose to believe that most Americans value children's well-being. A clear majority of adults strongly support quality preschool and daycare for U.S. youngsters. Unfortunately, too few Americans are willing to back standards of training and fair salaries for teachers and caregivers with their votes and their dollars. Does America truly value its children?

Statements such as "Children are our most precious resource," and "Stand for children" ring hollow when we realize how little is invested today in the training and compensation of preschool teachers and caregivers. Standards of preparation are limited or simply do not exist in most states.

Preschool teachers and childcare workers rarely receive more than minimum wage. Yet these committed individuals share precious segments of time with our stock in the future, our children. The challenge remains: how do we surpass rhetoric with true initiative?

In the U.S. increasingly large numbers of children spend significant time in preschool and daycare programs. By the year 2000 we can expect 90% of mothers to be working outside the home. Visits to existing daycare programs reveal that

a majority of head teachers and workers are unaware of the opportunity for artistic growth in the lives of children during their first five years. Early exposure to music is essential. If it does not occur, perceptual sensitivity to music may begin to taper off by the age of six. Who is responsible for stimulating children's musical awareness? Who should encourage them to listen, to move and to experiment with sound sources, including their own voices? Who is minding the children? Working parents share fewer

A majority of head teachers and workers at daycare programs are sadly unaware of the need and opportunity for artistic growth in young children

waking hours with their youngsters than the previous generation. Others must be prepared to undertake the nurturing of each child's musical instincts.

The responsible care of children implies two vital commitments: one is to keep youngsters physically safe; the other is to provide an intelligent, nurturing environment for their free development. Parents frequently express concern for the lack of developmentally appropriate musical involvement in the preschool and daycare programs they visit. Music activities may occur on an occasional basis. A minimal repertoire of four to six action songs, a few favorite well-worn recordings, and a scant assortment of rhythm

another small Oregon community, to help start the beginning band. Retired band directors are always welcome to join us. Why not spend a couple of days and help start some kids right? If you would like to be a team member, give me a call at the School of Music, (541) 346-3763. ♦

FAST START, continued

A short time after our return we received many hand-written thank-you notes from the Umatilla beginners. My favorite was from a young trumpet player: "I'm glad you came, and I'll take your advice into consideration."

This fall we are going to Harrisburg,

instruments often constitute the normal inventory of these typical daycare programs. Responsible adults, while well-intentioned, demonstrate minimal understanding of youngsters' musical capabilities. Limited in their own music expressiveness, they simply do not realize the potential that surrounds them.

Contemporary programs in early childhood education exist in a number of U.S. colleges and universities. Attention to the training of preschool teachers and caregivers is a natural focus of concerned faculty. One very successful example was the Preschool Music Curriculum Children's Music Development Program (Levinowitz & Gordon, 1987). Unfortunately, it required a large amount of prerequisite musical skill, an ingredient that many adults who work with children lack. In that same year, a nine-day training program in music for Head Start teachers in Florida was successful by increasing the use of music from its previous frequency by 85%. In 1990 Arts for At-Risk Children workshops were also very successful. What has happened since? Here at the School of Music, research and training sessions have taken place for participants from local child care centers.

The results are encouraging. Participants benefit from a structured training program that enables them to initiate musical activities that are appropriate for young children. In the near future a telecommunications project may enable us to deliver music training to preschool teachers and care providers at locations elsewhere within the state of Oregon. Our programs serve as models for others who have grown weary of all the advocacy for children that generates no initiative to benefit them.

State funding of training would be another constructive step. We should examine every legislative policy or proposal with the same urgent question: What does this mean for children?

Recent decades bear witness to the widespread recognition of the importance of children in our society. In Garrison Keillor's words, "Nothing you do for children is ever wasted. They seem not to notice us...and they seldom offer thanks, but what we do for them is never wasted." The field of early child-

DEPARTMENT OF DANCE

Dance Review for 1995-96

Dance Studio Series Celebrates the 25th Anniversary of the Dougherty Dance Theatre

The past year was a busy one for the Department of Dance, with almost 3,000 students enrolled in dance classes, primarily in the 101 studio classes offered throughout the year. A wide range of public events was presented to capacity audiences by students, faculty, and guests.

In addition to two master's thesis choreographic concerts and the annual Spring Student Dance Concert, there was a year-long celebration of the 25th anniversary of our unique Dougherty Dance Theatre, which opened in 1970.

Through our Dance Studio Series, dance making was highlighted in five events, and audiences were given inside glimpses of the creative and rehearsal process as well as presentations of original and reconstructed works.

The Series began in November with "Carry On," a lecture-demonstration in which guest artist Janet Towner (M.S. 1990) shared with audiences the creative legacy of her mentor, pioneer modern dancer Charles Weidman. Towner wove memories of her experiences through a performance of excerpts from the Weidman repertory performed by UO dance students. The evening concluded with an onstage rehearsal of Weidman's *Lynchtown* (1936), conducted by Towner.

Lynchtown was presented in its en-

WHO'S MINDING..., continued

hood education is growing rapidly in relevance as we discover that as children become musical they reveal their creativity; they become more responsible; they become achievers and they succeed, as others who are less musical do not.

Those who teach and care for children have a golden opportunity to initiate their young charges to the artistic world that surrounds them, and thus into a world that will provide for them a place, an opportunity, and a future. ♦

tirety in the January Studio Series concert. Student performers were also featured in new works by associate professors Sherrie Barr and Janet Descutner. Barr's trio, "We See Ourselves," juxtaposed contemporary movement with 16th century religious chants. "On Track," a tap trio, was choreographed by Descutner to an original score by School of Music doctoral candidate David P. Johnson.



Dance Africa presents one of their school outreach programs in Eugene.

The other Studio Series events included a preview of works in progress by the Spring Student Dance Concert choreographers, "Different Drummers," a Spring Concert, and the presentation of Senior Projects.

"Different Drummers" offered a variety of dance forms. Oregon Ethnic Dance Theatre performed "Vintage Dance Suite" and "Fieldsong" under the direction of assistant professor Lisa Arkin. Taiwanese graduate student Nicole Chen danced "The Dun Huang Fairy Dance" and "The Flag Dance," illustrating the stylistic breadth of Chi-

nese Classical Dance. Graduate students Catherine Roach and Jackie Conrad presented Roach's athletic "Frisbee Study," and adjunct instructor Jean Nelson served "Fran's Groove Kitchen," a witty rhythmic collaboration between solo dancer and a "culinary quartet" of percussionists.

Student research was the focal point of the Senior Projects presentation in May. Five seniors shared their process and results, ranging from an in-depth study of improvisation to a study of the sacroiliac joint.

Spring term opened with a series of lectures by Roger Copeland of Oberlin College. A former panelist for the National Endowment for the Arts, Copeland spoke on the current political battles over federal funding for the arts, the controversies surrounding "victim art," and the body in avant-garde theater. These stimulating lectures were sponsored by the Department of Dance with assistance from the Department of Arts and Administration, Theatre Arts Program, and the School of Music.

During the Winter and Spring terms of 1996 the Arlene Wright Endowment Fund for Dance Performance supported an educational lecture-demonstration of African Dance choreographed and directed by Rita Honka, one of our adjunct faculty. Performances were hosted by five elementary and middle schools in Eugene and Springfield. At some sites, special movement classes were included. We estimate over 1,000 young lives were touched by this outreach. Unanimous pleas for return visits next year and an offer to schedule future Dance Department educational tours into system-wide plans for the 4-J district are resounding indicators of Rita's excellent work and the success of the outreach enabled by the Arlene Wright Endowment.

Activities continued during the summer as well. UO Summerdance, under the direction of Susan Zadoff, sponsored Mignon Furman's American Academy of Dancing in its third residency on campus. And New York choreographer Bryan Hayes taught a two-week workshop in Merce Cunningham Technique in August, culminating with the creation of a new work, *Triple Cross*. ♦

OREGON BACH FESTIVAL

Bach Alive and Well; New Music Highlights Season

The Oregon Bach Festival celebrated its 27th edition by rediscovering Bach's influence in the Americas, forging new links with the community, and having a solid year at the box office.

At the heart of this year's theme, "Bach and the Americas," were four commissioned "Cantatas of the Americas" by composers Linda Bouchard of Quebec, Osvaldo Golijov of Argentina, Stephen Jaffe of North Carolina, and Robert Kyr of the University of Oregon. The pieces were commissioned to show how Bach's influence is still vital three centuries after his time.

"I'm very happy with the Festival," said Artistic Director Helmuth Rilling. "We reached a new artistic level, not only with our usual work such as the *Mass in B Minor* and the *Christmas Oratorio*, but also with the music of our time."

Performed over two nights, the four world premieres were greeted with standing ovations in the Hult Center's Silva Hall. In his review of the first two premieres, David Stabler of *The Oregonian* wrote that "the concert showed that after 300 years, Bach's influence honestly reaches across continents and makes disciples of composers everywhere."

The Register-Guard wrote that "by requesting the cantatas, the Festival

"...after 300 years, Bach's influence honestly reaches across continents and makes disciples of composers everywhere."

provided a dynamic cultural mechanism—a platform for contemporary music's leading practitioners to share ideas that can change the world."

The world premieres continued the Festival's commitment to commissioning and producing new works, which in the past seven years has included new

music by Arvo Pärt, Stephen Paulus, and Krzysztof Penderecki. Neill Archer Roan, Festival executive director, says it's an aspect of the Festival important for the event and for the music world. "We believe commissioning is the best way to hear new voices and to expand the repertoire," he said. "This is true to the spirit of Bach—in his time, audiences heard new music every week."

Overall, the Festival had one of its



Trio Woronesch of Russia dazzled crowds with their showmanship and artistry.

highest totals in ticket sales, with 17,000 paid admissions and nearly 32,000 in total attendance, a 3% increase from 1995.

The surprise hit of the Festival was Trio Woronesch, a group of Russian street musicians who captivated audiences with their unusual folk instruments, brilliant technique, and irrepressible showmanship. The group sold out three of its four paid concerts, entertained the greater community with four free performances, and was the subject of an hour-long music video produced by Westcom Creative Group.

Under the "Bach and the Americas" banner the Festival produced music by

Villa-Lobos, the Mexican baroque composer Sumaya, John Harbison, and West Coast premieres of two crowd-pleasing works: *La Cantata Criolla* by Antonio Estevez, and *Itaipu* by Philip Glass. The latter two were conducted by Dennis Russell Davies, a leading international conductor known for his advocacy of American composers.

The emphasis on Latin American music created many opportunities for the Festival to engage the local Hispanic community. The Festival sponsored the appearance of Mexico's acclaimed chamber music group Cuartetto Latino Americano at Fiesta Latina in May, and presented a salsa band, folk music and dance groups, craft exhibits, and food booths at events during the Festival.

Texts and program notes for concerts within the "Bach and the Americas" theme were translated into Spanish and English and were distributed free. Hundreds of community members took advantage of low-price concert tickets offered through the service organizations Adelante Sí and Centro Latinoamericano.

Rilling returns for a 28th season next summer beginning June 27 for the theme "The Great Romantics," which will include works by Beethoven, Schubert, Brahms, Handel, and of course, Bach. ♦ The Oregon Bach Festival's home page on the Internet is <http://music1.uoregon.edu/obf/obfhome.html>

DEVELOPMENT

A Legacy of Music Planned Giving at the School of Music

Joan C. Gardner, Director of Development

On behalf of the students, faculty and staff, our deepest appreciation to those of you who have made gifts to the annual giving and endowment campaigns, the Piano Endowment Fund, the Robert Vagner Memorial Endowment, the Chamber Music Series, the Dean's Discretionary Fund, and to scholarships in the last fiscal year.

Your help enables us to meet the challenge of maintaining the School of Music as one of the country's top music institutions. Of special note are the recent gifts of Evelyn Nye of Medford, who gave a gift of stock in the amount of \$150,000 in the form of a gift annuity; Mr. and Mrs. Norm Richards of Cottage Grove whose February gift completes their \$500,000 pledge; Mrs. Arlene Wright, who made a \$40,000 gift to support a dance performance program; and Mrs. Helen Vagner, who made the lead gift of \$25,000 to the Robert Vagner Memorial Endowment. Most of these generous gifts were also matched by state funds, thus doubling their value.

Even with careful budgeting, costs for maintaining the high level of quality and upholding the traditions long associated with the University of Oregon School of Music continue to rise.

During the past few years, more and more people have recognized the value and the benefits of contributing to the School of Music through planned giving. I'd like to discuss one of the ways to give which can result in actually increasing your income as well as avoiding capital gains. It is the UO School of Music Pooled Income Fund. Here are ten good reasons to invest in the fund:

1. Create Your Legacy of Music

You can designate how your gift will be applied in the future. For example, you can earmark your gift to help endow musical instruction or student assistance, or depending on the size

of the gift, establish a named faculty chair or endow a studio or classroom.

2. Income For Life

Your gift to the pooled income fund will pay you income for the rest of your life, then become part of the SOM commitment to train the outstanding young musicians of the future.

3. Professional Investment Management

The University of Oregon Pooled Income Fund is a professionally managed investment portfolio which performed exceptionally well the past fiscal year.

4. Immediate Charitable Deduction

Your gift to the SOM Pooled Income Fund produces a charitable deduction on this year's income tax return. The deduction is based on your age, the amount of your gift, and an interest rate determined by IRS regulations.

5. Avoid Capital Gains Tax

Your gift of appreciated securities enables you to avoid tax on the entire capital gain on assets held for more than one year. The charitable deduction will be based on the current market value of your securities.

6. Increase Your Income

You may be able to increase your income by shifting investments to the Pooled Income Fund without paying capital gains tax. For example, imagine that you own shares of stock purchased years ago for \$4,000 that are worth \$10,000 today. Because the dividends are low, you'd like to sell the stock and invest in higher-yielding securities. But if you sold the stock, there would be a \$6,000 capital gain to report on your tax return. Instead, you could give the stock to the SOM Pooled Income Fund. There would be no capital gain. Your charitable contribution is based on a \$10,000 gift, and your share of income from the

fund is determined by the value of the stock at the time of the gift, diminished by income taxes.

7. Help the School of Music and Someone Else at the Same Time

A gift to the Pooled Income Fund can provide income for a relative, a friend, or someone you want to reward for kindness to you and your family. Since the amount of your tax deduction increases with the age of the person or persons designated to receive income, you get a larger charitable deduction. The income will be reportable on your parents' income tax return, not yours. And following the death of the surviving parent, your gift contributes toward the training of tomorrow's great musicians at the School of Music.

8. Low Initial Contributions

You can contribute to the SOM Pooled Income Fund with an initial contribution of \$5,000 or more. You, or those you designate to receive income for life, should be at least 55 years of age. Subsequent additions to your account may be made in amounts of \$1,000 or more.

9. Reduce or Eliminate Estate and Inheritance Taxes

If your estate would otherwise be subject to federal estate tax, substantial savings can be achieved.

10. Easy Arrangements

The Pooled Income Fund gives you many of the advantages of a charitable remainder trust, without the bother and expense of creating your own trust fund.

The amount to be given and the method of giving is always determined by the special objectives of each individual. All forms of planned giving—regardless of the size of the gift or bequest—ensure long term financial stability at the School of Music. You can obtain more information, including a copy of our Planned Giving Brochure, by contacting me at (541) 346-5687 or the UO Foundation Planned Giving Office at (541) 346-2126. ♦



FACULTY

Don Addison (GTF) read his paper, "The Grand Entry Dance Song: The Birth and Evolution of a Genre," at the March meeting of the College Music Society, Pacific Northwest Chapter. He gave a lecture-demonstration on Native American music and culture, teaching drumming and singing in the authentic Native languages, at Lane Community College in May, and for the Native American inmates at the Oregon State Correctional Institution in June. Addison participated in the 28th annual Native American Student Union Spring Powwow at the UO as planning committee member, coordinator of the Indian artists' displays and sales, and as a participating drummer, singer, and dancer.

Barbara Baird released an organ CD recorded on the UO's Ahrend organ in Beall Concert Hall in honor of the 75th year of the hall. Featured is the *Organ Mass*, with works by J.S. Bach and Francois Couperin. These CDs are available for purchase through the School of Music; for more information, call (541) 346-3791. In February Baird adjudicated the OMTA Jr. Bach Festival in Corvallis and Roseburg. In March she was in residence with the dance department at the University of California at Riverside, where she gave a harpsichord recital. In April she performed in the American Guild of Organists Centennial Organ concert in Eugene. In May she played a harpsichord, organ, and piano recital in Albany, OR, of music by women composers. Her summer concerts and recitals included the International Horn Workshop, Oregon Bach Festival, and Oregon Coast Music Festival in North Bend, with Baroque trumpeter Gil Cline.

Sherrie Barr (Dance) attended "Understanding Movement Patterns," the Advanced Seminar 1996, sponsored by Motus-Humanus this summer in Colorado. She choreographed "We See Ourselves" as part of the Dance Studio Series this year. She and co-author Philip Lewin presented their ideas concerning the reemergence of narrative in dance in their paper "The Proto-Narrative Unit."

The talk was sponsored by the department's Graduate Research Colloquium.

Peter Bergquist edited Volumes 10 and 11 of "Orlando di Lasso: The Complete Motets," published in late 1995 by A-R Editions as part of their "Recent Researches in the Music of the Renaissance" series. The series will eventually contain over 20 volumes. Volume 4 is in press and should appear this summer.

Jack Boss delivered two papers at conferences this year: "The 'Musical Idea' and Motivic Structure in Schoenberg's Op. 11, No. 1," at an international conference on Austrian music, held in Ottawa, Canada, in January; and "The 'Continuous Line' and Structural and Semantic Text-Painting in Bernard Rands' *Canti d'Amor*," at the West Coast Conference of Music Theory and Analysis, held at the University of California at Davis in April. Boss's article, "Schoenberg on Ornamentation and Structural Levels," was published in the Fall 1994 issue of *Journal of Music Theory*.

Steven Chatfield (Dance) participated in the OSSHE Critical Thinking Summit kick-off meeting at OSU in May, the



Peter Bergquist sports a custom Orlando di Lasso cap and sweatshirt presented to him at his retirement party last winter.

beginning of a year-long dialogue on the role of critical thinking in undergraduate education. In July, Chatfield presented two papers at "Medical Problems of Musicians and Dancers," a joint conference of the International Association for Dance Medicine and Science and the Performing Arts Medicine Assn., held in conjunction with Dance Aspen and the Aspen Music Festival in Colorado. Chatfield is the author of "Electromyographic and Kinematic Patterns of Tai Chi and Modern Dance Practitioners," and second author with Florida State University's Thomas Welsh of "Within-Subject Designs for Dance Medicine and Science Research."

Jenifer Craig (Dance) has written the entry on Bella Lewitsky for the forthcoming Jewish Women in America: An Historical Encyclopedia from Carlson Publishing. She continues to serve on the OSSHE Faculty for the Proficiency-Based Admission Standards System (PASS) project; the most recent meeting focused on the evaluation of high school student work and the process for determining student performance levels for admission to higher education.

Michael Denny played electric guitar in Leonard Bernstein's *Mass*, Marin Alsop's final performance as conductor of the Eugene Symphony in May. Denny also served as jazz guitar clinician in the UO Summer Jazz Camp.

Janet Descutner (Dance) traveled to Bali on her recent sabbatical, studying dance and music in the Naropa Institute Abroad program. This spring she choreographed the Eugene Symphony's presentation of Bernstein's *Mass*, and danced with the Northwest Tap Consort for the Art Beat Festival in Portland.

Charles Dowd hosted a music industry screening of his new Warner Bros. opus *Sourcebook*, a multimedia package of video, CD, and book, being marketed worldwide (see story, page 13). This season Dowd and The Oregon Percussion Ensemble were nominated for the American Composers Alliance Laurel Leaf Award in New York City for their performances of modern classical cham-

Warner Brothers Music Releases Project by Charles Dowd

"The Jazz, Rock & Latin Sourcebook," a first-of-its-kind three-part performance dictionary composed, arranged, and performed by UO Percussion Professor Charles Dowd, had a special screening in Eugene on April 28. The unique project features a video, a compact disc, and book, all in one package.

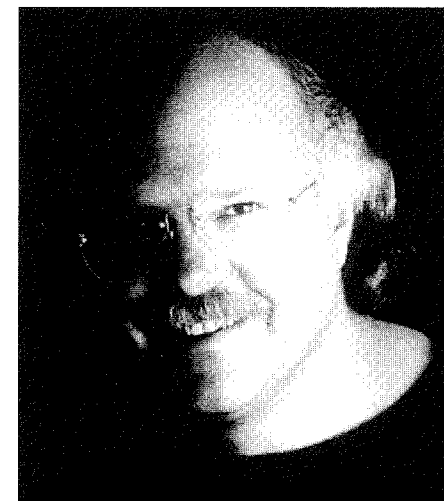
The music video features bassist Forrest Moyer and drummer Dowd performing one hundred Latin, jazz, and contemporary fusion groove patterns in a recording studio context. The Latin ensemble consists of Salsa percussionists from the Eugene band Caliente playing with Dowd and Moyer, focusing on a wide variety of styles from Brazil, Cuba, Africa, and Jamaica. The jazz performances focus on bebop, swing, and ensemble styles with saxophonist **Steve Owen**, pianist **Gary Versace**, and the Dowd/Moyer drums and bass duo.

"The Sourcebook" has it all...detailed technical help, consummate playing, and generous encouragement," said Fred Crafts in his review for The Register-Guard.

Dr. Sandy Feldstein of Warner Brothers was executive producer of the project and was on location for the video and audio sessions. Feldstein noted that this is the first project of its kind containing one hundred Latin, jazz, and rock styles all in one video, compact disc, and book.

Dowd also added faculty guitarist **Don Latarski** for the fusion, funk, and rhythm & blues segment of the project. "Don is a wonderfully versatile player and they love him at Warner Brothers," said Dowd. "Don plays all the contemporary styles on this recording."

More details about Dowd's "Jazz, Rock & Latin Sourcebook," the video, compact disc, and book, can be obtained through Warner Brothers Music, 15800 N.W. 48th Avenue, Miami, FL 33014. ♦



Charles Dowd

ber music. Dowd conducted *Drumming* by Steve Reich, featuring **Anne Tedards** and **Milagro Vargas**, *Tremolos* by Erik Lundborg, and *Octagon* by Elliott Schwartz, which Dowd commissioned. He conducted The Oregon Percussion Ensemble in a performance of Noyes Bartholomew's *Like Wind On The Buffalo Grass* at The Oregon Drum and Percussion Festival in Portland. Dowd was vibraharp and percussion soloist at the Grand Rapids Jazz Festival at Aquinas College in Michigan. He also performed as timpanist on an NPR recording of Leonard Bernstein's *Mass* with Marin Alsop, and appeared as multiple percussion soloist with horn professor **Ellen Campbell** on *Dragons In The Sky* by Mark Schultz. Dowd attended the Percussive Arts Society International Con-

vention in Phoenix and presented a jazz drumset clinic at the Oregon Jazz Celebration. He was a consultant for the new Zildjian classical cymbals project and continues as a soloist and clinician for the Avedis Zildjian Company.

Wendell Hanna (GTF) and **Mary Lou Van Rysselberghe** presented a paper in July titled "Training Non-Specialists in Preschool Music Education" for the ISME Commission on Early Childhood Music, held in Winchester, England.

Steven Hegarty (GTF) had his composition, *Elegy*, premiered on April 28 in Arlington, Massachusetts, by the Arlington Philharmonic, conducted by Walter Pavararis. The performance featured the composer's mother in the viola section.

Dean Kramer presented a concert, "The Art of Transcription," at the Dornbecher Mansion in Portland on February 25, and at Beall Hall on February 29 as a benefit for the Chamber Music Series.

Mark Levy, director of the School of Music's World Music Series, organized a concert of East European Jewish music by the Boston-based Klezmer Conservatory Band and a concert of Latin American music by Tlen-Huicani, a group from Veracruz, Mexico. Levy moderated a panel discussion at the joint meeting of the Northwest chapters of the Society for Ethnomusicology and the College Music Society, held at the UO School of Music in March. The discussion centered around ideas presented by Bruno Nettl in his book *Heartland Excursions*, concerning current directions and emphases of American music schools. Levy performed Balkan folk music on gaida (bagpipe) and clarinet with the group Slavej at the Northwest Folklife Festival in Seattle in May. This summer he taught and performed at the Balkan Music & Dance Workshop in Mendocino, CA.

Randall S. Moore presented a research paper, "Effects of Musical Experience on Perception of and Preference for Humor in Western Art Music," co-authored with David Johnson, at the national MENC gathering in Kansas City, April 19. Moore coordinated the Oregon Children's Choral Festival at the Hult Center, April 24 - 25, in which 3,000 children from all over Oregon participated. In July, Moore presented a research study, "Influences of Melodic Structure, Nationality, Age, and Gender on music learning skills of children from England, Panama, Poland, Spain, and the United States," in Frascati, Italy, and again in Amsterdam. An article co-authored by Moore, and based in part on the aforementioned study, was recently published in *The Bulletin for the Council for Research in Music Education*.

Julia Neufeld, director of the University of Oregon's Gospel Choir, will release a new CD, *What Is This*, through Don Ross Productions in August. Featured among the traditional, contemporary, urban, and African-American selections is an

FACULTY, *continued*

original by Neufeld, "O But To Touch The Nail Scarred Hand."

Morrette Rider, dean emeritus, was honored for his years of work with string and orchestra organizations at an American String Teachers Banquet in February. The ASTA banquet kicked off the Oregon Music Educators conference in Eugene. Rider has been a member of ASTA since 1952, and served as president of Michigan ASTA. With Thor Johnson, he founded the National School Orchestra Assn., and with Joe Maddy launched the Michigan State Council for the Arts. Rider was also one of the first members of the American Symphony Orchestra League. From 1975 to 1986 he served here as Dean of the School of Music. His wife, Wanda, continues to teach violin and viola, and their daughter Rhonda is the cellist of the Lydian String Quartet, in residence at Brandeis University.

Royce Saltzman, professor emeritus and former executive director of the Oregon Bach Festival, was one of three individuals receiving the UO Distinguished Service Award at commencement ceremonies in June. The awards are one of the highest honors the University conveys. The UO faculty select honorees for the award "who by their knowledge and skills have made a significant contribution to the cultural development of Oregon or society as a whole."

Doug Scheuerell gave a tabla demonstration at New Roads School and performed at Gerlinger Lounge at the UO in February. In March, he played tamboura for sitarist Indrajit Banerjee and tabla player Gouri Shankar Karmarkar at Central Presbyterian Church. In May, he provided tabla accompaniment for bansuri flutist Pandit Mulhar Kulkarni in performances at the UO and at the Willamette Valley Folk Festival. In July, Scheuerell studied tabla with Pandit Swapan Chaudhuri in California, supported in part by a grant from the UO.

Marian Smith gave two invited lectures in England in March. The first, "Reading

Critics Reading—Opera Criticism in France 1800-1850," she delivered at Oxford University. Her second lecture, "A Giselle Manuscript," was accompanied by renowned ballet mime Giannandrea Poesio at Roehampton Institute.

Victor Steinhardt performed in a piano banquet benefit for Eugene Youth Symphony in January; a Faculty Artist Concert with The Pacific Trio in January; a solo recital in February; with The Pacific Trio in Seattle in March; solo and duet performances including his compositions *Octaboogie*, *Chicken Scratch*, *Dogwalk*, and *Vinegar Polka* at McCallum High School in Austin, Texas in March; duets with violin and viola including his compositions *Arietta* and *Gedemtegedulias* at a Mu Phi Epsilon benefit luncheon in April; a Faculty Artist Concert with tenor **Mark Beudert** in April; and a Faculty Artist Concert in April, featuring quintets of Beethoven and Mozart.

Jeffrey Stolet presented the work *Seventy-Two Seconds of Automated Dance and Music* during the Future Music Oregon concert this spring. It is a work created and performed by three software cyberdancers in Lifeforms, a choreography program, and the Yamaha Disklavier, a traditional acoustic piano which can be subjected to computer control.

Richard Trombley had his article, "An Approach to the Teaching of Aural Analysis," published in a recent issue of the C.M.S. journal, *College Music Symposium*. It introduces the reader to Jan LaRue's approach to analysis, and then discusses Trombley's own modifications of that system for aural analysis. Examples within the article include: the first movements of Mozart's piano sonata, K.545; Mozart's *Symphony No. 40*; Beethoven's *Symphony No. 3*; and Dave Brubeck's *Blue Rondo a la turk*.

Stephen Valdez delivered a paper at the national conference of the International Association for the Study of Popular Music, held in October 1995 at Vanderbilt University. The paper, titled "Standing at the Cross Road: A Study of the Signature Guitar Licks of Robert Johnson," was based on a paper Valdez pre-

sented earlier at the regional conference for the American Musicological Society and from research funded by a 1994 UO faculty research grant. Valdez also presented a paper for the Lyrica Society at the National Conference for Film and Literature, held at Florida State University in January. The paper, "The Words and Music of The Doors," concerns the relationship of the poetry of Jim Morrison to the music composed and performed by The Doors.

Mary Lou Van Rysselberghe was elected Chair for the Early Childhood Music Research SRIG at the Music Educators National Conference in April. She also accepted the appointment of Chair for the Executive Committee of the Society for Music Teacher Education.

Claire Wachter performed as piano soloist with Marin Alsop and the Eugene Symphony in the Symphony's 30th Anniversary Concert in January. In February, Wachter performed on the Faculty Artist Series with violist **Leslie Straka**. In March she performed a solo recital and presented a master class in Hood River, an event sponsored by the Oregon Music Teachers Association. In April, Wachter was selected to be on the 1996 Governor's Arts Award compact disc, performing as both soloist and collaborative artist.

Rick Wolfgang returns to teaching music education after teaching in London, England, during the 1994-95 school year. Continuing his work in developing connections with public schools, Wolfgang designed and implemented a laboratory for UO teaching students to instruct Roosevelt Middle School students. Wolfgang recently accepted an invitation to be the state chair for the Society for Music Teacher Education (SMTE).

Susan Zadoff (Dance) choreographed a quartet from the Eugene School of Ballet in an eight-minute piece, *Solo Piano*, performed at the Hult Center and in Corvallis. She also participated in the department-sponsored Graduate Research Colloquium and did a performance talk on *Giselle* at the Hult Center for the Performing Arts. ♦

ALUMNI

David Maves (B.Mus. 1961) saw his four piano sonatas released on a CD by North/South Recordings, Albany, NY. His *Piano Sonatas II, III, & IV* are currently being published by MMB Music, St. Louis, MO. *Piano Sonata No. 1* is published by C.F. Peters, NY.

Gilbert D. Cline (B.A. 1975; M.A. 1980; D.M.A. 1990) received a promotion to full professor at Humboldt State University's Department of Music. His article, "Bands and Music in Humboldt County: 1850-1890," appeared in the Spring 1996 issue of *The Humboldt Historian*. Cline's recent appearances with baroque orchestras and festivals include the International Brassfest in Long Beach in June and a recital with **Barbara Baird** at the Coast Festival on July 13. Cline lives in Eureka with his wife, Valerie, and 8-year-old son, Tyler.

Bruce Gutgesell (B.Mus. 1976) was elected president of the Washington Music Educators Association and began his term in July. For two years prior, he served WMEA as treasurer. Gutgesell is in his 20th year as Director of Bands at Juanita High School in Kirkland, WA.

Robert S. Thompson (B.Mus. 1981) was granted tenure and promoted to associate professor of music at Georgia State University. Thompson is a composer, computer musician, recording artist, and audio technology specialist. He was named Distinguished Honors Professor of the GSU College of Arts and Sciences in 1994, and was recently appointed Director of Graduate Studies in the School of Music. Thompson served as a Fulbright Research Scholar in 1991 to the Danish Institute of Electroacoustic Music (DIEM) where he developed computer music workstations. He was also Composer-in-Residence at DIEM, and while there he created a computer music work, *The Strong Eye*, which has received international awards and numerous presentations and broadcasts. Thompson lives in Roswell, GA, with his wife, Debra.

Paul A. Chandler (B.S., Mus. 1988) works at Graphic Media in Portland. Last August he married Kristina Vatne, a former first violinist with the Metro Youth Symphony. Paul composed music for commercials and film for Scanners digital services in Eugene from 1990-94.

Tom Muller (B.Mus. 1994) was one of only 50 teachers in the United States to be awarded the 1996 Sallie Mae First Class Teacher Award. The award, sponsored by the Sallie Mae educational lending corporation, is given to outstanding instructors in their first year of teaching. Muller, who became director of Springfield High School's band program upon Gene Slayter's retirement, was chosen as Oregon's outstanding first year teacher. Sallie Mae received 1,200 applications for this year's award. Muller will receive a \$1,500 grant for his classroom, and a complimentary trip to Washington, D.C. "I am honored, surprised, and speechless," said Muller. "I hope this award shows the importance of keeping the arts in our public schools. I intend to use it to do just that."

Christopher and Susan Lyle have been performing frequently since moving to

Clarion, PA. **Susan**, a D.M.A. candidate, was one of ten singers invited to perform at the Art Song Festival at the Cleveland Institute of Music in May. The singers received coaching from mezzo-soprano Marilyn Horne, tenor John Aler, and pianists Jeff Cohen and Warren Jones. Susan also performed a Lieder recital titled "Felix Draeseke and His Contemporaries" at Schloss Ehrenburg in Coburg, Germany, part of the 10th Anniversary Celebration of the formation of the Internationale Draeseke Gesellschaft. **Christopher (D.M.A. Voice, 1995)** is now on the roster of EMI International, a Canadian-based management agency for singers and conductors. His recent performances include a world premiere of the concert opera *Pied Piper of Hamelin* by Richard Wargo with the Scranton Choral Guild, Handel's *Messiah* in Pittsburgh with the Music Club Chorus, and Mendelssohn's *Elijah* with the Wyoming Oratorio Society of Wilkes-Barre. He will be in Toronto Operetta Theater's production of *Die Fledermaus*, and in Fargo-Moorhead Opera Company's production of *The Bartered Bride*. He will perform the role of Marcello in *La Boheme* at the Silesian State Theater in the Czech Republic. ♦

HAVE WE HEARD FROM YOU LATELY?

8/96 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
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City _____ State _____ Zip _____

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

You may also send your alumni news to *Ledger Lines* via e-mail c/o editor Scott Barkhurst at scottb@oregon.uoregon.edu

IN MEMORIAM

Joanne Riesch Clarke (B.S. 1941) died of a heart attack Feb. 16 at age 76. Clarke studied music education and sociology at the University of Oregon. She was a soprano soloist with the Riverside (CA) Master Chorale for 20 years and assistant choir director for the First Congregational Church in Riverside. She founded the Riverside Braille Club and served as volunteer executive director for 30 years. Clarke received several community service awards, including

the Soroptomist Golden Key Award and the Riverside Master Chorale's Presidential Citation Award.

Homer Todd Keller, professor emeritus, died May 12 after a lengthy illness. He was 81. He taught composition and theory at several institutions, including the University of Indiana, University of Michigan, and University of Oregon, until he retired in 1977. Keller was a recognized composer of classical music. In 1949 his piano concerto was played at the Ojai Festival. Other compositions have been performed in this country and

abroad. In the 1940s his *Symphony No. 1* was awarded the Henry Hadley Prize as the best American composition of that year. The piece was then performed by the New York Philharmonic Orchestra conducted by John Barbirolli. Keller received his bachelor of arts and master's degrees from Eastman School of Music in Rochester, NY. After graduation, he received a Fulbright Scholarship and studied in Paris for a year. During World War II he served as a warrant officer and band leader in the U.S. Army Corps. ♦

George P. Hopkins, professor emeritus of the UO School of Music, passed away on January 27, 1996 in Eugene, at the age of 98. Hopkins was a member of the UO faculty from 1919 until his retirement forty-eight years later in 1967.

Hopkins was born of musical parents (both singers) in the year 1897 in Salem, Indiana. Before World War I he went to Paris to study with pianist-composer Moritz Moszkowsky, but this was interrupted soon by the outbreak of war, necessitating his return home. As a scholarship student he attended the Peabody Conservatory of Music in Baltimore for one year, after which his playing impressed John Landsbury, then Dean of the University of Oregon School of Music.

At Dean Landsbury's urging, Hopkins finished his Bachelor of Music degree here concurrently with his teaching responsibilities. In 1921 he took a leave of absence from the university to continue his studies for two years at the Juilliard School in New York, where he studied piano with Ernest Hutchinson and composition with Rubin Goldmark and Sigismond Stowjowski.

In 1925 he resumed his position at the University of Oregon, where he taught piano, counterpoint, composition, and for two years conducted the Girls Glee Club. During his long career here he was continually active as a concert pianist, arranging tours and presenting solo recitals throughout Oregon, Washington, and California. He was very much interested in contemporary music. His performances featured such

important and difficult works as Aaron Copland's *Sonata*, a complete program of the piano works of Alberto Ginastera, various works of Ernest Bloch, and Gershwin's *Rhapsody in Blue* (which he performed dozens of times during the 1930s with the WPA Orchestra).

In 1945 Hopkins wrote a series of four books for the teaching of piano to



George Hopkins

beginning adults, called *Piano Playing for Fun*, published by the University of Oregon Press. He used these as a text for teaching piano classes for local businessmen at the Wilson Music House in Eugene and also in a store in Portland. His books were a remarkable success, selling 5,000 copies.

George Hopkins' compositional activities also flourished during his years here. His works were published by G. Schirmer, one of the most prestigious and well-known publishers of classical

music. Two piano compositions that were especially popular are *Moon Dawn* and *Valse Burlesque*. The internationally acclaimed piano virtuoso Mischa Levitsky played *Valse Burlesque* in a recital at New York's Carnegie Hall.

While at the University of Oregon Hopkins received and turned down many offers of employment from other schools in Texas, Arizona, North Carolina, and California because he preferred the beautiful physical and cultural character of Eugene.

Hopkins is remembered as a kind, generous-hearted person who carried himself with great dignity. He was renowned for his elaborate model train layout in his attic, which he shared with local children. For 70 years he was an active member of the Eugene Kiwanis Club, for whom he often played the piano right up to his last days.

Hopkins is survived by his wife Edyth, daughter Beverly, and son Richard. ♦

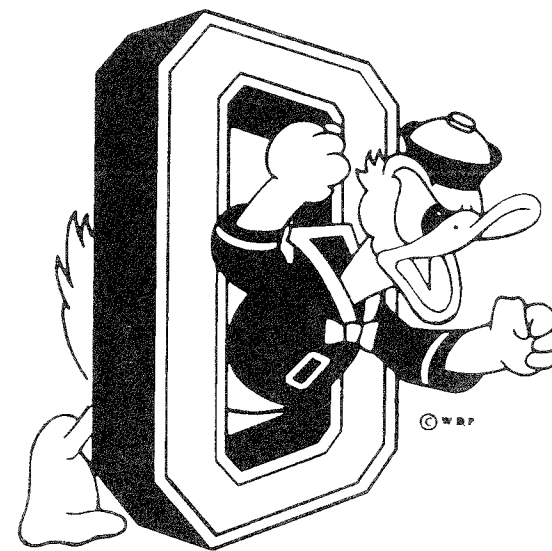
Hopkins Scholarship Fund Established

The Eugene Kiwanis Foundation has established the **George P. Hopkins Scholarship Fund** in Hopkins' memory to support promising piano students at the University of Oregon.

Mail your tax-free gift to:

The Eugene Kiwanis Foundation,
George P. Hopkins Scholarship Fund
c/o Paulson Professional Corp.
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Eugene, OR 97401

★★★ HOMECOMING 1996 ★★★



Celebrate Homecoming with the School of Music's Special Events:

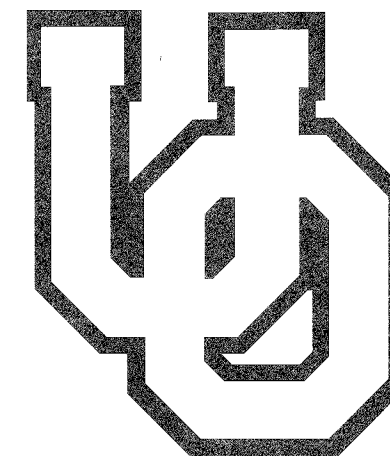
Friday, Nov. 8, 1996—Homecoming Concert

8:00 p.m.....A FREE concert in Beall Hall, featuring the Oregon Wind Ensemble, University Symphony, University Singers, and the Oregon Jazz Ensemble!

Saturday, Nov. 9, 1996—Alumni Band (tentative schedule)

7:45 a.m.....Registration & refreshments, Room 178. Hats, t-shirts, duck lips for sale!
8:30 a.m.....Music Rehearsal, Room 186
9:15 a.m.....Go to Autzen Stadium
9:45 a.m.....Combined Alumni and OMB rehearsal at Autzen Stadium
10:45 a.m.....Rehearsal in Stands
11:15 a.m.....Lunch
12:15 p.m.....Perform at Alumni Tent
1:00 p.m.....Kick-off! University of Oregon vs. Arizona. Go Ducks!

NOTE: Complete information for Alumni Band will be mailed in early October. If you have not been receiving annual Alumni Band mailings and would like to join us, please contact the Band Office at (541) 346-5670. You may also contact the band through e-mail at haton@oregon.uoregon.edu



CALENDAR

The following is a partial list of coming events at the School of Music and Department of Dance. For more information, call our Community Relations Office weekdays at (541) 346-5678.

Sept. 29 – Folk Dance Party
(Department of Dance)

OCTOBER

Oct. 5 – Be a Marching Duck
(Children's Concert Series)

Oct. 10 – Toulouse Chamber Orchestra
(Chamber Music Series)

Oct. 13 – Arthur Houle, piano
(Lecture-Demonstration)

Oct. 17 – Victor Steinhardt & Friends
(Faculty Artist Series)

Oct. 25 – Graduate Dance Programs

Oct. 31 – Irish Music w/Mick Moloney
(World Music Series)

NOVEMBER

Nov. 2 – Festival of Bands

Nov. 3 – Kathryn Lucktenberg, violin
(Faculty Artist Series)

Nov. 5 – Choral Ensembles

Nov. 6 – Oregon Opera Ensemble

Nov. 8 – Homecoming Concert

Nov. 9 – Alumni Band (UO vs. Arizona)

Nov. 14 – Brentano String Quartet
(Chamber Music Series)

Nov. 18 – Vocal Jazz Ensemble

Nov. 19 – Oregon Composers Forum

Nov. 20 – Oregon Wind Ensemble

Nov. 21 – University Gospel Ensemble

Nov. 22 – The Jazz Café

Nov. 23 – This is My Dance
(Children's Concert Series)

Nov. 23 – Dance Africa &
Northwest Tap Consort

Nov. 26 – Oregon String Quartet
(Faculty Artist Series)

DECEMBER

Dec. 4 – Dance Quarterly

Dec. 5 – University Symphony

Dec. 6 – Oregon Jazz Ensemble

Dec. 8 – Holiday Concert

Dec. 14 – The Winds of Winter
(Children's Concert Series)

JANUARY

Jan. 16 – Kuijken String Quartet
(Chamber Music Series)

Jan. 17, 18 – Oregon Jazz Celebration

Jan. 22 – Kym Amps, soprano
Anita King, Piano
(Guest Artists)

Jan. 31 – Mark Beudert and
Victor Steinhardt
(Faculty Artist Series)



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