

CALENDAR

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

FEBRUARY

- Feb. 1 – Leslie Straka & Friends
(Faculty Artist Series)
- Feb. 1 – Klezmer Conservatory Band
(World Music Series)
- Feb. 4 – Victor Steinhardt, piano
(Faculty Artist Series)
- Feb. 9 – Pacific Rim Gamelan
- Feb. 13 – Cavani String Quartet
(Chamber Music Series)
- Feb. 19 – Oregon Composers Forum
- Feb. 20 – Ellen Campbell, horn
Barbara González-Palmer, piano
(Faculty Artist Series)
- Feb. 22 – University Gospel Ensemble
- Feb. 24 – Mike & Carleen McCornack
(Children's Concert Series)

- Feb. 25 – Chamber Music at Tea Time
- Feb. 27 – University Singers
- Feb. 29 – Dean Kramer, piano
(Benefit for Chamber Music Series)

MARCH

- March 1 – The Jazz Café
- March 2 – Fear No Music
(Vanguard Series)
- March 3 – Men's & Women's Choruses
- March 3 – Lawrence Maves, violin
Barbara González-Palmer, piano
(Faculty Artist Series)
- March 4 – Future Music Oregon
- March 5 – University Symphony
- March 6 – Oregon Wind Ensemble
- March 6 – Spring Student Dance Preview
- March 7 – Symphonic & Campus Bands
- March 9 – Sweet Harmony
(Children's Concert Series)
- March 11 – Oregon Percussion Ensemble

- March 12 – Collegium Musicum
- March 13 – Dance Quarterly
- March 16 – Oregon Jazz Celebration

APRIL

- April 9 – Oregon String Quartet
(Chamber Music Series)
- April 19 – The Jazz Café
- April 22 – Mark Beudert, tenor
(Faculty Artist Series)
- April 30 – Ensemble Wien
(Chamber Music Series)

MAY

- May 1 – Bones & Brass
- May 2 – University Symphony
- May 14 – University Gospel Ensemble
- May 17 – Spring Jazz Concert
- May 19 – Chamber Music at Tea Time
- May 22 – Oregon Wind Ensemble
- May 30 – Concerto Concert



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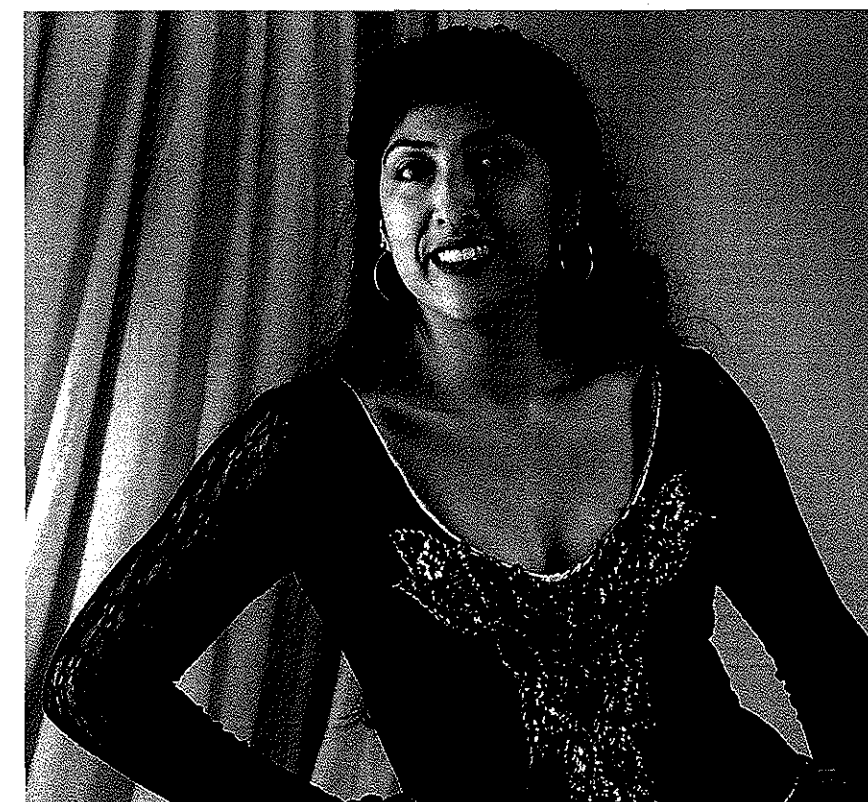
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UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER LINES



NEWSLETTER for ALUMNI & FRIENDS
February, 1996

Vol. VIII, No. 1

Twenty-eighth Annual Workshop of the International Horn Society

June 17-22, 1996
School of Music
University of Oregon
Eugene

GUEST ARTISTS

- Richard Berry
- Peter Damm
- Jerry Folsom
- Peter Gordon
- Martin Hackleman
- Gregory Hustis
- A. David Krehbiel
- Frank Lloyd
- Francis Orval
- Barry Tuckwell
- Froydis Ree Wekre
- Gail Williams
- The Wiener Hornquartett
- The San Francisco Symphony Horn Section
- The Oregon Symphony Horn Section



For information, contact Ellen Campbell (541) 346-3776 or e-mail to: ecamp@oregon.uoregon.edu

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 letters and contributions are always welcome.

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COVER PHOTO by Kent Peterson:
Associate Professor Milagro Vargas
appeared in the title role in Eugene Opera's
production of Carmen this winter.



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

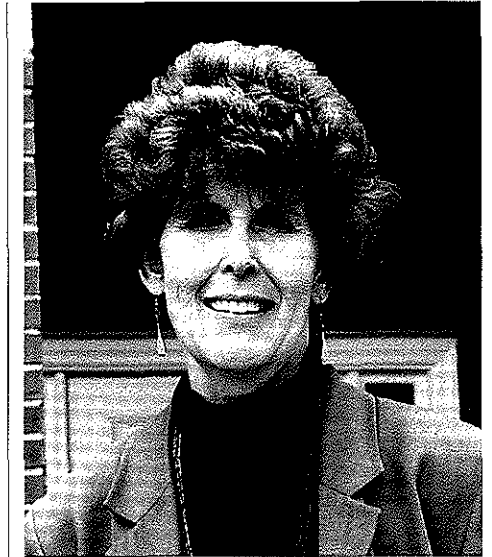
FROM THE TOP

Anne Dhu McLucas, Dean

I was recently talking to one of the trustees of the university, who in his direct, business-world manner, asked me "Why do students come to the School of Music?" Trying to match his succinctness, I found the one-word answer that transcended all the longer explanations I could also have given. That word was "faculty"—they come for the excellence of the faculty they find here. And I continue to be impressed both with the faculty who have been here for years and with the new ones we have attracted more recently, whether it be our newly retired eminent Renaissance scholar, Peter Bergquist, or our new chair of the voice department (fresh from an opera engagement in Italy), Mark Beudert. This academic year we have seen long-time piano department chair Victor Steinhardt join the famed Guarneri Quartet on stage at Beall Hall; we have heard our world-class mezzo-soprano Milagro Vargas brilliantly perform the lead role in *Carmen* at Eugene Opera; we have featured the Oregon String Quartet in several fund-raising concerts in San Francisco and Portland; and we look forward to the sequel to Dean Kramer's sell-out concert last year, "The Ten Most Difficult Solo Piano Pieces."

And in an even more permanent form, we welcome new CDs and publications by Robert Kyr, Don Latarski, George Recker, and Barbara Baird. Details of these and other faculty accomplishments are on pages 8-9. In singling out these names, I have only highlighted a few of the many faculty who contribute to the excellence of this school, but this is perhaps enough to show how active and accomplished our faculty are.

When I came to the University of Oregon in 1992 from the East Coast I was prepared to lower my expectations of quality (a typical East Coast prejudice). But within the first year I heard performances that were the equal of or better than anything I had heard in Boston and New York, and I became aware that it was not my expectations that needed changing but the perception, not only of East Coast skeptics, but of Or-



egonians themselves, that the University of Oregon could not offer the best in music education. We still need to make more visible the high quality of both our faculty and our students—and to make it possible for both to do their work in an atmosphere that promotes the best they can do. For unlike Socrates, who could achieve his teaching miracles in an open courtyard in Athens, we need good facilities and equipment to produce our work. This year, with the hard work of our staff, we have seen a considerable upgrading of those facilities: two new state-of-the-art electronic studios, a steady upgrading of the computer lab, matching chairs and stands to replace many of the broken and unusable ones, new shades, fans, and awnings to cool some of the classrooms on the south side of the building. We've even "found" a couple of new practice rooms, though that is scarcely a dent in what really needs to be a whole new wing of practice rooms and offices. You will be hearing from us shortly about our efforts to spearhead two major new physical improvements: the upgrading of our rapidly deteriorating collection of pianos (see p. 3), and the continued preservation and rehabilitation of Beall Hall.

A brilliant, hard-working faculty and the facilities and atmosphere in which they can do their best work—I hope that will eventually be my answer to why students come to the School of Music.

Anne Dhu McLucas

UO's Emily Orton is Runner-up at Atlantic City

When the previous issue of *Ledger Lines* went to press, UO music major Emily Orton had just taken the Miss Oregon title and was on her way to Atlantic City to compete for the Miss America crown. What we didn't know then was that Orton would come in second only to Miss America herself—the closest that any Miss Oregon has come to securing the top honor.

Performing in the pageant gave Orton a chance to show off her vocal talents. She sang an aria from *Carmen*, and credits UO voice professor Milagro Vargas with helping improve her delivery. Orton has been considering graduate studies at Juilliard, and her pageant experience whetted her appetite for a career in vocal performance.

She has taken this year off from college, however, to visit schools throughout Oregon with the SMART program—Start Making A Reader Today—which focuses on developing literary skills of early elementary at-risk children. When Orton visits with school children, she emphasizes that realizing your dreams is possible, even if you grow up in a small town like she did (Creswell).

On a visit to the School of Music this fall, Orton recalled an early influence in her own life: singing in UO Professor Randy Moore's Oregon Children's Choir



Emily John Orton

some ten years ago. That was the beginning of her love of singing, and the rest, as they say, is history.

And though a singing career is still an option, Orton's exposure to school children has also rekindled her desire to teach. (Both of Orton's parents are educators.)

If so, it wouldn't be the first time a Miss Oregon has traveled that road; Mary Lou Van Rysselberghe, UO's senior instructor of early childhood music education, wore the Miss Oregon crown in 1952.

About Orton's career decision, Van Rysselberghe said "Emily's a giving person, and her interest in teaching music is a very natural part of her personality. I'd love to see her become a music educator so she can awaken other children's natural desire to be musically expressive."

But for now, everyone is proud to have Emily Orton as an ambassador for Oregon, the University, and the School of Music. ♦



Mary Lou Van Rysselberghe (Miss Oregon 1952) and Emily John Orton (Miss Oregon 1995).

WHAT'S NEW

SCHOOL OF MUSIC TO HOST TWO CONFERENCES WINTER TERM

The Pacific Northwest chapters of the College Music Society and the Society for Ethnomusicology will be meeting concurrently at the School of Music March 1-3.

Keynote speaker Bruno Nettl will be speaking to both groups in a joint meeting in Beall Hall. Nettl is professor emeritus of music and anthropology at the University of Illinois at Urbana-Champaign, and author or editor of 15 books. His most recent work explores the classical music culture of contemporary America, and is reported in his 1995 book, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*.

The College Music Society and the Society for Ethnomusicology chapters will each be presenting papers or performances in various rooms at the School of Music.

For more information, contact:

- Ray Morse (College Music Society conference) 343-9271
- Mark Levy (Ethnomusicology conference) 346-2852. ♦

JAZZ CELEBRATION SLATED FOR MARCH 16

The 8th annual Oregon Jazz Celebration, formerly a two-day event, will package its clinics, workshops, and performances into one day this year: Saturday, March 16.

New York saxophone virtuoso Dick Oatts is the guest artist this year; he will work with students during the daytime clinics and then perform with the Oregon Jazz Ensemble at 8 p.m. Saturday night.

New this year to the Jazz Celebration is an Encore Concert at 6:30 p.m., featuring the top groups from the daytime sessions, plus individual awards.

For an information brochure, call director Steve Owen at 346-2137. ♦

OREGON BACH FESTIVAL WINS INTERNATIONAL GRAPHICS COMPETITION

The Oregon Bach Festival's fall fundraising package won first place in the 1995 International Graphics Competition sponsored by the International Society for the Performing Arts. The award was announced November 12 and was presented to Executive Director Neill Archer Roan at the United Nations in New York at the ISPA annual conference on December 10, 1995.

"This is truly an honor for us," said Roan after being notified of the award. "It was a team effort to create the package. There are so many people who can be proud of the award, but especially the Friends of the Festival who have responded to our fundraising needs."

The fundraising package, titled "A Gift From Our Musical Garden" was conceived and written by the Oregon Bach Festival staff, designed by Oslund Design, Inc. of Eugene, and printed by Eugene Print.

A key component of the package was a compact disc of holiday choral music that was contributed in-kind by Entertainment Distributing of Eugene. Other elements in the package were a stewardship report, a colorful review of critical acclaim for the Festival, and pledge/contribution information.

Roan added that beyond the award, the package has broadened the Festival's base of support. "More than 40% of contributions to date are from new Friends of the Festival, putting the campaign ahead of last year's fund drive," he said.

Some of the comments sent by contributors with their gift or pledge:

"I'm extremely proud to be part of such a classy organization."

"I'm giving more than I can really afford...but the Festival is too important to this community for me not to."

"Our whole family will enjoy this and we so appreciate your sending it to us."

"Aren't you clever to send such a marvelous gift and then ask for my renewed support. Obviously, it worked!" ♦

We're Looking for a Few Good Pianos



The School of Music has approximately 80 pianos in the building. That may sound like plenty, but time and lack of funds have taken their toll over the years. As a result, Dean Anne McLucas and the keyboard faculty have announced an aggressive campaign over the next few years to improve and properly maintain our piano inventory.

Alan Phillips, who serves as the school's part-time piano technician, notes that "if our alums were to drop by and visit, they would find that with the exception of about 15 new pianos on loan from the Yamaha Corporation, our instruments are the same ones they were using 'way back when.'"

The piano project has two primary components. First, establish an endowment which will be used to buy new pianos and parts for repairs. An endowment could also be used to fund a full-time piano technician position. Second, appeal to friends and alumni who may have pianos they would be willing to donate; the school will evaluate each

instrument and decide if it is an improvement over one of our current pianos. Selling donated pianos is another option, allowing us to pool money to purchase a superior instrument.

Grand pianos, baby grands, and uprights are all fair game, according to department chair Victor Steinhardt.

Any piano that is kept for use at the music school will have a brass plaque installed on the case identifying the donor. Some families may wish to donate a fine piano as a memorial tribute to a relative who loved music.

The endowment phase got off to a great start in November with a \$5,000 three-to-one matching gift from Dan Pavillard. Mary and Ted Stern followed suit and have generously given \$31,000 to endow the piano technician position.

For more information on the piano campaign, contact Development Director Joan Gardner at 346-5687 or Alan Phillips at 346-3793. ♦



UO President David Frohnmayer leads the University Singers and alumni in singing Christmas carols at the Pittock Mansion in Portland. Archangel Dick Clark hovers above.

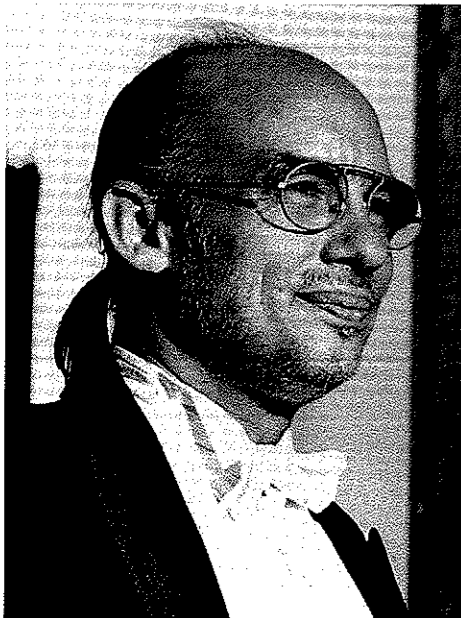
BACH AND THE AMERICAS

Oregon Bach Festival Explores Heritage and Influence of Bach

Columbus wasn't the only European to start something in the new world. Johann Sebastian Bach, who never left Germany, has had a profound effect on the music of both American continents. In the 1996 Oregon Bach Festival, June 21-July 7, audiences will hear what happens when the brilliance, depth, vitality, and sensuality of the New World are expressed in the forms of Bach and the European classical tradition.

Artistic Director Helmuth Rilling opens the Festival with the Bach *Mass in B Minor*. He'll also conduct the *Christmas Oratorio* in the afternoon Discovery Series and a matinee concert with two secular Bach cantatas (BWV 201 and BWV 214). Other repertoire highlights include Schubert's *Mass in A-flat Major* and three works by Anton Bruckner, commemorating the 100th anniversary of the composer's death: *Psalm 150*, *Te Deum*, and the *E Minor Mass*.

Illustrating the colorful mix of Bach and South America is a June 29 concert



Dennis Russell Davies

that includes *Bachianas Brasileiras No. 5* and *Chôros No. 10* by Brazilian composer Heitor Villa-Lobos and *La Cantata Criolla* by Venezuelan Antonio Estévez. The Venezuelan choir Schola Cantorum appeared on the only recording of Estévez' 1954 work, and will be featured in the Hult Center performance. Dennis Russell Davies, music director of the American Composers Orchestra, conductor of the Stuttgart Chamber Orchestra, and future conductor of the Austrian Radio Symphony Orchestra, will conduct the South American works.

New Bach Colloquium at Heart of Educational Programs

In connection with the theme "Bach and the Americas," the Oregon Bach Festival this year presents the American Bach Colloquium, a series of lecture-demonstrations, panels, exhibits, and discussions on the topic "J.S. Bach: Teacher, Theologian, Composer." The colloquium takes place during the heart of the Festival, June 27-30.

Christoph Wolff, dean of graduate studies at Harvard and a widely recognized Bach authority, chairs the colloquium. "By exchanging ideas, insights and information," says Wolff, "we will explore the creative, educational, and spiritual dimensions of Bach's music."

Other notable faculty members include Helmuth Rilling; John Harbison, Pulitzer Prize-winning composer and the Festival's 1996 composer-in-residence; guest conductor Dennis Russell Davies; and Maria Guinand, artistic director of Schola Cantorum, the Festival's guest choir from Venezuela.

Full registration for the colloquium is \$150. Sessions are also open to the

Four contemporary American composers are in the spotlight in the "Cantatas of the Americas" concerts. These world premieres have been commissioned by the Festival to explore the influence, form, and spirituality of Bach in modern music. Composers Linda Bouchard of Quebec, Stephen Jaffe of North Carolina, Argentine-born Osvaldo Golijov, and the UO's Robert Kyr will be in residence to help prepare audiences and musicians for their works and for the world premieres, June 27-28.

Guest artists for 1996 include conductor Jeffrey Kahane, the New World Guitar Trio, and Trio Woronesch, an ensemble of classically trained street musicians from Russia.

Tickets go on sale March 21 to contributing Friends of the Festival. For a free brochure or more information, call (800) 457-1486 or (541) 346-5666. The Oregon Bach Festival's World Wide Web site is at: <http://music1.uoregon.edu/obf/obfhome.html> ♦

public on an individual basis.

Other educational programs include:

- **The Master Class in Choral-Orchestral Conducting, June 20-July 6**

Student conductors lead the orchestra, choir, and soloists in performances of the J.S. Bach *Christmas Oratorio* under the watchful eyes of Helmuth Rilling and faculty. Workshop-seminars include Conducting Technique; Style and Interpretation, and Analysis of the *Christmas Oratorio*. The Master Class is also open to non-conducting auditors, who have a choice of attending the full session or two shorter courses. Master class enrollment includes the American Bach Colloquium.

- **Composers Symposium, June 17-July 7**

Participants work with composer-in-residence John Harbison and symposium director Robert Kyr in this intensive program that blends composition, theory, and performance. Participating composers will have their works performed and recorded in public readings

Continued next page

PROFILE

Still Packing Them In

Charlotte Plummer Owen (UO '39) led the only all-women band in the U.S. Marine Corps during World War II.

by John McManus

When a band director draws 2,500 avid fans to a concert in an outdoor summer series, one begins to wonder if John Philip Sousa or Edwin Franko Goldman has made a reappearance. However, the baton is in the hands of an energetic, gracious lady named Charlotte Plummer Owen (B.A. 1939). Owen recently concluded another season as conductor of the Ann Arbor Civic Band in Michigan. The 75-piece band, one of Ann Arbor's musical treasures, drew 15,000 music lovers to the weekly summer productions in Ann Arbor's outdoor amphitheater.

Owen, a 56-year veteran conductor, distinguished teacher, performer, and former director of the U.S. Marine Corps Women's Reserve Band during World War II, knows her audience and has earned the esteem in which they hold her.

Entering the University of Oregon School of Music after graduating from Eugene High School, Charlotte conducted her first band while a student teacher at University High School, a building now occupied by the University of Oregon's College of Education. After graduating, she was hired by Andy Loney, music supervisor in the La Grande schools to teach bands at La Grande Junior High School. A year and

COLLOQUIUM, continued

by a quartet of vocalists led by soprano Maria Jette. Course work includes daily seminars, sessions with Festival guest artists including the four commissioned composers of the Cantatas of the Americas project, and attendance of rehearsals, performances, and the colloquium.

For registration information on all of the Festival's educational programs, call Marla Lowen at (541) 346-5666. ♦



Charlotte Plummer Owen

a half later, in early 1942, with music teachers leaving their positions to join the war effort, Loney responded to Portland's call for help and agreed to release Owen to replace a departing music teacher at Commerce High School in Portland, now Cleveland High School.

Teachers weren't the only ones leaving to join the war effort. Having just emerged from The Great Depression, students were lured to earning pay checks while helping the country. Owen's students at Commerce High were continually dropping out to work in the West Coast shipyards, making it difficult to keep her organizations intact. When her former University of Oregon band and clarinet teacher, John Stehn, showed her a 1943 newspaper article announcing the formation of a special Women's Marine Corps Band, Owen decided to also help in the war effort by applying for a position as clarinetist.

Because of her outstanding recom-

mendations as a clarinetist and her experience as a teacher, her application was accepted immediately. Traveling alone from Oregon, she arrived at Camp Lejeune in North Carolina late at night in early November 1943. The Marine guard on duty at the gate scoffed, "Women's band? There isn't a women's band." He held her at the guard house all night until the offices opened in the morning and confirmed her orders. Exhausted but ready for the challenge, she arrived at her barracks in time to begin the usual Marine Corps basic training in addition to working with the other musicians in the formative stages of the band's development.

General Vandegrift, soon-to-be Commandant of the Marine Corps, insisted that the band uphold the high quality standards of the men's U.S. Marine Corps Band, so a nationwide search continued for the best musicians possible. Captain William F. Santelmann, Director of the U.S. Marine Band, was asked to oversee the project. He sent three of his top musicians to Camp Lejeune to help with the organization and training of the new female band. In the few weeks that followed, band members completed their basic training and were also prepared to function as a musical unit.

All the women musicians cheered when just prior to Christmas the baton was silently handed to Owen by one of the three U.S. Marine Band instructors, signifying that she was chosen to be the conductor of this unique organization.

The Marine guard on duty at the gate scoffed, "Women's band? There isn't a women's band."

(Interestingly, two other Eugene musicians, clarinetist Shirley Baldwin and flutist Vera Fair, were also chosen to be in the band. Furthermore, all three had at one time been a student of Doug Orme (UO '32) at Eugene High School!)

The band set about making history as the only all-women's band in the annals of the Marine Corps. The band

Continued on page 6

PACKING THEM IN, *continued*

had as many as 28 performances a month, including concerts, dance band gigs, parades, guard mounts, military reviews, war bond tours, three national network radio broadcasts, and ceremonies for dignitaries such as President Roosevelt, Admiral Nimitz, and others. In addition to wielding the baton for the concert band, Owen fronted the dance band playing clarinet or saxophone.

Holding the rank of Master Technical Sergeant, she cared so much for the women in the band that she turned down an officer's commission that would have required her to move to the officer's quarters rather than remain with her band members in the enlisted barracks.

Great camaraderie and spirit developed among the band members in their two years of service and it has remained to this day. Twenty-seven former members of the 67 who had been members of the band held a reunion with Charlotte Owen in Medford, Oregon, in the summer of 1995. Although admittedly a bit rusty, the group played with the spirit born 50 plus years ago. The three tubists present prided themselves on still producing some of the richest, mellow tones that one could hope to hear from a tuba section, the band's vocalist still brought tears to one's eyes, and a 71-year old "younger member" polished off a tap dance routine with energy and skill that would do credit to a teenager.

During the summer of 1995, in remembrance of the end of World War II, the Lane County Historical Museum in Eugene displayed a pictorial history of this unique band. Hundreds of people passed through the exhibit, many becoming aware for the first time that this band had existed, and of the way in which it had served the country. It is interesting to note that it wasn't until 1973 that the elite Marine Band in Washington, D.C. accepted its first woman musician, a French horn player who by 1980 was first chair.

In 1945, soon after the war ended, Charlotte married Charles Owen, master percussionist with the U.S. Marine Band, who had helped train the Women's Marine Band percussionists in the early months. They continued living in the

VIEWPOINT

Does Talent = Jobs?

by Claire Wachter, assistant professor of piano pedagogy

Once when I was an undergraduate piano major at an East Coast music conservatory, a professor sarcastically announced that it was too bad the students did not know there were no jobs for them when they graduated. My first thought was, why would anyone want a job? I wanted to play the piano. A job would take me away from my single-minded goal of becoming the best possible pianist and musician. I did not care if I lived in poverty; all I needed was a good instrument and a great teacher to guide me. Making music was the most important thing in the world for me.

I studied at three renowned music schools, and even though I was in some high-powered studios, not everyone in those studios was a virtuoso pianist. Sometimes I wondered why these less-than-perfect pianists stayed in music school, and how they could ever hope to succeed with what I considered very modest levels of talent. Some even spent their time teaching piano while others accompanied instrumentalists and singers. I wondered what would

Washington D.C. area until Charles' 20-year retirement from the Marine Corps, while Charlotte taught privately and played solo clarinet with the Arlington (Virginia) Symphony.

Charles was principal percussionist of the Philadelphia Symphony Orchestra for the next 18 seasons while Charlotte taught at Girls' High School, a Philadelphia public school for talented students. She also performed with Philadelphia's Mainline Symphony and Woodwind Quintet, and became the first woman chairman of the Mainline Symphony's Board of Directors.

become of them.

Twenty years later I find that many of them have done very well. Quite a few are successful as performers, conductors, pedagogues, researchers, and administrators. Looking back now, I realize that I had no right to judge the talent of my colleagues.

There were some surprising successes. I remember one pianist who had a quiet personality. He was never the "star" of the music school, but he did

well on his recitals and coursework and completed three music degrees. Soon after graduation he found an excellent job in academia, and now he is at

the top of his profession.

Another excellent pianist that I frequently competed against in competitions decided to study composition and conducting. At first I thought, "Great! One less competitor!" But on second thought, I could not understand why he would want to "give up" the piano. He now has a position as music director of a major orchestra. Perhaps you have heard

Continued on page 7

In 1972, Charles became Professor of Percussion at the University of Michigan. In the early 1980s, shortly before his death, he served one summer as visiting professor at the University of Oregon. Charlotte continued her private teaching in Ann Arbor and eventually picked up the baton once again to direct the Ann Arbor Civic Band. Her active membership in Rotary International, the Women Band Directors National Association, and the Board of Directors of the Association of Concert Bands of America adds another dimension to this remarkable woman's professional life. ♦

Do I spell out their alternatives based on my assessment of their talent, or do I simply teach them to play the piano?

TALENT, *continued*

of him—his name is Hugh Wolff.

Sometimes talent simply moves in a different direction. One UO music education graduate first became a laser technician and now sings with the Tanglewood Festival Chorus. Another international prize-winning pianist found it necessary to try his hand at running a restaurant for a while. He is now making recordings with major orchestras.

I knew a piano faculty member who quit his tenure-track university job to go to law school. He became a lawyer, but missed music too much and eventually returned to teaching. Two Texas pianists finished their music degrees before attending medical school, and are now doctors. If asked whether they wasted their time in music school, I believe they would give an emphatic *no*. Developing their artistic talent was a necessity at that time in their lives.

Even my own musical journey was quite different than the one I had originally planned. At one point, I found myself writing music reviews for a newspaper, playing organ in church, teaching piano to children and adults, and freelancing as an accompanist.

My desire for a stable teaching job finally led me to university positions, where I have taught piano accompanying, class piano, and piano literature. My present job includes studio piano as well as piano pedagogy, and brings me to my

"...there are no jobs for musicians who play only music from 1780 to 1880, but there are tons of jobs for musicians who can play music from 1700 to 1995."

own dilemma in guiding my students: do I spell out their alternatives based on my own experience and assessment of their talent or do I simply teach them to play the piano?

Pianist Laura Spitzer, armed with a doctoral degree from USC, recently gave this comment at a national conference: "The traditional music school does very little to help students succeed. The school takes money without explaining



TREES FOR TROTTER Music faculty and staff planted three tulip poplars on Nov. 6 as a living memorial to music dean emeritus Robert Trotter, who died in 1994. His widow Claire and friends provided two of the trees, while music faculty and staff donations provided for the third. The trees were planted at the southwest corner of the music school.

how to make it, stresses one pivotal performance, supports hours spent alone in a tiny cubicle, and teaches that music-making is the gratification of ego."

A recent article by Ellen Highstein in *The American Music Teacher* stated that the teacher and the music school "have a responsibility to deal with central issues in the student's musical and professional development." She quotes Juilliard cellist Fred Sherry, who said "My students often hear that there are no jobs for musicians anymore. I tell them that there are no jobs for musicians who play only music from 1780 to 1880, but there are tons of jobs for musicians who can play music from 1700 to 1995." Pianist Mark Silverman of The Manhattan School of Music states that at his school "we pride ourselves on honesty with our students; people have to be taught what their strengths and weaknesses are—always keeping in mind, of course, that often a less promising student will actually do better at achieving a chosen goal."

A few months ago, a professor from another department at the UO remarked that he felt it was hypocritical to grant doctoral degrees in his area. He said there were no jobs for those graduates. Is the solution to deny those students the

opportunity to study what is important for them? As professors, do we have the right to make that decision for them? Can anyone really stop the inner drive to learn? Probably not.

I came to the conclusion that it is impossible to predict the musical successes of our students. I agree with Highstein that the teacher and music school have important responsibilities to the students both musically and professionally. However, like Silverman, I recognize that it may be the less promising student who achieves real success. I personally no longer judge the talent of music students in terms of job or career potential. I still look for the basic talent, but more important is the dedication and love for the music. I help my students develop their abilities to the highest artistic level and then advise them on the best way to achieve their professional goals following graduation. What the students decide to do with their talent is up to them—but I believe that when talent is combined with dedication and resourcefulness, it always finds a way into the job market. ♦



FACULTY

Don Addison (GTF) gave a lecture-demonstration on African musical instruments for the Lane Community College Faculty Retreat Workshop, held at the Oregon Marine Biology Institute in March. He was curator of a Native American "Music and Culture" exhibit May 1-June 26 in the UO Knight Library. Addison gave a lecture-demonstration in Beall Hall on Native American powwow music and dance at the annual Oregon Summer Music Institute. Last fall he presented a paper, "Musical Form and Structure of the Native American Crow Hop Dance Song," at the 40th annual meeting of the Society for Ethnomusicology in Los Angeles. Addison is this year's student representative from the society's Northwest Regional Chapter, and he gave a talk on his three years of African field work at the Student Concerns Meeting. He was elected to a newly created executive committee to plan next year's student concerns program in Toronto. Addison presented a second paper, "Dances with Idealizations: Kalapuya Indian Music of Western Oregon," at the 38th annual meeting of the College Music Society in Portland. In November, he was a guest artist with the Oregon Percussion Ensemble in a drumming and singing performance of Native American dance songs.



Barbara Baird was the only American invited to perform at the International Swiss Organ Festival; she played two recitals in Basel, Switzerland, then attended masterclasses, lectures, and recitals for two weeks. Baird co-taught with Larry Palmer in the Southern Methodist University's Harpsichord Week in Taos, NM, in August. She recently released a harpsichord CD recorded on the University of Oregon's French Double harpsichord built by William Dowd. The CD features works by composers from Vienna between 1600 and 1800, including two works by women composers never before recorded. Baird gave a lecture and organ recital in Boise in November, sponsored by the American Guild of Organists.

Leslie Bennett, head of music services at the Knight Library, was appointed to a four-year term as publicity officer for the national Music Library Association. Bennett is responsible for the association's news releases and the exhibit of MLA publications at conferences held by other national organizations.

Mark Beudert made his Italian debut December 12 at the Teatro Regio in Torino, Italy, in Kurt Weill's opera *Street Scene*. He sang the role of Sam Kaplan, a part he has also sung for *Street Scene* premieres in England, Scotland, and Portugal.

Ellen Campbell performed three concerts in July and August at the Fontana Festival of Music and Art in Shelbyville, Michigan. She presented a horn recital/masterclass at Interlochen Arts Camp in Michigan, and performed on a faculty recital there. In September, Campbell performed in two concerts with the Oregon Symphony. She was first horn on the Bach *Brandenburg Concerto No. 1* in a November concert in Ashland, OR.

Charles Dowd was principal timpanist for the Hänssler recording of Dvorak's *Stabat Mater* conducted by Helmuth Rilling in July. He also performed with conductor Marin Alsop and the Eugene Symphony in Portland at the national convention of the American Symphony

Orchestra League, and performed at the Cabrillo Music Festival with composers-in-residence John Adams, Joan Tower, Donald Erb, Lou Harrison, Richard Danielpour, Steve Heitzeg and Aaron Jay Kernis. Dowd was timpani and percussion soloist with the Oregon Wind Ensemble in February, performing *Deja Vu* by Michael Colgrass. In March, he was timpani soloist and clinician at San Jose State University with Anthony Cirone, and played jazz drumset with Ralph Humphrey there in a tribute concert for Cirone. In April, Dowd was timpani soloist at the Oregon Drum & Percussion Festival in Portland, and in December he played jazz vibraharp with trumpeter Oscar Williams with his Goodvibes Jazz Quartet. Dowd led the Oregon Percussion Ensemble in performances at the Northwest Percussion Festival in Washington, Music Today Festival in Eugene, and with alumnus **Thom Bergeron (UO '89)** in Monmouth. In March, Dowd hosted a marimba clinic by Bob Becker of the percussion group Nexus, jointly sponsored by the Eugene Symphony and the UO School of Music. Dowd recently collaborated with New York composer Erik Lundborg in a performance of variations of *Goethe* for multiple percussion and narrator. Dowd served as an adjudicator for the Grammy Awards and continues clinic work with Avedis Zildjian and Ludwig-Musser.

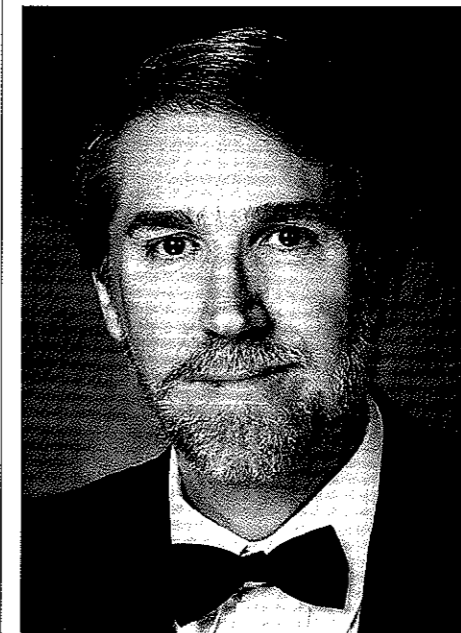
Barbara González-Palmer performed with world-renowned soprano Phyllis Bryn-Julson in the UO's Music Today Festival last spring. She was also pianist for three Faculty Artist Series concerts: with hornist **Ellen Campbell**, with violinist **Kathryn Lucktenberg**, and with guest pianist Camilla Carter. In June, González-Palmer joined the faculty of the UO High School Solo Vocal Workshop for a fifth season. This was followed by her fourth summer on the faculty of the American Institute of Vocal Studies in Graz, Austria. Eugene Opera held a benefit in November where González-Palmer appeared with mezzo-soprano **Milagro Vargas**. In January, she traveled to Portland to perform in a chamber concert with musicians from the Portland Symphony, AIMS, and San Francisco.

Robert Kyr's orchestral work, *Gamelodion*, was selected to be performed by the Juilliard Symphony Orchestra at the Focus Festival in New York City. The work will be conducted by David Loebel, associate conductor of the St. Louis Symphony. *Gamelodion* was originally commissioned by the Eugene Symphony through the Hult Endowment Fund, and is dedicated to the orchestra and its director, Marin Alsop. Kyr's *Prelude and Toccata* for organ and brass will be premiered at the Eastman School of Music by the renowned organist David Higgs, who formulated the registration for the published version of the work (E. C. Schirmer, Boston). Kyr's compact disc of vocal music, *Unseen Rain*, has been selected as one of the Top 25 Radio Picks in Gramophone magazine; it was also featured in a photo essay in BMG's Encore catalogue (distributed to over 100,000 listeners around the world), and was spotlighted in the Arts & Entertainment Preview in the December issue of The Atlantic Monthly. The CD was issued last year by New Albion Records, and the company plans to release Kyr's second disc—music for chamber orchestra—in the fall of 1996.

Don Latarski has released a CD of seasonal music entitled *NorthWest of December*. All of the music is performed by Latarski on acoustic guitar. This is his first solo release and also marks his debut as an acoustic guitarist. There are 11 songs on the CD: five traditional Christmas songs, five original songs, and one by Bach. The CD is also the first on Latarski's newly formed label, Crescent Records. For more information, you may consult Latarski's Internet home page at <http://www.efn.org/~crescent>.

Mark Levy, director of the School of Music's World Music Series, organized a concert of classical North Indian music by flutist G. S. Sachdev and tabla player Swapan Chaudhuri in October, and a concert of East European Jewish music by the Boston-based Klezmer Conservatory Band in February. Levy performed Bulgarian folk music on the gaida (bagpipe) with vocalist Carol Silverman at the Faculty Musicale in September. He directed the UO East European Folk

J. Robert Moore was promoted to full professor winter term 1995. Last spring he performed music for oboe with strings at two concerts in Paris: at Eglise Saint Leger (Saint-Germain-en-Laye) and at Eglise Sainte Clotilde (Chambourcy). His article,



"A Wooden Saxophone, The Hungarian Tarogato," was accepted for publication in the September 1995 issue of The Saxophone Journal. On April 27, Moore presented a lecture on the tarogato at the Indiana School of Music, addressing saxophone and clarinet students and professors. Moore was principal oboist with the Oregon Bach Festival Orchestra for the orchestra's two performances of Britten's *War Requiem* in July. He was also principal oboist with Bend's Cascade Festival of Music for six concerts in June, including a solo performance in Mozart's *Sinfonia Concertante*. In March, he repeated the Haydn piece with the Oregon Mozart Players. Moore also performed in Portland's "Oboe Blow-out" in December with former student and alumna **Shawne Melvin (UO '89)**.

Music Ensemble and performed with the local Balkan music group Slavej at the international folk dance party in December. The event was coordinated by Lisa Arkin of the Dance Department.

Anne Dhu McLucas presented two papers at the College Music Society national meetings in Portland, Nov. 9-11. One week later, she chaired a study session at the NASM national meetings in Chicago. McLucas is serving on the councils for the American Musicological Society and the Society of Ethnomusicology for 1995-97.

Randall Moore presented a research paper in November at the National Music Therapy Convention. The paper was titled "Effects of Music Activities on Attention, Attitudes, and Music Performance of Delinquent Youth in Detention." It was co-authored by three UO music students, Peter Strandjord, Janine Waddell, and Glenn Young.

Neill Archer Roan, executive director of the Oregon Bach Festival, has been elected president of the Oregon Advocates for the Arts and its foundation. He also recently served on panels for the National Endowment for the Arts and

the Kennedy Center.

Doug Scheuerell played a traditional solo tabla recital at the University of Oregon's International House and at Eugene Waldorf School in October. He and his wife announced the birth of their son, Adrian Joseph, on December 30.

Marian Smith gave an invited paper at the University of Bayreuth (Bavaria) in September on *Giselle* at an international conference titled "Meyerbeer und der Tanz."

Victor Steinhardt performed Brahms' *Quintet for Piano and Strings in F Minor* with the Guarneri String Quartet to open the UO Chamber Music Series. Steinhardt also gave a solo piano recital at the Majestic Theater in Corvallis in October.

Mary Lou Van Rysselberghe contributed an article, "Strategies for Teaching Pre-Kindergarten Music," to the November issue of the new MENC publication.

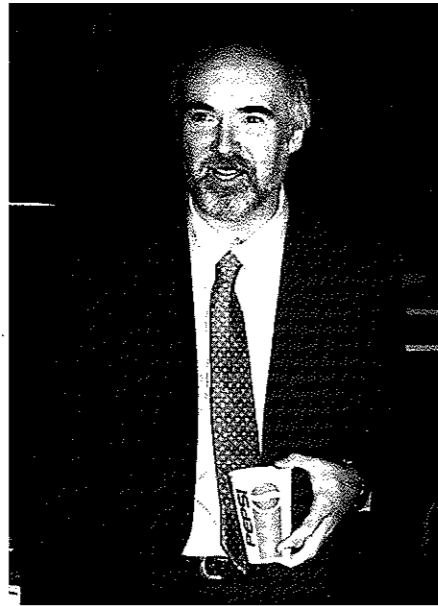
Claire Wachter lectured and performed piano works by American women composers at a national conference titled "American Music, American Women," held at the University of Colorado. ♦

Watching for Left Turns...

As he began to trace his career path to a group of UO music majors last October, Dave Porter (B.A. '72) recalled a small white house on the corner of 18th and Alder Streets; named "The Music Annex," the old building handled some of the overflow office and classroom needs of the music school.

Fast forward several years later, as Porter finds himself in the Bay Area and starts a modest recording studio to make ends meet. When his first client asks what name the check should be made out to, a reflex answer pops out: "The Music Annex."

That was the beginning of a fortuitous career detour for Porter. After graduating with a degree in composition, Porter spent a couple years on the road, writing music, and playing in nightclub bands ("I was a B-minus clarinet player and a B-plus sax player," he says). It was when he landed in San Jose that he hooked up with electronic composer Allen Strange and decided to go for a master's degree at San Jose State.



Dave Porter shares career insights.

The old house he eventually bought to set up a fledgling studio was the beginning of what is now a major recording enterprise in the San Francisco area, operating 15 studios from four

locations—each with its own specialty. The Fremont Branch is a post-production house which works with feature film companies, Sega Computer Games Corp., and others. The CD-ROM plant edits and makes the final compilation of sound with film. The company also has specialty studios that deal with rock band and pop albums. Their client list includes such high profile companies as Warner Brothers, Disney, CBS/Sony Records, Sega, Apple Computer, Hewlett Packard, Windham Hill Records, and The Grateful Dead.

There was a steep learning curve to overcome, however. Porter and his colleagues immersed themselves in trade magazines to learn the finer points of studio operations. And simple business skills, such as negotiating contracts, credit approval, and marketing, all had to be absorbed along the way.

Aside from sharing insights on the recording business, Porter's message to students was to always keep alert to unexpected opportunities—those "left turns" off your planned career path.

Composers in particular have some real opportunities in the multimedia

ing board, three sound effects libraries, and a seemingly endless list of miscellaneous software and hardware.

On the creative side, there are no clear-cut divisions of work, except when it comes to musical styles. Stevens has a better sense for rap and hip-hop styles, while Clarke does a lot of period emulation. "I've always had a knack for aping

...and Taking Them

It has only been a little over two years since he left the UO with a master's degree in music theory, but like the technological advances that have spurred the computer-gaming industry, Tim Clarke (M.A. '93) has come a long way in a very short time.

Clarke's story begins two months before he had his degree in hand; that was when he got the call from a friend that unexpectedly led to a job as a "technical gofer" with Dynamix, Inc., a Eugene firm that, among other things, designs video games.

Soon Clarke was composing music for the games alongside Dynamix co-worker Chris Stevens. And in November, 1994, Clarke and Stevens left Dynamix to form LoudMouth, Inc. Their company specializes in creating the sounds—music and effects—for computer video games.

Already they have made a name for

themselves. Mega-corporations Sega and Sony are among LoudMouth's clients. Sega audio director Mark Miller was quoted in a Springfield News article as saying, "They (LoudMouth) are among the best in the industry."

Clarke and Stevens work out of a state-of-the-art digital recording facility in Steven's garage, complete with six synthesizers (two are synthesizer/samplers), two DAT recorders, six computers (three Macs, three PCs), a 24-channel, 8-bus mixing console, a 16-channel mix-



Tim Clarke (right) and partner Chris Stevens in their garage studio.

LEFT TURNS, continued

world of CD-ROMS, high-tech video games and toys, said Porter. "The musician-composer business is very decentralized...with the emergence of computer technology, there is a whole cottage industry of 'home composers.'"

Implicit in his remarks was the value of a broad-based music education, rather than one with a narrow focus; the wider range of experiences a student takes out to the real world, the greater chance of taking advantage of one of those unexpected left turns. ♦

TAKING THEM, continued

compositional styles," Clarke said.

Composing for video games can be like film scoring, Clarke said, describing the non-interactive introductory segments that set the scene for the action.

But in this industry, you've got to crank it out, Clarke said. "If I don't write a piece of music a day, I'm going to get behind. The creative demands are overwhelming."

For this reason, Clarke and Stevens are considering expanding and hiring employees, but finding quality people is problematic, according to Clarke.

"We need very motivated composers that aren't afraid to tackle a million different styles, are meticulous, and have the capability to put together high-quality music using synthesizers," he said.

Although Clarke said he had to backtrack to learn production skills, his education in music theory contributed to his success. In particular, he credits UO professors Monte Tubb (composition) and Steve Owen (jazz).

"Monte Tubb really opened up my eyes," Clarke said. "He made me realize I was operating on a lower level than I thought I was."

Even when composing synthesized blips and beeps, he still thinks about form, where the piece is going.

"The skills that you learn in traditional classes will pay off, but you have to be creative with it," he said. ♦



DEVELOPMENT

Robert Wagner Memorial Fund Announced

Joan Gardner
Director of Development

It gives me great pleasure to announce the establishment of the Robert Wagner Memorial Endowment. This long overdue project to honor a much loved and respected band director and educator will be a collaborative effort, assisted by David Goedecke, Gene Slayter, John McManus, Dave Doerksen, and Mrs. Wagner.

The fund will qualify for matched state funding as it will benefit a band faculty directorship. If you would like to contribute and/or know of others who would, I would appreciate your calling me: (541) 346-5687.

The inaugural Chamber Music and Tea series kicked off in San Francisco Nov. 27, and in Portland Dec. 6. The purpose of these "outreach" concerts is to raise the visibility of the School of Music as well as generate funds for scholarships. The Oregon String Quartet performed to an enthusiastic, intimate group of patrons, receiving many compliments for an excellent performance; an enjoyable tea followed. The next Chamber Music and Tea concert benefit features pianist Dean Kramer on Sunday, Feb. 25, at 4 p.m. at the Doernbecher House in Portland. For invitations, call 346-5687.

There are many other projects in progress. Heading the list is one which affects practically all of our 400 music majors: the Piano Restoration and Maintenance Campaign. There are 80 hard-working pianos at the School, many of which are badly in need of attention. These pianos are our backbone, and by creating an endowment your gifts will ensure the continued well-being of these instruments. In-kind donations of pianos are also being sought (see story, p. 3). Any of the piano faculty will be happy to discuss this project with you.

I am pleased to announce that the Composition Department will soon be receiving an in-kind contribution of software donated by OPCODE in Menlo Park, California. This gift was orchestrated by Dave Porter, President, Music Annex, San Francisco (see story, p. 10), and will be a valuable addition to the electronic lab.

On behalf of the School of Music and Department of Dance special thanks to the following people for their generosity this past fall. These gifts qualify the following donors as Presidents Associates, the pacesetters for private support of the University of Oregon:

Ted and Mary Stern: \$31,156 for Piano Fund Technical Support.

Janet Whitlock: \$25,000 for music scholarships.

Joseph and Gloria Polastri: \$37,637 Polastri Memorial Endowment for voice scholarships (additional gift to augment the principle).

Ralph Riffe: \$9,000 estate gift for music scholarships.

Dan Pavillard: \$5,000 for the Piano Maintenance Fund.

Gary R. Fetter: \$2,970.

Robert & Leona Desmond: \$2,000.

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."

For more information, contact Joan Gardner, Director of Development, at (541) 346-5687.

ALUMNI

Darle West (B.S. 1947; M.S. 1953) was honored in 1991 with induction into the Northwest Bandmasters' Association for his contributions to the field of music education. He was formerly director of bands in the Albany Union High School District No. 4. West was also a member of the Eugene Symphonic Band for many years. He continues to adjudicate, compose, travel, and do volunteer work.

John H. Drysdale (B.S. 1953; M.Mus. 1965) is the director of The Southern Oregon Symphonic Band, a position he has held since 1990. Among the band's current members are UO School of Music alumni Pat Collins (1956) on clarinet and Dick Finnell (1943) on trombone. Other UO alumni in the band include: **Bob Burdic**, alto saxophone; **Shirley Donnelly**, horn; **Jerry Dyrud**, tenor saxophone; **Harry Marshall**, trumpet; **Jeanette Marshall**, flute; **Glenn Matthews**, oboe and English horn; **Robert Scholl**, tuba; **Larry Ware**, bass clarinet; and **Harvey Woods**, baritone and trumpet.

Robert Luoma (B.A. 1951; M.A. 1954) has been in semi-retirement for several

Gene Slayter (B.S. 1951) had an eventful year in 1995. At the top of the list was his selection for the John Philip Sousa Foundation Bandworld Legion of Honor. This program honors, over the course of a year, ten of the best band directors. Recipients have taught for at least 15 years, maintained a very high quality concert band program, and contributed significantly to the profession through dedication to bands and band music. Slayter recently retired as director of bands at Springfield High School after serving there for 44 years. He then turned right around and accepted a position at Oregon State University to work with their music education program. Slayter was also honored last spring as recipient of the UO School of Music's Distinguished Alumnus Award. He has served on the board of directors of Western International Band Clinic since its inception in 1980 and has been co-director of the UO Summer Band Camp since 1958. He is past president of the Northwest Bandmasters and the Oregon Music Educators Association.



years. In 1995 he taught conducting at Marylhurst College (Lake Oswego, OR) and became music director of the Portland Christmas Revels. Their 1995 production, performed at Portland State University, had a Medieval-Renaissance flavor and featured an early music group, brass ensemble, adult chorus, children's chorus, dancers, actors, and period costumes. Luoma also teaches music theory at the Community Music Center. His translation of Patrick Barbier's *Opera in Paris, 1800-1850* (Ama-deus Press) appeared early in 1995. In the fall of 1994, Luoma appeared on billboards in southern California advertising the Orange County Register. He was shown as an aging beatnik (with goatee, shades, and black turtleneck) under the words: "I don't get it." His life in retirement has taken some diverse turns!

Myra Brand (B.Mus. 1958; M.Mus. 1971; D.M.A. 1979) was appointed chair of the Creative Arts Division at Western Oregon State College in July for a three-year term. The Creative Arts Division includes the Departments of Music, Art, and Theatre/Dance.

Peter Sorenson (B.M. 1969; M.Mus. 1975) recently married **Shirley Webb**

(B.Mus. 1969). Though they had known each other from high school and had played in the University Symphony in the late 1960s, they had not seen each other in 27 years—until last summer, when both were visiting family in Eugene. Shirley has two musically talented children from her first marriage. Peter has been in Tucson since 1974; he plays violin in the Tucson Symphony and teaches strings in local junior high and high schools. He took one of his string groups to a 1992 music festival in Innsbruck, and will be returning to Austria this summer with another of his ensembles.

Leslie Martin (B.Mus. 1976; M.Mus. 1978) is organist-choirmaster of St. Stephen's Episcopal Church in Seattle, WA, where he conducted three performances of Benjamin Britten's *Noye's Fludde* in May 1995. His Boys' and Girls' Choir was augmented by 115 adults and children from 20 Seattle area schools. This production marked the conclusion of the inaugural season of the parish's "Music at St. Stephen's" concert series; the series was initiated as an outreach to the community upon the renovation of the church and completion of a new pipe organ in 1994. Other artists and ensembles appearing on the 1994-95 inaugural season included organist Guy Bovet and the Compline Choir of St. Mark's Cathedral (Seattle). The Compline Choir was accompanied by a consort of six violas da gamba, led by internationally acclaimed gambist Margriet Tindemanns, and conducted by Peter Hallock, renowned choral composer and canon precentor emeritus of St. Mark's Cathedral. The 1995-96 season will include a performance by the **Pacific Trio** from the University of Oregon (Kathryn Lucktenberg, Steven Pologe, and Victor Steinhardt) on March 16. Martin appeared as a guest artist for two recitals on the University of Washington's Littlefield Organ Series in January 1995. He also gave solo performances at two international organ festivals in August: the Accademia Organistica Elpidiense in St. Elpidio a Mare, Italy, performing on historic 18th century organs by Pietro Nacchini and Gaetano Callido; and the Festival International de l'Orgue Ancien,

at the Cathédrale de Valère in Sion, Switzerland, a 12th century fortress-church which houses the world's oldest playable organ, dating from 1390.

Michael Anderson (M.Mus. 1979) was named director of the Portland Baroque Orchestra.



Terese Weber

Terese A. Weber (B.A. 1981) was appointed adjunct professor of harp at Sam Houston State University in Huntsville, Texas. Weber won first place in the Ruth Lorraine Close competition three consecutive years while at Oregon, studying with Sally Maxwell. She earned her Master of Music degree at the University of Arizona under the tutelage of Dr. Carroll McLaughlin, and has also studied with Marion Fouse. Weber has held positions with the Tucson Symphony Orchestra and the Southern Arizona Symphony Orchestra.

Jennifer John (1982-83) accepted the dual position of concertmaster of the Wichita Symphony Orchestra and associate professor of violin at Wichita State University. She is also a staff member of the Aspen Music Festival. John has taught violin at St. Olaf College and Carleton College, both in Minnesota, and at the Flint Institute of Music in Michigan. She has served as concertmaster for the Colorado Bach Festival, International Chamber Orchestra of Prague,

and the Flint Symphony Orchestra. She was a first violinist with the Oregon Bach Festival, Eugene Symphony, and Oregon Mozart Players. John studied with Lawrence Maves while at the University of Oregon, and was the 1982 recipient of a \$4,000 Ruth Lorraine Close Award.

Lezlie Botkin (M.A. 1985) was accepted into the doctoral program in musicology at the University of Colorado. For the past nine years Botkin has been teaching at community colleges in California on a part-time basis.

John Weddle (B.Mus. 1971; M.Mus. 1976; D.M.A. 1989) and **Olga Klobas Weddle (B.Mus. 1982; M.Mus. 1987)** have moved to Santa Barbara, Calif., to teach music at Westmont College. John will conduct the chamber orchestra and bands and teach clarinet. Both John and Olga will teach music education courses.

Ken Narducci (B.Mus. 1980; D.M.A. 1989) professor of music at Pacific Union College, was the recipient of PUC's 1995 Educator of the Year award. The award is given to recognize and reward excellence in classroom and individual instruction with students. Every year PUC students choose an outstanding faculty

member to be named Educator of the Year. Names are first recommended by the Student Senate and then passed along to the Research and Honors Committee for a final vote with the administration. Narducci, who conducts PUC's symphonic wind ensemble, has been at Pacific Union since 1981. His award included a \$1,500 check and the opportunity to address the faculty during the 1995-96 academic year.

Tonda Kemmerling-Graef (M.Mus. 1990) and her husband Bruno welcomed their first child into the world: a daughter, Rhyssa Catherine, on November 3.

Lena Pek Hung Lie (M.A. 1992) has been teaching music history and analysis since 1994 at the University Sains in Penang, Malaysia. She taught privately to some 50 people in classes from 1992-1994.

Hyeja Chong (B.Mus. 1994) is pursuing her master's degree in piano performance at the University of Southern California in Los Angeles. She is studying with Kevin Fitzgerald.

Tom Muller (B.Mus. 1994) has taken Gene Slayter's former job as band director at Springfield High School. ♦

HAVE WE HEARD FROM YOU LATELY?

2/96 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

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 (541) 346-3178, or mail us the information here at the School of Music.

1966 Mr. Gary L. Morse
 1966 Mrs. Carol Corkett Nelson
 1966 Mr. James E. Pantle
 1966 Ms. Youngdoe C. Park Chang
 1966 Mr. Dean C. Taylor
 1967 Mr. Charles A. Bell
 1967 Mr. Jarl B. Dyrud
 1967 Mr. John E. Gibbens
 1967 Ms. Marilyn Haliski
 1967 Ms. Ellen T. O'Keefe Miller
 1967 Mr. Robert J. Schaefer
 1968 Mr. David E. Burger
 1968 Miss Vicki S. Carlson
 1968 Mr. Richard W. Hull
 1968 Ms. Heather J. Lindstedt
 1968 Mrs. Lillian N. Rogalsky
 1968 Mrs. Leila J. Smith
 1969 Mr. Zadok E. Adolu
 1969 Ms. Nancy D. Anderson
 1969 Ms. Joan C. Eaton
 1969 Dr. Donald J. Funes
 1969 Ms. Lucy H. Furnoy
 1969 Mr. David L. Halverson
 1969 Ms. Rosemary Holsworth
 1969 Mr. Melvin J. Hurst
 1969 Mrs. Martha M. Hyde Foreman
 1969 Mr. Howard J. Kennett
 1969 Mr. Aage Kvalbein
 1969 Mr. Charles M. Newhard
 1969 Ms. Betty A. Nolfson
 1969 Mr. Albert G. Potter
 1969 Ms. Maureen J. Whelan
 1970 Mr. Thomas J. Conlon, Jr.
 1970 Mr. Galen D. Crisler
 1970 Mrs. Judith M. Dickson
 1970 Mrs. Jacqueline A. English
 1970 Mr. Derrald L. Ethridge
 1970 Miss Jean E. Harms
 1970 Mr. William H. Keister, Jr.
 1970 Mrs. Lee A. Leach Bonham
 1970 Miss Margaret E. Marlow
 1970 Miss Linda S. Overton
 1970 Miss Carmen L. Tellinghuisen
 1970 Mrs. Camille M. Tidwell
 1970 Miss Melissa Warren
 1971 Mr. Alfred J. Dahl
 1971 Mr. Kevin D. Dow
 1971 Ms. Elizabeth M. Gambonini
 1971 Mrs. I. E. Gardenhire Marovich
 1971 Sister Barbara A. Gaul
 1971 Ms. Janet H. Graham
 1971 Mr. Theodore R. Harmer
 1971 Mr. Jack A. Herbert
 1971 Mr. David C. Houser
 1971 Mrs. Judith A. John Herrington
 1971 Ms. Patricia D. Johnson

1971 Mrs. Rita M. Lashway Hart
 1971 Mr. Thomas J. Morrissey
 1971 Mr. John W. Olsen
 1971 Mr. Stefan P. Schulze
 1971 Mr. Gregory N. Short
 1971 Ms. Vanda A. Winegar
 1972 Miss Cherie P. Aldrich
 1972 Mr. Gary R. Allyn
 1972 Mr. Peter R. Armstrong
 1972 Mr. Lajos Balogh
 1972 Miss Margaret A. Becker
 1972 Sister Angela Esselman
 1972 Dr. Jerry H. Friesen
 1972 Ms. Mary P. Heil
 1972 Sister Constance A. Lovcik
 1972 Mr. Kenneth W. Mallett
 1972 Miss Nancy J. Matonis
 1972 Mrs. Carol Egan Petersen
 1972 Mrs. Susan H. Peterson
 1972 Miss Joanna L. Richner
 1972 Mrs. Judith Hill Sperry
 1972 Mr. Carl B. Steers
 1972 Mrs. Gretchen Y. Todd
 1972 Miss Virginia M. Ward
 1972 Mr. Michael P. Watkins
 1973 Miss Julianna Hayes
 1973 Mr. Gary M. Horner
 1973 Miss Carol A. Lyda
 1973 Mr. Terry V. Nelson
 1973 Mrs. Carole Camm Parker
 1973 Mr. Michael S. Smiley
 1974 Miss Carol T. Bird
 1974 Mr. Peter J. Brye
 1974 Mr. Clark B. Casperson
 1974 Mr. Dean P. Christian
 1974 Mr. Richard Dobkowski
 1974 Mr. A. E. Goodno
 1974 Mr. Robert L. Huffman
 1974 Ms. Aylis H. Kerrigan
 1974 Mrs. Eleanor Kompaniez
 1974 Mr. Allan M. Konrad
 1974 Miss Jane K. Martin
 1974 Mr. Byron F. Mele
 1974 Mrs. Marcia C. Park
 1974 Miss Marie R. Strauss
 1974 Sister Marie M. Wirth
 1975 Miss Juli A. Berg
 1975 Miss Diana K. Bolobonoff
 1975 Mr. Ronald D. Briery
 1975 Mrs. Sarah C. Gant
 1975 Miss Sharon L. Gross
 1975 Mr. Gailen L. Hegna
 1975 Miss Mary F. Hoffman
 1975 Mrs. Debra L. Koppensteiner
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IN MEMORIAM

Anne O'Reilly Kromer, a 1925 Rose Festival princess, died July 23 at the age of 90. A graduate of Lincoln High School, she studied music at the UO in the late 1920s. She taught in Portland schools and played cello in the Portland Symphony Orchestra before marrying Sydney H. Kromer in 1929. They lived in Salem for 31 years before retiring in 1962. The couple lived in the Lincoln City area and Dallas before returning to Portland in 1976.

N. Arlene Force died Oct. 21 at age 82. Force was born in 1913 in Hagerstown, MD. She moved to Eugene in 1915 and majored in music at the UO in the 1920s. She married Garrard Force in 1943. Before retiring in 1985, Force worked 35 years as an invoice records clerk at Montgomery Ward. She was a member and past president of Eugene Church Women United and served as the organization's state treasurer. A Grange member for 45 years, she lectured at Lane Pomona Grange and the Oregon State Grange. She was a past recipient of the West Lane Woman of the Year award.

Vivian Malone Gilkey (B.A. 1934), Portland violinist and patron of the arts, died Sept. 1 at age 82. Born in Montana, Gilkey studied violin at the University of Oregon and later took private lessons from Calmon Luboviski. She pursued her graduate studies at Columbia University and at Juilliard. She married artist Gordon Gilkey in New York City in 1938. During World War II, Gilkey was in the first violin section of the Houston Symphony. She returned to Oregon in 1945 and became a prominent member of the arts community. The Portland Art Museum's Vivian and Gordon Gilkey Center for the Graphic Arts is named for Gilkey and her husband. A memorial service was held on Sept. 17 at the art museum.

Jo Ann Briggs (B.Mus. 1965) died July 28 at age 52. She taught music at what is now Sunset Middle School and was librarian at Millicoma Middle School. While living on the Oregon Coast, she

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sang with the Sawdusters in Coquille. Later, in San Francisco, she was soloist, chorister, and assistant director of music at St. Mary's Cathedral, and soloist and chorister with the San Francisco Symphony. In the past ten years she served as a volunteer personnel manager and general manager for the Oregon Coast Music Festival. Besides serving as organist at St. Monica Church, she often accompanied choirs at Marshfield High School, the On Broadway Theater, Little Theatre On the Bay, and other local groups.

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Claire Trotter, widow of the late Robert Trotter, died of cancer Dec. 21 at age 82. She was a professional photographer whose work has been exhibited in museums and galleries in the United States, Europe, and Asia. Her work, which she called "visual haiku," also appeared in journals. She was also known for her gardening; her meditation garden was featured on tours and in Sunset magazine. Memorial contributions may be made to the Claire Trotter Foundation, which benefits women in the arts. ♦

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