

School
UNIVERSITY OF OREGON
of MUSIC

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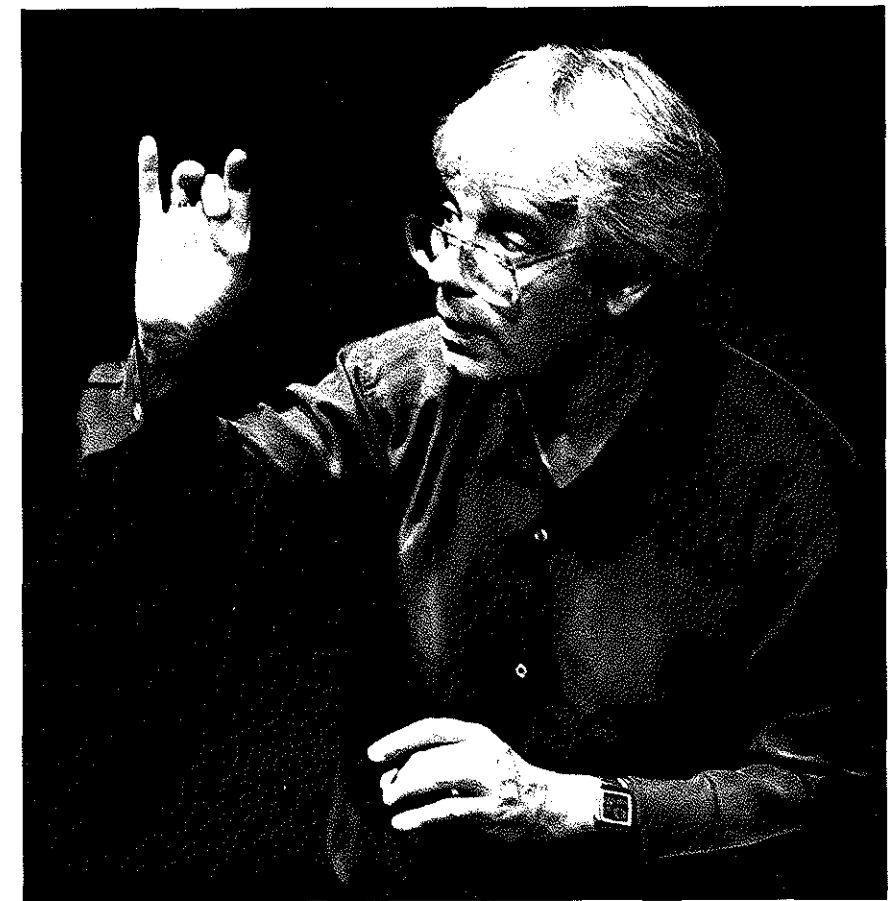
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LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
NEWSLETTER for ALUMNI & FRIENDS Fall, 1989



School
UNIVERSITY OF OREGON
of MUSIC

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

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Cover Photo:
by JURETTA NIDEVER
Artistic director Helmuth Rilling in rehearsal during the Oregon Bach Festival's 20th Anniversary Season. See story, page 4.



The Dean's Desk

Bernard J. Dobroski

"Our future begins here. Today. The University of Oregon is an outstanding institution with a proud and distinguished past. It is also a dynamic part of modern society with a mission of education, research, and related professional service. In the decade of the 1990s, we will see many changes in higher education. I am convinced that the University of Oregon will emerge from these transitions even stronger than it is now. It will be a model for other universities, with moral fiber and dedication to mission, a university of excellence and accessibility, a university that is second to none."

*Opening of UO President Myles Brand's Inaugural Address
Saturday, November 4, 1989*

As the university community gathered in Mac Court to hear the opening words of President Brand's inaugural address, I was in bed recuperating from an unfortunate fall that resulted in a broken ankle, a short hospital stay, and what will be a ten-week crash course in coping with crutches and a cast. My forced week of recuperation gave me time to consider President Brand's words of optimism and hope for the university, and to reflect on the past, present, and future of the School of Music.

This issue of *Ledger Lines* offers you a small sampling of this extraordinary school's many riches. I wish I had the opportunity to speak with each of you personally to share the treasures I discover each day, reinforcing my pride in being associated with this great school.

In considering the future, I would like to single out our faculty for special mention. Though our faculty numbers are small compared to most of our sister institutions, they are enormous when it comes to the quantity and quality of attention they give their students, their school, and their university. I could cite many examples of faculty efforts that far exceed the expectations of "the job"--in artistry, scholarship, and commitment to our students.

When I compare our faculty size and



budget resources with deans from public institutions across the U.S., we are typically near the bottom in terms of numbers of faculty-to-student ratio and dollars available for salaries and instructional support. On the other hand, when I compare the quality of a UO musical education and our research and creative productivity with these same institutions, we rank very highly.

Individually, every one of our faculty brings personal and professional goals that add potent originality and vision to our teaching, research, and service mission. Together, their energies, vitality and commitment comprise a dynamic enrichment to the School of Music and the University. Indeed, our future does begin here, today...in large part because of the competence, caring and dedication of our faculty. This issue of *Ledger Lines* is published in their honor.

In closing, I gratefully commend the alumni who responded to our request for student recruitment suggestions, and to those who took the time to let us know what is happening in their lives. We have seven pages of greetings and information from graduates spanning the classes of 1929 to 1989. Thank you for keeping in touch.

Wishing you the warmest of holiday seasons, I remain,

Sincerely yours,

Bernard J. Dobroski

Oregon Jazz Celebration Ready for Second Year

The UO Jazz Studies Program, under the direction of assistant professor Steve Owen, will sponsor the second Oregon Jazz Celebration, December 1-2. The annual event features two solid days of concerts, clinics and workshops, with evening performances by internationally renowned jazz artists.

Guest artists include the Bob Berg/Mike Stern Quartet, featuring Lincoln Goines, bass, and Dennis Chambers, drums, performing on December 1. Trumpeter Randy Brecker will join the Oregon Jazz Ensemble as the special guest artist on December 2. Also performing in the evening concerts will be the Portland State Jazz Combo, the Willamette University Jazz Band, and the Mt. Hood Community College Jazz Ensemble.

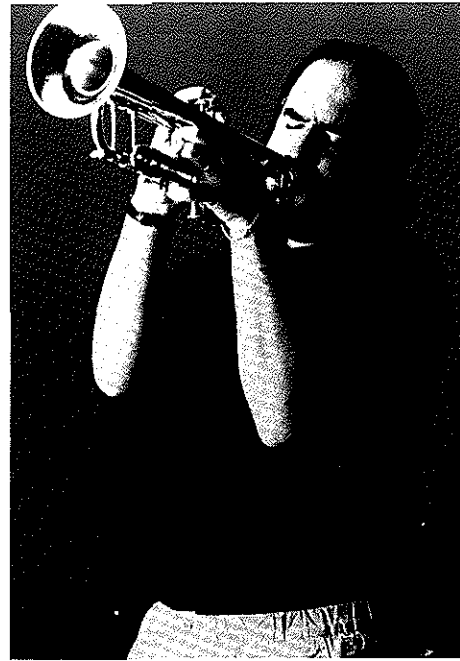
Last year's inaugural Celebration, held in early March, was a success, but Owen feels that "since the event is workshop-oriented, rather than a competition, the earlier date will allow the schools a better chance to put what they learn to use during the rest of the year."

Last year's Jazz Celebration was well-received specifically because it was educational and non-competitive, according to Owen, "particularly for schools who are just starting a jazz program, or who have a fairly young group."

This year's event has over 40 jazz ensembles registered, more than double last year's total, including high school, junior high and college bands from around Oregon and the Northwest.

Another factor in last year's success was the clinicians and guest artists. "We received lots of positive comments about the clinicians," says Owen. "People really appreciated the fact that they were so approachable and upbeat."

This year's clinicians include: David Caffey of Cal State Los Angeles; David Glenn of Whitman College; Chuck Owen of University of South Florida; Steve Widenhofer of Millikin University; Bob Washut of University of Northern Iowa; Dave Barduhn of Mt. Hood Community College; Tom Wakeling, a freelance bass player from Portland; and Ken Van Winkle of University of New Mexico. ■



Trumpeter Randy Brecker will be one of the guest artists at this year's Oregon Jazz Celebration.

Canby Record Collection Acquired

Through the joint efforts of UO Music Librarian Leslie Greer, Dean Bernard J. Dobroski and Dr. Wayne Bennett, the Knight Library has received a gift of about 17,500 classical long-playing records from Edward Tatnall Canby of New York and Connecticut.

Mr. Canby, conductor of the Canby Singers, has been an audio equipment and recordings reviewer for more than forty years and writes a column, "Audio ETC.," for *Audio* magazine. Canby donated his review-copy recordings to the library because of his acquaintance with the University of Oregon School of Music through attending the Oregon Bach Festival.

The collection will substantially increase the current record collection in the Knight Library's Douglass Room. The gift will be gradually processed and added to the collection over the next few years. ■

McManus Publishes Oregon Band Book

The Oregon High School Band Movement--Its Roots and Development has been published by UO Professor Emeritus John McManus. The three-volume collection of historical materials has been made possible by the assistance of many of the state's historical museums, high school librarians, retired music educators, the state's historical newspaper files, and relatives of the state's early band directors.

The primary purpose of the collection is to gather together rapidly disappearing historical information and materials before they are lost, and to make them available to the profession and to future researchers.

Copies of the work will be placed in the state's university libraries and historical museums without charge to the recipients, and will be made available at cost to interested members of the profession.

Volume 1 (*The Nurturing Years 1896-1932*) covers the beginning of the movement, documenting the stories, antics and history of the bands of Salem, Chemawa, Washington, Tangent, North Bend, Coquille, Corvallis, Albany, Benson, Eugene, Medford, Franklin, Gresham, La Grande, Oregon City, Seaside, Irrigon, West Linn, Roosevelt, Marshfield, Beaverton, Jefferson, Grant, Ashland, Sheridan and others, plus the results, literature, and stories behind the early state contests from 1924-32.

Volume 2 (*The Maturing Years 1933-1942*) includes stories of the continuing development of the state's school bands from 1933 to 1942, plus a summary of the winners of the state and Northwest regional band contests from 1924 to the present, 1989.

Volume 3 (*Early Oregon School Band Directors*) lists biographical information and stories about the early school bandmasters, beginning with "Cap" Harry L. Beard, who provided much of the leadership and inspiration for this early movement, and to whom this 3-volume set is dedicated. Then it continues with 48 others who brought dedication, a love of music, and the enthusiasm necessary to spark the flame of interest responsible for the development of bands that Oregon experienced prior to World War II. ■

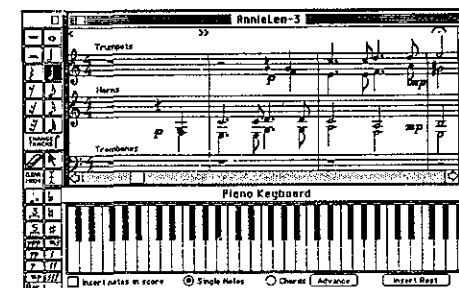
Computer Lab to Open at SOM

The School of Music will soon open its new Lab for Technology in Music Instruction. The Lab will house computer workstations for student use, driven by a variety of Macintosh and Apple II computers. These computer workstations will also include Kawai and Casio synthesizers, headphones, and access to a variety of the best software in computer-assisted instruction. In addition, other workstations will offer TAP Pitch Master and Tap Master systems. All of these workstations will support instruction in the school's other classes, including music theory, aural skills, rudiments, history, and music education.

The Lab will also be the center for a state-of-the-art faculty workstation. This workstation will contain a Macintosh IIx computer with four megabytes of internal memory and an 80 megabyte hard disk, a two-page monitor, a laser printer, a Kawai K-1 II synthesizer, and the latest, most powerful software for music printing, text editing, desktop publishing, record keeping, grading, and software development.

Says Gary Karpinski, Assistant Professor of Music Theory and Director of the Lab: "The opening of this facility will mark the bright beginning of a new age for the School of Music. The Lab will offer our students the best available technology to assist their education, and it will offer our faculty the most advanced means of typesetting music, researching and publishing, and developing their own new computer programs. As the needs for these services grow, so will the Lab; as new advances are developed, we will incorporate them. I'm firmly committed to keeping this installation on the cutting edge into the next millennium."

The Lab for Technology in Music Instruction will open informally sometime late in the fall term of 1989, with a formal opening scheduled for 1990. ■



UO High School Summer Session Expands Offerings

The 1989 High School Summer Session broke new ground on several fronts, according to director Stephen J. Paul.

This summer was the first year of two-week sessions as opposed to the traditional one-week sessions. In addition, the curriculum added Alan Keown's Marching Percussion Camp, plus jazz improvisation, string quartet and solo piano instruction for the first time. All of these will be continued and expanded next year, according to Paul.

Exine Anderson Bailey, Professor Emeritus, also realized a life-long goal of producing a week-long workshop for outstanding high school vocalists. The workshop, which ran from June 25-July 1, included classes on theory, ear training, performance etiquette, audition concepts, body control and vocal technique. This program will also be continued and merged next year under the umbrella of the High School Summer Session. ■



UO Music Student Wins Two Major Scholarships

Pilar Bradshaw, an undergraduate student at the University of Oregon majoring in both Music and Chemistry, has been named to receive two major scholarships totalling \$19,000 according to University officials.

The first award is a two-year \$14,000 Barry M. Goldwater Scholarship for Excellence in Science and Mathematics, one of only 25 awards given annually to juniors by the Barry M. Goldwater Foundation in a national competition. The second award is a \$5,000 University Scholarship donated in the name of retired UO Chemistry Professor and National Academy of Sciences member Richard M. Noyes.

Bradshaw, who attended South Eugene High School, recently completed her junior year in a five-year program of undergraduate studies. At the UO she has previously been named a National Merit Scholar, a UO Presidential Scholar, an Academic All-American, and a Dean's Scholar in the College of Arts and Sciences. In 1987 she was awarded the Outstanding Freshman Chemistry Student Award by the Department of Chemistry. She has studied violin since the age of five, and has been a student of UO Professor Lawrence Maves for nine years. She has performed locally with the Oregon Mozart Players, and participates each summer with the Oregon Bach Festival.

Bradshaw will resume her studies at the University this fall. She plans to attend medical school and pursue a career in biochemical research into metabolic disorders, specializing in areas where she can work with people. At the same time, she intends to maintain her career interests in performing orchestral and solo music. ■

What a Show!

Oregon Bach Festival Celebrates its 20th Season in Grand Fashion



Helmuth Rilling made full use of the Hult Center's Silva Concert Hall; in addition to the full orchestra and choir on stage, he employed two children's choirs, an adult choir and a small orchestra spaced throughout the balconies. Photo by Juretta Nidever.

The Oregon Bach Festival closed its 1989 season with artistic and financial results unprecedented in its 20-year history.

Words such as "masterful," "thrilling," "daring," "enchanting," "joyous," "passionate," "overwhelming," and "spectacular" poured from critics' notepads like an Oregon thunderstorm.

"To call the Silva Hall audience's response an ovation is to understate the torrential salvo of bravos and bravissimas that rained down on Rilling Sunday evening," wrote Arnulf Zweig for *The Register-Guard*. "Rilling and the Bach Festival have exceeded all their previous achievements."

Martin Bernheimer of the *Los Angeles Times* noted that on its best days the Oregon Bach Festival is "a sophisticated project that can withstand comparison with the finest in this country and in Europe."

And Eugeneans managed a slightly self-indulgent smile at David Stabler's comment in *The Oregonian* that "Portland audiences aren't likely to see anything so good and brave and fresh. Such events are the stuff of summer music festivals, and Portland has nothing of the kind."

In a sense, the Oregon Bach Festival "arrived" this year. Ticket income was up 58%, contributions were at an all-time high, media attention was up, and enthusiasm from audiences and participants was sky-high. Furthermore, 40% of attendance was from out of town visitors, including 21% from outside Oregon, a further indication that the Festival's reputation has expanded far beyond its small-town origin. Audience spending in the Eugene-Springfield area was boosted by nearly 27% over 1988, with an estimated total economic impact of \$3.75 million on the community.

None of this happened by accident. For 20 years, director Royce Saltzman and artistic director Helmuth Rilling have patiently built the size, scope, and quality of the Oregon Bach Festival.

"Diversity in programming was a primary strength of the 1989 Festival," says marketing director Henriette Heiny. "A broader audience than usual was drawn to the concert halls through a good balance of major choral-orchestral works, special attractions, and intimate chamber and recital concerts."

Guest offerings this year ranged from the stunning artistry of world-renowned mezzo-soprano Frederica von Stade to the

gentle, wry humor of Garrison Keillor and his tales from Lake Wobegon. Major works included the Bach *B minor Mass*, the Monteverdi *Vespers*, the Bach *Brandenburg Concertos*, and a concert version of Arrigo Boito's opera, *Mefistofele*.

Aside from the statistical success of this year's event, there was continued affirmation of the Festival's mission as a role model for international cooperation.

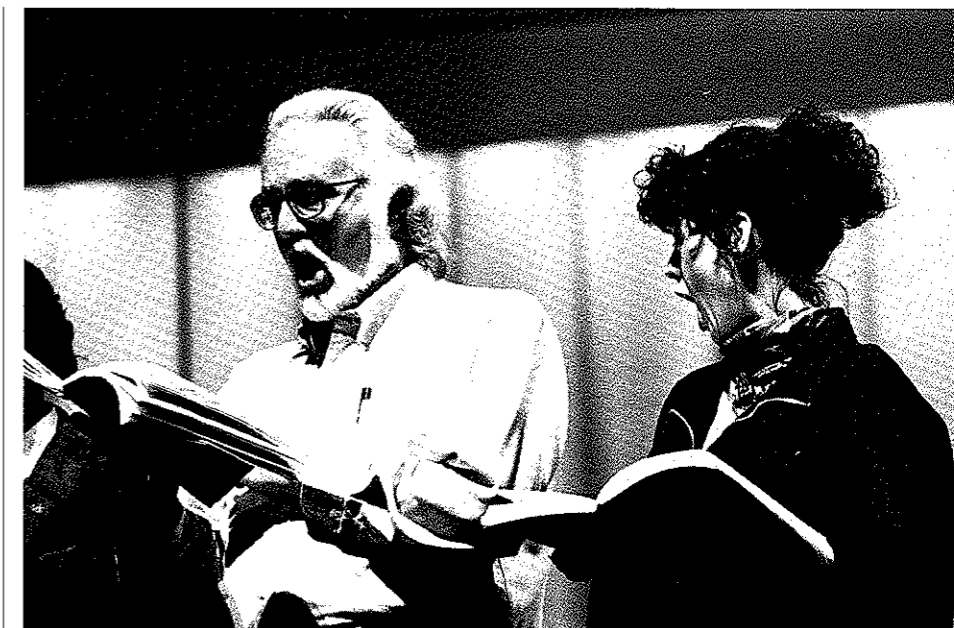
David Johnson, writing for *What's Happening*, noted that both Saltzman and Rilling "have this philosophy that music is an international language that binds people into a global village...it is here in Eugene where their vision has taken root and blossomed into a world class event."

In recent years conductors and musicians from Korea, Japan, New Zealand, Venezuela, Switzerland, Poland, East Germany, France, and Norway have participated in Festival concerts and master classes. Furthermore, the ripples from the Oregon Bach Festival have had lasting effect in several countries, as Bach academies conducted by Rilling in Germany, Japan, Poland, Argentina, and the Soviet Union have used the Festival as a model for their own operations.

This year's 20th season celebration also included a special Gala Dinner honoring Helmuth Rilling. 275 Festival supporters



Crowds were large during the noon concerts in the Hult Center lobby.



UO associate professor Herbert Eckhoff rehearses the title role in Boito's "Mefistofele" with soprano Michelle Henderson. Photo by Juretta Nidever.

attended the Gala, where they heard guest speakers Jürgen Rufuss, the Federal Republic of Germany's Ambassador to the U.S., Oregon Senators Mark Hatfield and Robert Packwood, as well as a special music program, introduced by Master of Ceremonies David Frohnmayer.

Despite the success of the 1989 Festival, director Royce Saltzman believes the best is yet to come. "While the Festival has accomplished much during the past 20 years, I firmly believe that the next decade will prove to be unprecedented in terms of artistic growth, programming, and educational offerings,"

says Saltzman. "The fact that the Festival is part of the University of Oregon and has built a solid base of support from both the private and corporate sectors provides a foundation on which to build for the years to come."

Persons interested in being on the mailing list for next year's Festival (June 24-July 8, 1990) should call or write: Oregon Bach Festival, School of Music, University of Oregon, Eugene, OR 97403, (503) 686-5666. ■

1988-89 Oregon State Legislature Honors Oregon Bach Festival

The sixty-sixth Legislative Assembly recently honored the Oregon Bach Festival and its 20 seasons with a unanimous salute to the Festival as a "valuable expression of the cultural spirit of Eugene and of Oregon." Senate Concurrent Resolution No. 9 was sponsored by Senators Grattan Kerans, Larry Hill, Peg Jolin, and Bob Kintigh and also by State Representatives Larry Campbell, David Dix, Sam Dominy, Bill Dwyer, Jim Edmunson, Carl Hosticka and Hedy Rijken.

The resolution cites eight specific achievements which the Festival, a self-supporting program of the University of Oregon, accomplished during 1970-1989. Among them it hails conductor and artistic director Helmuth Rilling for his 20-year commitment to Eugene, and it noted the Festival's audience draw of 30,000 people annually, with nearly one-half of them from outside the Eugene-Springfield area. The participation of students and musicians from all over the world, and the educational opportunities offered by the Festival as part of its relationship with the University of Oregon are also declared as important contributors to "20 seasons of classical entertainment" in Oregon. ■

Children's Concert Series Filled with Enthusiasm

by Karen Engels and Scott Barkhurst

The colorful adventures of an elephant named Babar, a guest appearance by J.S. Bach for his 304th birthday party and various wild animals kept the Beall Concert Hall stage busy on four Saturday mornings this past Spring.

It wasn't an invasion, but the debut of the new Children's Concert Series at the School of Music. A big success with parents and children alike, "Lively Music for Young Listeners" was designed to treat children ages 5 - 12 to different kinds of live music performances and to help them develop listening skills.

To encourage and prepare young concert-goers and parents, the School of Music sent packets of listening tips, lists of reading and listening resources and invitations to elementary school music teachers in the Eugene, Bethel and Springfield districts prior to each concert.

The letter to the teachers said, in part, "In these rapid-paced days filled with electronic media, television, stereos and Walkmen, it's far too easy to omit the experience of live concerts from both our



Dean Dobroski and his tuba are surrounded by a flock of youngsters.



Kids and kazoos join the UO Marching Band in "Be a Marching Duck!"
Photo by Juretta Nidever.

lives and those of our children."

The first four concerts designed to fill that void were "Fairy Tales in Song and Dance," "A Bach Birthday Party," "The Story of Babar," and "Carnival of the Animals." Attendance grew with each concert. Children saw and heard pianists, brass quintets, a symphonic band, soloists on various instruments, and a wide range of musical styles.

"We wanted to do something for the children in the community," said Mary Lou Van Rysselberghe, instructor of music education at the University and organizer of the concerts. "And rather than just make it a listening experience, like many orchestras do in their young people's programs, we wanted the emphasis to be on participation--to get the kids moving, singing, dancing, touching the instruments and interacting with the performers."

That formula seems to be a big success so far. The first concerts delighted young eyes with dances, storybook slides and various instrument demonstrations. The UO Song and Dance Troupe, under the direction of Stephen Stone, performed at the first concert. Dean Bernard Dobroski donned a white powdered wig and choir robe in his guest appearance as J.S. Bach at the second concert, where the audience was also treated to birthday cake and a closer peek at instruments such as the pipe organ and harpsichord.

Dobroski, who was host for three of the

four concerts, encouraged laughter and active participation. He told youngsters to "listen with your eyes and ears" and taught them the meaning of "fugue" by dividing the audience into three sections for a quick rendition of "Row, Row, Row Your Boat."

While munching birthday cake and peeking at the inside of a harpsichord, Emily, age 3, said after the Bach concert



that she liked "the singing part" best. Another young listener said he liked the "silly one," referring to a short P.D.Q. Bach piece played by a brass quintet.

Last month the 1989-90 Children's Concert season got off to a rousing start on Homecoming Weekend as hundreds of children showed up at Autzen Stadium to

"Be a Marching Duck." Working with UO Marching Band director Steve Paul, Mary Lou Van Rysselberghe arranged to have the children actually get on the field with the band and march in a formation. The children were all given kazoos and taught the Oregon Fight Song, and then watched the band go through its final rehearsal for the Homecoming Game.

Other children's concerts scheduled for this year's series include:

December 9: A Holiday Celebration, featuring an old-fashioned sing-along of seasonal favorites.

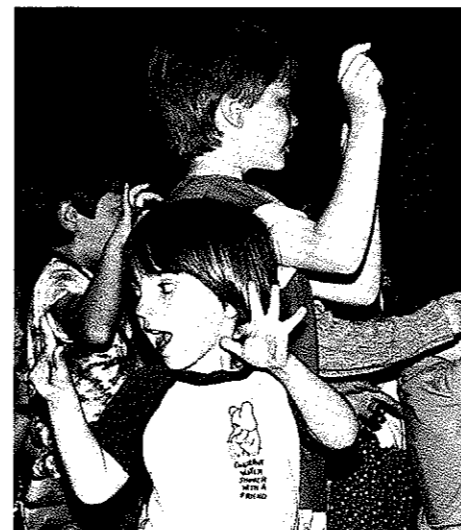
January 13: The World with Amy Rubin, exploring fascinating rhythms from around the world in an original composition for electronic keyboard and acoustic piano.

February 3: How Music Was Invented, a wild yarn about the invention of music, followed by the real story of how instruments evolved to their present forms today.

March 3: All That Jazz, which will help children and their parents better understand this truly American art form.

April 7: Babar and Bears, featuring the "giants" of the orchestra: the piano, tubas, string basses and contra-bass clarinet.

May 5: Drums, Drums, Drums, designed to burst the bubble that drumming is little more than banging and bashing! Children will be hearing, playing and seeing dozens of percussion instruments from around the world. ■



Kids get a lesson in conducting with the Eugene Symphonic Band.



Lynn Sjolund presents the Distinguished Music Educator Award to John McManus.

John McManus Receives MENC Award

UO Professor Emeritus John C. McManus was honored as the recipient of the Distinguished Music Educator award at the MENC Northwest Division Conference in Boise, Idaho, last February.

The award was presented by Lynn Sjolund, UO music alum and past president of the MENC Northwest Division. In his remarks, Sjolund described McManus as a "humble, kind, scholarly man whose superb teaching and continuous involvement in music on all levels has made him much loved and respected in each community in which he has served."

The Distinguished Music Educator Award was created in 1967 to honor a living member of the profession at each biennial conference.

McManus graduated from La Grande High School. His Bachelor of Music Education degree is from Northwestern University, and his Master of Arts degree from Columbia University in New York.

After serving as a B-24 bomber pilot based in Italy from 1943 to 1946, he returned to the Northwest to begin a brief stint teaching at Chelan, Washington. From Chelan he moved to Klamath Falls, Oregon, for three years. After finishing his Master's degree he moved to McMinnville to serve as music supervisor, band director at the high school, junior high and elementary schools, and taught woodwinds at Linfield College.

In 1967 McManus joined the UO music faculty where he taught music education courses and clarinet, and served as undergraduate coordinator. During the years from 1966 until his retirement in 1982 he also acted as visiting professor at Wisconsin State, Brigham Young, San Jose State, Wichita State, the University of Oregon German Music Center in Stuttgart, Germany, Virginia Commonwealth, University of Hawaii, and the State University of New York, Potsdam.

McManus served as president of the Oregon Music Educators Association, state conference chairman, district chairman, State Department of Education music advisory committee member, and many other offices and committee assignments. On the national scene he served on the National Executive Board in 1966, the Editorial Board of the MENC journal, the Commission on Instruction, the Commission on Graduate Studies in Music Teacher Education, the MENC "Go Project," and more.

McManus was honored as Oregon Teacher of the Year in 1965 and National Teacher of the Year runnerup in 1965. He also received a Northwest Bandmasters Assn. Distinguished Service Award in 1966 and the Oregon Bandmasters Assn. Distinguished Service Plaque in 1986. ■

ADMINISTRATION

Music Scholarships Continue to Grow

Nearly 100 music students are playing, singing and conducting their way to music scholarships at the University of Oregon.

While some music awards and scholarships have been available at the UO for many years, the number of scholarships has taken a dramatic leap in recent years. Over \$90,000 in music scholarships is currently on the books, according to Associate Dean Gary Martin, but the need for financial aid to students is also high.

"There have been substantial increases in the cost of education in the last decade, making it increasingly difficult for our young men and women to go to college," says Martin. "Thanks to the generosity of numerous families and organizations, the School of Music has the capability of assisting a large number of young people who possess extraordinary talent."

For many years the Ruth Lorraine Close Scholarships have been a major source of scholarship money for the UO music school. Annually over 20 students receive awards totaling \$50,000, ranging from \$500 to full tuition scholarships. The scholarships are open to all music students, with special emphasis given to harp and composition students.

A profile of some of the more recent music scholarships:

The Emily Bergquist Memorial Scholarship was established in memory of Emily Bergquist, daughter of Peter and Dorothy Bergquist. Emily, who was a UO music student, died in a car accident in 1987. This scholarship was created by donations from friends of the family, and was awarded to two outstanding music students in the Bachelor of Arts program. **The Whitfield Memorial Scholarships** are in memory of Dr. Virginia Whitfield, who served on the UO music faculty from 1965 until her death in 1981. The scholarships are awarded each year to music education students, based on scholastic excellence and need.

The Carol Nelson Corbett Memorial Scholarship is dedicated to the memory of Carol Corbett, a 1941 UO graduate. A piano player all her life, she loved music and "appreciated what music in all aspects does for mankind, especially the comfort and joy it can provide."

Corbett died unexpectedly in 1985 during

a bypass surgery operation. The scholarship is awarded to an exceptional music student, with first preference given to Oregon residents.

The Wilhemina Bramlett Scholarships are new University of Oregon scholarships for minorities. The scholarships are provided by the Bramlett family, and one of them will be a music scholarship given annually to a Black student from the San Francisco Bay area.

Elizabeth Waddell Newman Memorial Scholarship--Elizabeth Waddell, a Eugene resident, has established an endowment for scholarships at the School of Music. The scholarship will be awarded to an outstanding member of Mu Phi Epsilon in memory of her daughter, Elizabeth Waddell Newman.

The Linda Jeanne Moore Scholarship has been established in memory of former UO student Linda Jeanne Moore. At the time of her death in 1970, Moore was a senior in education at Oregon, and a voice student of Exine Bailey. The scholarship fund was created by her parents to help carry on the memory of her joy for music (see story below). The scholarship is awarded to a talented voice student, based on need.

Other UO music scholarships include:

The Women's Choral Society--two scholarships, one for a promising incoming voice student, one for a returning voice student.

The Paul Clarke Stauffer Scholarships--given to talented seniors at Eugene high schools, second priority to other Oregon high schools.

Parkening Concert Endows Scholarship Fund

Scholarships for outstanding voice students were given a terrific boost on October 9, 1989, when famed classical guitarist Christopher Parkening gave a benefit recital in Silva Concert Hall at the Hult Center for the Performing Arts. Proceeds from the event, derived from ticket sales and contributions, totaled nearly \$11,000. They will endow the Linda Jeanne Moore Scholarship Endowment Fund.

The audience of 907 persons heard a concert entitled "A Tribute to Segovia," featuring the works of 15 Spanish composers. In an article with *The News-Review* of Roseburg, Parkening said that Segovia "singlehandedly brought the guitar to the position of being a major concert classical instrument." His generous benefit performance for the School of Music was made, he said, because "I desire to do the concert in memory of Linda and my love for the Moores." A world-class fly fisherman, Parkening was a guest for many years at the Moore's resort near Roseburg.

Warm thanks are extended to Christopher Parkening, Frank and Jeanne Moore, the Hult Center for the Performing Arts staff, and the many ticket buyers, donors and volunteers who made this benefit effort a noteworthy success. ■

The Presser Scholarship--given to an outstanding music major entering his or her senior year.

The Oregon Tuba Association--given to an outstanding tubist majoring in music.

Mu Phi Epsilon: Alumni--awarded to student members of Mu Phi Epsilon.

Mu Phi Epsilon: Patrons--awarded to student members of Mu Phi Epsilon.

Phi Beta: Patrons--scholarships given to gifted UO music majors, and one to an outstanding pianist.

Phi Beta: Alumni--given to a returning UO music major.

Lawrence Maves Scholarship--given to a UO music major who plays a string instrument.

William T. McConnell Memorial Scholarship--given to a UO music student, based on need and academic standing.

The Vanschaak Memorial Fund--given to a UO music major who is legally blind; based on ability and need.

The task of awarding scholarships is both difficult and gratifying, according to Martin. "I wish it were possible to have these donors present in my office when I tell students they have received a scholarship," he says. "Many times the scholarship is the determining factor in whether they will be able to study next year, and their excitement is very rewarding."

Anyone interested in creating a scholarship at the School of Music should contact Dean Bernard Dobroski's office at (503) 686-5661. ■

PROFILE

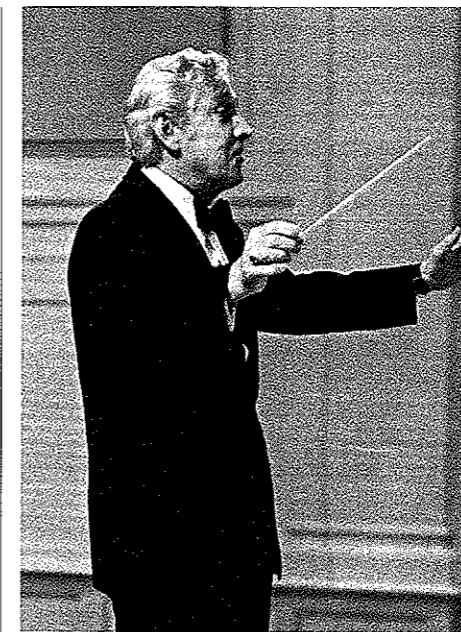
Memories of Robert Vagner 1923-1989

by John McManus

Robert S. Vagner, who passed away this summer at age 76, inspired all who performed under his baton. He set high standards, demanded near-perfection, and never settled for less than the best. His University of Oregon bands and chamber ensembles were regarded as being among the best in the nation--noted for their stimulating performances of quality literature and their magnificent rich tone quality and technical facility.

Bob Vagner was Director of Bands at the University of Oregon from 1950 until his retirement in 1978. He brought an impressive array of composers and outstanding musicians to the campus to work with the band, including Vincent Persichetti, Karel Husa, Ingolf Dahl, Edwin Franko Goldman, Roger Nixon, Ernest Krenek, Wallingford Riegger, William O. Smith, Jerome Rosen, Francis McBeth, Peter Maxwell Davies, Barney Childs, Ernst Toch, George Frederick McKay, Alexandru Hrisanide, and Vaclav Nelhybel. He pioneered the performance of many new contemporary works for winds and percussion and contemporary works for instrumental/vocal combinations from Xenakis to Varese. Stacked high in his office were manuscript scores and parts from all over the world, indicating his interest in bringing to light the music of present-day composers.

He was an excellent clarinetist. He had performed in past years with the Denver Symphony, the Central City Opera Orchestra, the Pro Arte Quartet, and the University of Oregon Faculty Woodwind Quintet. One of his former college students recalled playing the 1st part to a difficult duet on the B-flat clarinet at his weekly lesson when Vagner reached over, picked up a clarinet, and performed the difficult 2nd part. After the whirlwind duet performance, Bob apologized for making one minor mistake. The student then discovered that Bob was playing his "A" clarinet, requiring the part to be transposed up 1/2 step.



In 1957, he founded the Eugene Symphonic Band. He served as its conductor for 28 years until 1985. This band held a special place in Bob Vagner's heart. He believed strongly in the adult community band movement, and in 1957 spearheaded its revival after most of Oregon's adult bands faded away in the 1930's. Due in no small part to Vagner's inspiration, community bands are once again thriving in a great many Oregon communities.

Bob's rehearsals always started on time. In fact, he was known to fudge a bit and start a few minutes early, and woe unto those who were not in their places and ready! From his university bands, he demanded, and got, complete attention at rehearsals. The slightest whisper brought comments such as, "Enough of this pool-room attitude, let's get down to business." Although demanding, he was never sarcastic or demeaning in rehearsals. Most reprimands or corrections were made with his characteristic chuckle or twinkle in his eye.

When Ira Lee took the University of Oregon Marching Band to the Rose Bowl in 1957, Bob went along as chief cameraman to film the band's performances in the Rose Festival Parade, The Rose Bowl, and at Disneyland. He became so involved in the band's performances that he often forgot to turn off the camera at the end of each segment. Upon viewing the film, audiences were treated to a dizzying display of rapid swoops to the sky and then to the gutter ending with a 10-second

shot of someone's shoes. The film never won an Emmy, but audiences often voted it the comedy of the year.

A number of "firsts" can be credited to this man. While president of the Wyoming Music Educators Association, he organized the first State Music Teachers Conference in Wyoming; the first state band and orchestra camp in Wyoming; the first University of Oregon Music Education Conference, held annually for many years, beginning in 1951; the first Symposium of Contemporary Wind Instrument Music in 1957, also held annually for many years; and conducted the first West Coast or Northwest performance of many works including the Hindemith *Symphony for Band*, Gunther Schuller's *Symphony for Brass*, Milhaud's *Symphony for Winds*, Jacob's *Music For a Festival*, and many others.

Bob Vagner received the Citation of Excellence from the National Band Association in 1972 "for outstanding effort in promoting the musical and educational significance of bands." The Oregon Band Directors Association honored him with their Distinguished Service Award in 1986, the same year he received the Distinguished Master Teacher Award from the University of Oregon.

Bob gave us much to remember him by. We will miss him, but we can be thankful that our paths have crossed. ■



FACULTY NOTES

Barbara Baird is teaching organ, harp-sichord and Basic Music courses at the School of Music. She was elected Dean of the Eugene Chapter of the American Guild of Organists. She made a presentation on the pipe organ for the 7th Oregon Conference on Low-temperature Physics, a design conference on the Wind Tunnel, on October 24, 1989.

Wayne Bennett conducted the State Honor Bands in Indiana and Montana as well as the Southern California Inter-collegiate Band, Los Angeles; the Washington All State Orchestra, Seattle; and the New England Intercollegiate Band, Storrs, CT. He conducted the Oregon Wind Ensemble at the Northwest Music Educators National Conference in Boise, ID, and completed his fifth year as the music director of the Cascade Music Festival in Bend, OR.

Patrick Casey participated in the College Band Directors National Association Conducting Symposium in June at the University of Colorado-Boulder.

Bernard Dobroski was recently elected president of Oregon College Music Administrators Association. He is secretary-treasurer of Region 8 National Association of Schools of Music, was Program Director of College Music Society's National Meeting in Chicago in 1989, was one of the judges of this year's Miss America Pageant, and served on the Eugene Arts Foundation Hult Endowment Committee. He also acted as host/narrator for three of the first concerts in the UO music school's Children's Concert Series.

Charles Dowd produced and conducted a recording of Noyes Bartholomew's *Like Wind On The Buffalo Grass* with the Oregon Percussion Ensemble last May. In August, Dowd performed as Principal Timpanist with the Cabrillo Music Festival in Santa Cruz. Under the Baton of Dennis Russell Davies, this orchestra won the ASCAP award for "Adventure-some Programming of Contemporary Music" for the eighth consecutive season. Dowd is currently performing Bartok's *Sonata for Two Pianos and Percussion* with Dean Kramer, Victor Steinhardt, and percussionist Randal Larson, as well as Elliot Carter's timpani pieces. Dowd has recently performed with the Oregon

Symphony in Portland and attended the Percussive Arts Society International Convention in Nashville, Tennessee, this November. Recent jazz vibraharp performances include a solo appearance last August at the Santa Cruz Estival Festival and.

Herbert Eckhoff performed in several operas around the country, including the tutor, Raimondo, in *Lucia di Lammermoor* with the Piedmont Opera; Sprecher in Dallas Opera's *The Magic Flute*; the title role in Mendelssohn's *Elijah* with the Los Angeles Choral Society; Sarastro with Boston's Banchetto Musicale using ancient instruments; and in the Metropolitan Opera's production of *Billy Budd*. Locally he gave a German Art Song recital, was soloist with the Eugene Concert Choir and sang the title role in Boito's *Mefistofele* at the Oregon Bach Festival. He will be heard singing the role of Jesus at the 1990 Oregon Bach Festival's performance of the *St. Matthew Passion*.

Paul Friedlander completed a Rock History manuscript for Schirmer Books that will be published in the Fall of 1990 and reviewed "Cousin Brucie" of early radio in *American Music*. He was elected to the Executive Board of the International Association for the Study of Popular Music/USA and presented the lecture "Rocking the Yangtze: Popular Music in China" to the UO community.

Jesse Gram completed his MM in performance while on leave at Northwestern University School of Music in Evanston, IL. He was principal tuba in the Northwestern University Symphony Orchestra, Chamber Orchestra, Wind Ensemble and Symphonic Band as well as principal euphonium in the Concert Band. The brass quintet he played in was selected to represent the Brass Department in the music school showcase concert. He studied brass pedagogy, music history, and conducting at Northwestern and was assistant conductor of the University Brass Choir during Spring quarter.

Robert Hladky was cello soloist in Bruch's *Kol Nedrei* with the Oregon Mozart Players during their May concert. He gave a concert and master classes at the Red Lodge Music Festival in Red Lodge, MT, and toured Germany,

Switzerland, and Austria for three weeks in July.

Edward Kammerer was appointed as a Faculty Representative to the UO Alumni Board. At a Seattle conference he presented a paper and demonstrated computer-programmed synthesizers as teaching and accompanying tools in private instructions. In addition, he performed for the Governor's Awards for the Arts and composed a fanfare for UO President Paul Olum's retirement ceremony.

Dean Kramer performed with the Broyhill Chamber Ensemble in March, 1989, at the Weill Recital Hall at Carnegie Hall, New York City. Included on the concert were the *B Major trio*, *Opus 8* by Brahms and the New York premiere of Stephen Jaffe's *Songs* for mezzo-soprano, piano, cello, and flute.

Don Latarski was commissioned to write music for the following: theme music for the TV program "State of the Arts," KLCC's new call-in program "Live Wire," and LCC's spring dance. He was also commissioned to compose music for the Pulitzer prize winning photographer Brian Lanker's video which documents the making of his most recent book, "I Dream a World." The video documentary series "State of the Arts" featured him in a half-hour video. His five books are distributed by Jamey Abersold.

Randi L'Hommedieu served as State Research Chairperson for the Oregon Music Educators Association. He also collaborated with Robert J. Menges and Kathleen T. Brinko on two articles: "Validity Issues in Meta Analysis: Suggestions for Research and Policy," published in *Higher Education Research and Development*, Vol. 7(2), 1988; and "Methodological Explanations for the Modest Effects of Student Ratings Feedback," to appear in the *Journal of Educational Psychology* in January or June of 1990. He presented a paper at the Northwest Regional Music Educators National Conference held in Boise, ID, entitled "Master Studio Teachers and the School Ensemble Director: A Comparison of Teaching/Learning Environments." He is also writing a chapter on special research designs for the forthcoming *Handbook of Research in Music Teaching*

FACULTY NOTES

and *Learning*, published by Macmillan and the Music Educators National Conference.

Gary Martin and James Miller had the seventh edition of their book, *An Outline History of Western Music*, released by W.C. Brown in September, 1989.

John McManus recently completed a three-volume publication, *The Oregon High School Band Movement: Its Roots and Development*. Please see the article under What's New on page 3 for more information.

J. Robert Moore during the past year has given recitals at the University of Illinois (Urbana) with Mark Brombaugh, at Indiana State University, and at the UO with fellow faculty members Barbara Baird, Jeff Williams, Leslie Straka, and Wayne Bennett. He soloed with the Linfield College Orchestra, and was one of the performers at last year's Alumni Association Concert at the Pittock Mansion in Portland. Moore also played saxophone and oboe in Eugene Ballet's production of "Silent Movie."

Harold Owen is under contract with Schirmer Books in New York to complete a text on modal and tonal counterpoint. The notation for the book is being prepared on the Macintosh program *Finale*. The expected publication date is sometime in 1990. He received a commission to compose a concerto for tuba and wind ensemble for Norman Pearson, principal tubist with the Los Angeles Philharmonic Orchestra. The performance will be at the University of California, Fullerton, next Spring under conductor Mitchell Fennell.

Steve Owen was active in the Northwest and Wisconsin as a clinician, guest artist and adjudicator, and gave workshops at many area high schools. He performed at the Governor's Awards for the Arts program and directed the Summer Jazz Improvisation Camp for the University of Oregon's Summer Session. He was on a panel of jazz educators for a discussion on "Small Jazz Ensembles in Secondary Education" at the Northwest Regional Music Educators National Conference in Boise, and was commissioned by the United States Air Force Airmen of Note to

compose and arrange two original works. He also started the first annual Oregon Jazz Celebration which featured performances by saxophonist James Moody; drummer Steve Houghton, and 25 high school and college jazz ensembles.

Barbara Palmer performed on the Bach Birthday Bash radio broadcast, the Children's Concert Series performance of Poulenc's *L'Histoire de Babar*, and the Oregon Bach Festival's July 4th *Night of American Song* concert, as well as various Faculty Artist recitals. She taught accompaniment in the Summer Institute for the High School Solo Vocalist and several classes in piano literature at the Summer Piano Camp.

Stephen J. Paul received his PhD in Music Education in December of 1988, was promoted and received tenure in June of this year. In February he presented two papers: "Rationales and Justifications for Music Education" at the All-Northwest MENC at Boise in February; and "Why Should We Teach Music, Anyway?" at the Texas Music Educators Convention at San Antonio. Paul adjudicated marching band festivals in St. Louis, MO, and Las Cruces, NM, and was elected President-elect of the Northwest Division College Band Directors National Association.

George Recker recorded the Shostakovich *Seventh Symphony* with the National Symphony (Rostropovich conducting) in Washington, D.C., for Erata Records. He joined the Pioneer Brass of Portland, performing concerts in Portland, Coos Bay and Newport, OR. Other recent concertizing included performances with the Oregon Bach Festival, principal trumpet with the Coast Music Festival, and the Santa Barbara International Trumpet Guild Conference in California. In August he recorded a Baroque Trumpet album with Tony Plog and members of the Cleveland, Utah and Montreal Symphonies in L.A., to be released in December on Summitt Records.

Marian Smith won a faculty research award and spent the summer of 1989 in Paris, conducting research on Parisian comic operas and ballets of the late 18th and early 19th centuries at the Bibliotheque Nationale, the Bibliotheque de

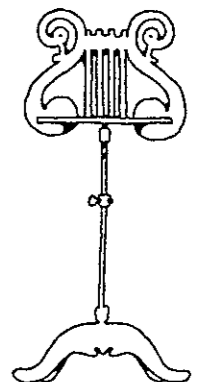
l'Opera, and the Bibliotheque de l'Arsenal.

Anne Tedards appeared as soprano soloist with the Schumann Lied Festival in Vienna, Austria; in Haydn's *Creation* with the Oregon Repertory Singers at the Portland Center for Performing Arts; in Charpentier's *Te Deum* and Mozart's *Requiem* in New York City with the Amor Artis Chorale; with the Chamber Ensemble of Notre Dame in Baltimore; and with the Mid-Atlantic Chamber Orchestra in Washington, D.C., performing Bach's *Cantata 140* and the *Coffee Cantata*.

Martin Tobias (GTF) appeared this month in Eugene Opera's production of *Gianni Schicchi*.

Victor Steinhardt gave solo recitals around the state in Eugene, Salem, Forest Grove and Klamath Falls. He was the soloist with the Northwest Bach Ensemble of Ashland playing Mozart's K. 453, and performed Gershwin's *Rhapsody in Blue* for UO President Paul Olum's retirement ceremony. He performed on chamber music concerts in New York for the Barge Music Series, in the Oregon Bach Festival, and Chamber Music Northwest in Portland. He also combined with violinist Arnold Steinhardt for recitals in Washington, D.C., and Miami, FL.

Jeffrey Williams performed and taught at the Red Lodge Music Festival in Montana in June, and performed with the Oregon Bach Festival Orchestra in the Monteverdi *Vespers*, Brahms *Symphony No. 2*, and Boito's *Mefistofele*. He also taught brass chamber music at the Britt Chamber Music Academy in southern Oregon.



ALUMNI NOTES

(Note: Alumni notes received after our production deadline will be published in the Spring issue of *Ledger Lines*.)

The 1920s

Helen S. Downs (1923), Tustin, CA, has fond memories of her campus life at the U of O and of her piano teacher, Mrs. Thatcher, even though she never followed a career in music.

Catharine Lyon Frame (1926), Visalia, CA, is a retired teacher of piano and organ.

The 1930s

Barbara R. Holt Boulet (1937), Lenoir City, TN, is retired after nearly thirty years of teaching public school music in Oregon, Wisconsin, Texas, Tennessee, and Georgia.

Marguerite Spath Bryson (1931), Longview, WA, gives piano lessons and accompanies vocalists. She is also the Music Chairman at the Longview Womens' Club.

John Gilfry (1939), was recently named to the Louisiana Music Educator's Association Hall of Fame. He is retired after serving as band director and professor of music at the University of Southwestern Louisiana in Lafayette, LA.

Ruthann B. McKenzie (1936), Vancouver, WA, has a private studio which has been both state and nationally certified. She has been the Assistant Conductor for the Metropolitan Youth Symphony since 1974.

Delbert W. "Sharkey" Moore (1933), Boise, ID, has been retired for 21 years.

Elwin L. Myrick (1939), Springfield, OR, retired from Northwest Christian College in 1979, and is starting his 21st year as the organist for Central Presbyterian Church in Eugene.

Kamilla W. Rajnus (1934), Santa Rosa, CA, was active in music for 10 years in the San Francisco area before moving to Santa Rosa. She played bass with the Santa Rosa Symphony for over 25 years, and has one daughter—a harpist—and two grandchildren.

Carolyn Schink (1935), Portland, OR, is a member of the Handbell Choir of St.

Paul Lutheran Church in Portland, and is active in the Pi Tau chapter of Phi Beta.

George F. Skipworth (1939), Green Valley, AZ, is retired and serves as Cantor and Music Coordinator for Desert Hills Lutheran Church.

The 1940s

Rebecca Anderson Burson (1942), San Antonio, TX, is a retired Air Force wife and teacher. She plays in the church bell choir, ushers for the San Antonio Symphony, and attends musicals.

Lois Ginther Abrell (1942), Lebanon, OR, is President of the Societe de la Femme Di Oregon, an auxillary to a veteran's organization.

Maxine E. Barnes (1946), Beaverton, OR, is retired after forty years of community musical involvement and 17 years of teaching in the Beaverton School District.

Jean Burt Dunning (1942), Nevada City, CA, sings with Music In The Mountains Chamber Chorale, and performs as vocal and piano soloist at Georgetown Musicals.

Joyce Durham Lessick (1946), Eugene, OR, is retired and has lived in Eugene since graduating from the U of O. She was a violin teacher for many years; her father is now 86 and still makes violins,

having made hers in 1930.

Helen Hudson Chester (1949), Portland, OR, teaches 63 piano students in her home studio and is the organist at her church.

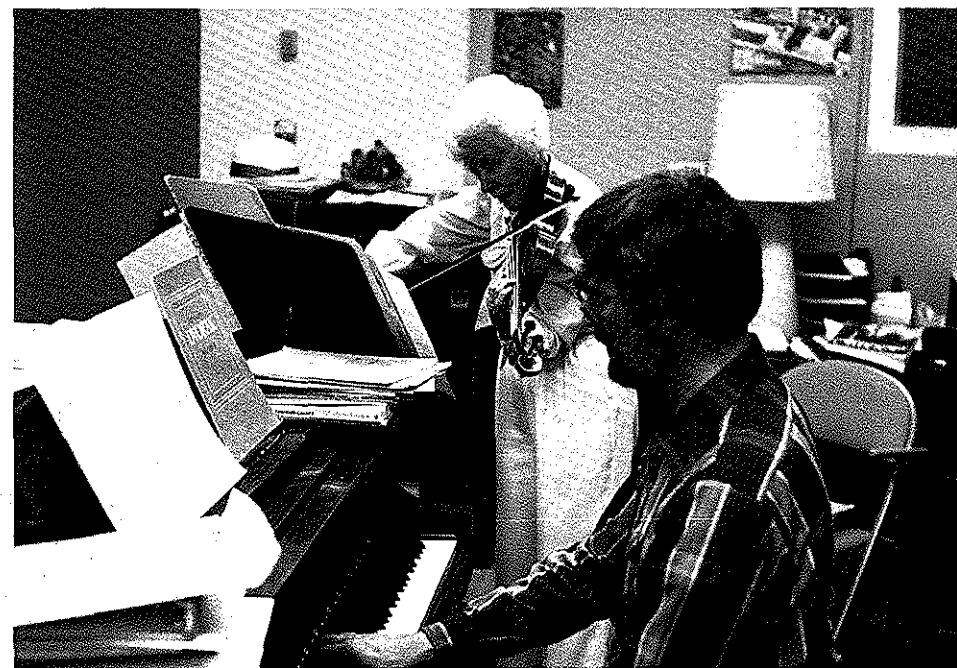
Emilie Chan Fong (1941), Los Angeles, CA is President of the LA Alumni Chapter of Mu Phi Epsilon, and Scholarship Chairman of their Collegiate Competition in Spring 1990.

Robert Fulton (1949), Clovis, CA, is retired from his position in health care, but keeps busy with such varied interests as sportscasting, acting, and writing (he has published two books of poetry). He was also the General Manager of the Fresno Philharmonic Symphony.

Helen Judy Hunter (1940), Eugene, OR, is a member of Oregon Teacher's Association, Music Teachers National Association, National Association of Teachers of Singing and Phi Beta Fraternity for the Creative and Performing Arts.

Esther Michaud (1947), Johnstown, PA, still feels close to the UO School of Music, and takes pleasure in her friendship with UO Associate Professor Herb Eckhoff, having enjoyed his work at the Met. She plays piano regularly at the Holiday Inn in Johnstown, which is "a lot of fun."

Virginia Burt Pearson (1948), Eugene, OR, works with her husband in their health care business and sings frequently in Eugene churches.



Audrey Aasen-Hull (1939) visited the UO Music School this Summer and took the opportunity to make music with UO professor Victor Steinhardt.

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Wilma Jeanne Wilson Swartz (1948), Muskegon, MI, has gradually reduced the number of her award-winning students (four of which swept the first place slots in a scholarship competition) from 50 to 22 this year, and is active in Music Education Software.

Dorothy Wilson (1943), Chico, CA, founded the International Institute for Education Through the Arts, and the Arts Camp in Berry Creek, CA. She is a member of the International Teacher Training Team for Human Dynamics.

The 1950s

Hal W. Beyers (1950), Aurora, OR has played in the UO Alumni Band every year since its inception, and teaches at the Chemawa Indian School.

John C. Bigelow (1954), Milwaukie, OR, is recently retired after 33 years of teaching music, and sells real estate with Century 21.

Donna M. Bothwell (1951), Eugene, OR, retired in June of 1987 from full time Elementary Music and classroom teaching, is now a substitute teacher and gives piano lessons.

Alan K. Casebourn (1956), Astoria, OR, is retired from teaching, and now runs the mail route in Seaside and plays horn in the North Coast Symphonic Band and tenor tuba in Astoria Tuba Quartet.

Pat Riehl Collins (1956), Medford, OR, plays clarinet in Rogue Valley Wind Ensemble and Ashland City Band, and owns Collins Sailing Supplies and a Christmas tree farm.

Mary Colfelt (1957), Bainbridge Island, WA, is a vocal soloist and voice teacher, and specializes in classes for "uncertain" singers and Creation Spirituality Programs.

Shirley Gay Williams Dawley (1950), Yakima, WA, reports a continued interest in the UO and the events surrounding the school.

Dick Dorr (1952), La Selva Beach, CA, owns and operates a fleet of 30 buses for a charter bus business and performs jazz in the San Francisco area.

Ellen Liebe Dunlap (1951), Bremerton, WA, has been employed by the Puget Sound Naval Shipyard since 1955, when she came to Bremerton as a grade school instrumental teacher. She has also played violin and viola for the Bremerton Symphony for over 25 years.

Georgene Gmahling (1951), Larkspur, CA, is a representative for Community Concerts, and is going to New York soon to listen to artists for booking in the 1990-91 season. She is a member of the Larkspur Preservation Band.

Phil Green (1950), San Diego, CA, is retired after a healthy teaching career and now performs in San Diego and travels.

Donna McQueen Groth (1958), Lebanon, OR, plays bassoon in the Linn-Benton Concert Bands and directs choirs at the Lebanon United Methodist Church. She and her family are purchasing a small farm in Lebanon.

Mary Ann Megale Guenther (1957), Corvallis, OR, is married with three daughters and owns a private piano studio. She also enjoys acting as a professional accompanist.

Bernice J. Isham (1957), Lincoln City, OR, is semi-retired, but finds time to act as Choir Director at Saint Peter the Fisherman Lutheran Church in Lincoln City between teaching classes at Oregon Coast Community College.

Robert G. Luoma (1951), Portland, OR, recently published a book entitled *Music Mode and Words in Lasso's Last Works*, which applies 16th century music theory to an analysis of Orlando di Lasso's "Lagrima di San Pietro."

Raoul Maddox (1954), Ashland, OR, is retired from public school teaching after 29 years in Ashland. He spends his winter in Mexico and directs the Ashland City Band during the summers.

Farrell D. Madsen Sr. (1957), Chico, CA, moved to California State University at Chico to be chairman of music education after teaching at South Eugene High School and UO summer classes for three years.

Donna Peterson McLennan (1956), Lake Oswego, OR, has taught piano in her private studio for 29 years.

Robert M. Roberts (1950), Portland, OR, is retired after 33 years in broadcasting and working with Oregon Public Broadcasting, developing classical music programming and special events.

Donna Gumpert Rustand (1959), Bend, OR, teaches music, grades 1-5, at Bear Creek Elementary in Bend, Oregon. She also plays trumpet in Central Oregon College Band.

Margaret Reeve Shotwell (1951), Forest Grove, OR, teaches piano at home and directs two church handbell choirs.

Lester V. Simons (1952), Myrtle Point, OR, owns L-S Music, and plays clarinet with the Bay Area Woodwind Quartet and The Bay Area Community Band.

Gene Slayter (1951), Springfield, OR, is chairman of the Fine Arts department at Springfield High, and serves as 1st VP of Oregon Music Educators. Gene also works in the summer music camps at the UO and OSU.

M. Sue Teter Yunker (1953), Vancouver, WA, is music director/organist at the Episcopal Church of the Good Shepherd in Vancouver. She teaches private violin lessons, and is a member of the Liturgy & Music Commission of the Episcopal Diocese of Olympia.

Janis Thompson-McConnell (1953), Kent, WA, retired from public schools in 1987 and teaches private voice lessons and travels.

Mary F. Van Vactor (1956), Portland, OR, is serving her second year as President of Allied Arts, a branch of the Oregon Federation of Music, and is retiring after a successful career in music education.

George B. Wasson (1957), Eugene, OR, is highly involved with the newly restored Coquille Tribe, directing various cultural projects to restore traditional arts. He plans to retire early.

William T. Y'Blood (1959), Springfield, VA, retired from 25 years of flying in 1985. He works at the Pentagon as an Air Force historian, having had four books on military/naval history published. His latest book, *The Little Giants*, was published by The Naval Institute Press.

The 1960s

Doug Anderson (1965), McMinnville, OR, is in his 24th year as Director of Vocal Music at McMinnville High School, and is also the director of the Summer Jazz West Workshops for teaching.

Ray Anderson (1967), Portland, OR, studies accounting at Portland State University. He is also an organist and choir-master at Grace Memorial Episcopal Church in Portland.

Janice Bird LaBorde (1968), Belmont, CA, is a staff accompanist at a local community college, teaches piano privately and is a choir director/organist. She sings with the Masterworks Chorale and sang the Verdi *Requiem* with that

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group in Carnegie Hall last April.

Dan Bochar (1968), Torrance, CA, is active playing, teaching, soloing and doing clinics. He soloed with Tommy Pederson's group of trombones in Newport Beach last October, and in January was one of three soloists at the N.A.M.M. show at the Anaheim Convention Center with George Roberts and Lloyd Ulyate.

Linda Brown (1966), Canby, OR, teaches vocal music, piano and guitar at Moss Junior High in Oregon City. She teaches private piano and voice, and is the organist and soloist at three churches in Canby and West Linn. She has also sung the National Anthem for the Portland Trailblazers.

Betty J. Bullack (1967), Underwood, WA, teaches K-8 elementary vocal and band at Cook, WA. She is also Minister of Music at St. Mark's Episcopal Church in Hood River.

Margarita Burks (1969), Coos Bay, OR, is retired after 20 years of teaching and now attends the UO, working on a second MA.

Janis McCollum Coombs (1969), Salem, OR, is the founder and director of Salem's "All Children's Theatre." She now devotes more time to the Salem School of Performing Arts, her newest project.

Patricia David Hansen (1960), Rexburg, ID, is assistant principal of Madison High in Rexburg. She completed a Master of Music degree in Voice Performance at University of Idaho in 1973, and is in the second year of an EdD program in administration at Brigham Young University.

Donald Duerfeldt (1964), Roseburg, OR, has been the band director at Joseph Lane Junior High School for 25 years and the assistant band director at Roseburg High School for nine years.

John Dulaney (1964), Salem, OR, is the Assistant Principal at Walker Middle School in Salem and has been appointed as chairman of the Oregon All-State Band and Orchestra Contest. In 1990 he will become president of the Oregon Band Director Association.

Gary C. Frame (1968), Salem, OR, is entering his 27th year of teaching vocal music, and is currently at Sprague High School in the Salem area.

Sandra Lynch Hammond (1963), The Dalles, OR, owns Century 21 Big River Realty with her husband Phil.

Mary Jill Hardin (1966), Seattle, WA, is teaching voice and piano in her home after eight years with the Seattle Opera chorus and five years of various solo work.

Jerry Weseley Harris (1966), Beaverton, OR, is completing 26 years of teaching in the Beaverton School District and has over 400 choral compositions, arrangements, and editions published.

Sherrill T. Holly (1960), Jackson, Mississippi, is the Band Director at Powell Jr. High School in Jackson, Mississippi, where he has worked in the school system since 1966. He is the leader of the KCBS Jazz Quartet and adjudicator at many of the jazz festivals in the area.

Wally Huffman (1966), Sun Valley, ID, is the vice president and general manager of Sun Valley Company.

L. Lillian Kroq January (1961), Madras, OR, is now a registered dietician working for the Indian Health Service in Warm Springs after teaching music for several years.

Kareen Bishoprick Messerschmidt (1963), East Wanatchee, WA, moves with her family to Nepal in late 1989, and hopes to resume directing Western Cultural events when she returns in four years.

Perry Morgan (1961), Hillsboro, OR, teaches band at Upper Elementary and JFK High School in Mount Angel, OR.

Tom Muller (1965), Medford, OR, teaches Jr. High School Band after leaving Medford Senior High School in 1986. He also plays in the Ashland City Band during the summer and in a local dance band.

Rev. Ken Richards (1965), San Jose, CA, is Priest of St. Stephens in the Field Episcopal Church, and Headmaster of St. Stephens School (K-6). Wife **Diane Roberts Richards** (1965), is music teacher at St. Stephens School and has 35 private piano and keyboard students; she is also organist at the church.

Jane Ryder Richardson (1962), Boise, ID, teaches general music and choir to grades 6, 7, and 8.

J. Roseborough (1968), Salt Lake City, UT, is a member of the Mormon Youth Symphony and Chorus Percussion Section, a group whose extensive awards include an Emmy.

Dan Russell (1969), Chicago, IL, taught choral/music ed at Boise State, Michigan State, and Northwestern University, and is now Minister of Music at the First Presbyterian Church of Evanston, IL.

Shirley Webb Russell (1969), Chicago, IL, is a former elementary vocal music teacher in the Beaverton School District and private voice teacher in Boise. She is

currently a registered nurse, living in the Chicago area with her family.

David Simpson (1969), Long Beach, CA, plays violin in Long Beach City College's chamber orchestra, and plays organ at his church. His videos on Mozart and Haydn have both been telecast.

Rob Tucker (1965), Springfield, OR, has been the head pastor at Springfield Faith Center for eight years, after retiring from teaching choir at Springfield High.

Don Van Walk (1969), Albany, OR, is beginning his 20th year in music education, and plays trombone in the Linn-Benton Community Big Band and the UO Alumni Band.

D. Daniel R. Vertrees (1969), Baldwinsville, NY, is the Assistant Director for Computer and Data Integration with the Syracuse University Kellogg Project, an adult education program.

Charla Penners White (1963), Coos Bay, OR, works as Personnel Officer for Southwestern Oregon Community College at Coos Bay. She also plays piano for special events.

Bob Yonker (1960), Yamhill, OR, retired from teaching instrumental music at Yamhill-Carlton Schools in June, 1988. He keeps busy with a small farm and workshop, and has a position on the local High School Board.

The 1970s

Marcy Atwood Adkins (1978), moved last year to Washington, D.C., where she enjoys a career with the Air Force, in Acquisitions. She is Vice President of the Women Military Aviators, Inc., and was married last year to Marty Adkins.

Spencer Barton (1973), Fresno, CA, is a captain for United Express Airlines based in Fresno, CA.

Swanee Beck Herrmann (1978), La Grande, OR, teaches Suzuki violin and cello, and operates a ballet studio; she and her husband have seven children.

Dave Becker (1971), Lake Oswego, OR, serves as Director of Bands and has been promoted to Chair of the Music Department at Lewis & Clark College.

Kathy Brooks Becker (1971), Lake Oswego, OR, teaches elementary school in the Tigard School District. Children Allison and Andrew are studying clarinet and piano.

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Elizabeth Ann Berg (1972), Springfield, OR, is Executive Administrator for the Eugene Youth Symphony Association, the second oldest youth orchestra west of St. Louis.

Richard J. Berg, Jr. (1977), Springfield, OR, teaches High School and Middle School Bands in Springfield, OR, and plays trumpet with the Oregon Bach Festival, Oregon Mozart Players, Eugene Symphony Orchestra, Eugene Brass Quintet, and works with the Brass Chamber Music Workshop at Humboldt State, CA.

Dee Dee Widmer Blais (1974), Albany, OR, has worked in the Elementary music program in Albany Public Schools since 1974.

Dr. Douglas L. Butler (1973), Anderson, SC, is a free-lance researcher/scholar currently working on the Organ Duet Literature. He performed a recent organ concert in Boston, MA.

Hugh F. Cardon (1970), El Paso, TX, was a guest performer at the University of Texas at Austin lecture-recital of 20th Century Mexican Art Songs. He also performed at San Jose State this year, and was named District Governor of The Great Plains District of National Association of Teachers of Singing.

Alison Coates-Kelly (1975), Denver, CO, sings as a church soloist and performs in semi-professional local theatre productions and musicals.

Linda Donner Easton (1979), Seward, Alaska, teaches choir and band at Seward Jr./Sr. High School, and "for the first time my dream came true: I teach a piano class and love it."

Elizabeth Easley Dyer (1970), Taipei, Taiwan, is enthusiastically incorporating Education Through Music into the elementary music program at Taipei American School.

Frank A. Eaton (1970), Portland, OR, completed his Doctor of Musical Arts degree at the University of Washington, and won the Julius Herford Dissertation of the year award, Honorable Mention.

Ronald G. Ebel (1979), North Hollywood, CA, performs and teaches sax and clarinet in the Los Angeles area, and performs with the pop band Musicians at Large.

Howell Edwards (1974), Grants Pass, OR, is a vocal music teacher at Grants Pass High School in Oregon.

Gerald Farmer (1977), Carrollton, GA, was recently appointed Director of the Music Graduate Program at West Georgia College (Carrollton), and will continue teaching clarinet/saxophone and music education courses.

Karen B. Frederickson (1974), Holland, MI, is an Associate Professor of Music at Hope College, teaching music education, chorus, and voice.

Philip Frohmayer (1972), New Orleans, LA, is Professor of Voice and Chairman of Vocal Studies at Loyola University. He recorded a CD with his wife, a soprano, to be released by Centaur Records entitled "The Flowering of English Song."

Sara Garrett (1976), Bloomington, IL, teaches strings in the Normal, Illinois, schools. She has several private students and plays cello in the Springfield Symphony. Her husband teaches clarinet and conducting at Illinois Wesleyan University.

David Glazier (1977), Ketchikan, Alaska, is a traveling music teacher for the SE Island School District based in Ketchikan, a rural district covering 6,000 square miles. He also performs in the SE Alaska Symphony and is on the faculty of the Young Musicians & Artists Summer Camp at Willamette University in Salem, OR.

Jim Hallwyler (1972), Eugene, OR, owns a new business, J and K Marketing, specializing in sales, rentals and instruction on keyboards, pianos and organ.

Virginia Hancock (1977), was awarded tenure and promoted to Associate Professor at Indiana State University. She taught a third summer (1989) in the doctoral program at Indiana University School of Music, Bloomington.

James Hardcastle (1978), Coburg, OR, works at Sacred Heart Hospital in Eugene



Jerold Ottley (DMA, 1972), a native of Salt Lake City, Utah, has been the music director and conductor of the Mormon Tabernacle Choir since April, 1975. His career with the Choir was preceded by many years as teacher and conductor in the schools and churches of the area. He is currently Adjunct Professor of Music at the University of Utah, where he acts as advisor and special lecturer.

Dr. Ottley holds degrees in music from Brigham Young University, the University of Utah, and the University of Oregon. In 1968, as a Fulbright student, Dr. Ottley studied conducting, voice, and choral performance practice at the Academy of Music, Cologne, West Germany.

Dr. Ottley's duties with the Tabernacle Choir have included preparation of the weekly radio and television broadcast of "Music and the Spoken Word," which began its 61st year on nationwide radio in July, 1989. He has conducted many recordings for CBS Masterworks Records, and has directed concerts in Japan, Korea, Brazil, Northern Europe, Holland, and England. Under the direction of Maestro Eugene Ormandy, Maurice Abravanel, Ling Tung, Stanislaw Skrowaczewski, and Michael Tilson Thomas, the Tabernacle Choir has performed major choral works, prepared by Dr. Ottley, with the Philadelphia, the Utah Symphony, and the Grand Teton Music Festival Orchestras. He has also conducted the Utah Symphony Orchestra in recording and performance, as well as the Columbia Symphony in recording.

ALUMNI NOTES

and occasionally performs piano recitals. **Victoria Higgins (1977)**, Eugene, OR, has taught elementary music in Pleasant Hill for the past ten years.

Phil Hillstrom (1974), Eugene, OR, is a State Farm Insurance agent in Eugene, and plays in the Eugene Symphony Orchestra as well as being a member of its Board of Directors.

Rebecca A. Jones (1977), Portland, OR, teaches piano lessons at the Community Music Center and private lessons in her home. She conducts church choir and completed a teaching certificate in Choral Music.

Alison Kelly (1975), Denver, CO, taught general music and piano lessons for the last two years in a private school located in Denver, and is now a legal secretary.

Dr. Roberta R. King (1976), Nairobi, Kenya, was awarded a PhD in intercultural studies/ethnomusicology from Fuller Theological Seminary in June 1989, and is a student at Daystar University College in Kenya.

Georgienne Puls Lawry (1977), Salem, OR, is in her 12th year of teaching orchestra in the Salem area. She is also in the Portland Opera Orchestra and Musicke Consort, a baroque ensemble.

Nancy Possman Latour (1973), Amsterdam, The Netherlands, teaches baroque flute at Brobants Conservatorium in Tillburg, The Netherlands. She performs as a freelance flutist and violist with various baroque orchestras and with Florilegium Musicum Rotterdam and La Stravaganza Koln. She and her husband had their first child in August.

Richard Long (1973), Eugene, OR, has been conductor and music director of the Eugene Youth Symphony for 14 years, and last year received one of two prestigious Eugene Arts and Letters awards presented by the Eugene Arts Foundation. He is principal bassoonist for the Eugene Symphony and the Oregon Mozart Players, and teaches at South Eugene High School.

Michael K. Mathew (1978), Portland, OR, plays piano with *Dr. T. Orchestra* and studies piano with George Hopkins of Eugene. He is presently working for ADC Contracting Firm at Bonneville Power Substation.

Kenneth Nafziger (1970), Harrisonburg, VA, is a member of the music department at Eastern Mennonite College, and is music director and conductor of the Lake Chelan Bach Feste.

Sister Maureen Niedermeyer (1970), Portland, OR, is a chaplain at Providence Medical Center, using her music for the patients' enjoyment, relaxation, pain control, and prayer. She also sings in the Portland Symphonic Choir.

Vera McCoy-Sulentic (1977), Edwardsville, IL, is a full-time assistant in music at Southern Illinois University. She teaches 33 private Suzuki violin students and coordinates the String Development Program, including 150 families and 10 graduate teachers.

Jeanne Marie O'Connell (1976), New Richmond, WI, teaches K-4 music at Osceola Public Schools. She sings with the Oratorio Society of St. Paul, MN, and is preparing a recital on piano and flute, and is learning to play the Irish Harp.

Marcella M. Poppon (1971), Bloomsburg, PA, is Minister of Music at St. Matthew Lutheran Church in Bloomsburg, PA.

Rebecca M. Rogers (1976), Tigard, OR, teaches choirs and assists bands at Tuality Jr. High in Tigard, OR.

Gary St. John (1978), Sandy, OR, has taught at Gresham High School for 10 years.

Dennis Senff (1971), Redmond, OR, owns Mt. View Music in Bend. Dennis is the drummer for Big Band Jazz at Central Oregon Community College, a rock band, and a dixieland band. He is 1st trumpet for the COCC Concert Band and also plays trumpet and drums for a polka band.

Donald Sheeler (1970), Sarasota, FL, taught vocal and instrumental music for 19 years in grades K-high school, as well as teacher training in both the U.S. and Nigeria. He is now a Minister of Music at the Bay Shore Mennonite Church in Sarasota. A lyric tenor, he studied with Ruth Gordon, and has performed regularly with local musical groups, including 11 major roles in opera productions—his favorites being Nemorino in *Elixir of Love*, Nankipoo in *The Mikado*, and Alfred in *Die Fledermaus*.

Dr. Alan A. Smith (1971), Edmonton, Alberta, is retired, but is well-occupied writing "an endless account of a program called MELAB, which I ran between 1963-64 and 1978-79."

Kathryn Smith (1972), St. Louis, MO, holds office as President Elect of the Midwest Kodaly Music Educators of America, and presented a paper at the annual College Music Society meeting in St. Louis.

Jim Steinberger (1979), Eugene, OR, teaches vocal music at South Eugene High School and enjoys teaching music to the sons and daughters of his former music professors.

Tricia Stewart (1974), Arroyo Grande, CA, teaches 7th and 8th grade bands combined chorus at Paulding Intermediate School. She also teaches Beginning Instrumental Instruction at two elementary schools.

Linda Benford Sweatt (1972), North Bend, OR, has taught elementary music in North Bend for the past 8 years.

Sherry Poole Todd (1975), Portland, OR, teaches 3rd grade in Portland and performs both piano and vocals with the Byll Davis Band.

Alice M. Vasey (1975), Eugene, OR, is a music specialist at Willagillespie Community School, and is active in the Eugene Concert Choir.

Larry Vedoorn (1971), Boring, OR, teaches elementary music in Gresham and teaches elementary art classes for elementary teachers through Portland State University.

Kerry E. Walters (1975), Cincinnati, OH, is completing Doctoral work at the University of Cincinnati College Conservatory of Music in Voice Performance.

Richard Watters (1970), Beaverton, OR, is an accountant with the State Department of Environmental Quality.

Mardi Chase Wilson (1974), Bellingham, WA, has lived in Bellingham for the past 15 years and works as a clinical audiologist.

The 1980s

Lisa Ann Baker (1988), Milwaukie, OR, works for Portland Public Schools teaching General Music, Band, and Chorus.

Paul Bodin (1982), Eugene, OR, teaches an integrated performing arts curriculum and teaches Talented and Gifted students in Eugene Public Schools.

Dorothy Hall Boles (1983), Gaston, OR, teaches vocal music and co-directs bands at Gaston High School.

Dave Booth (1987), is completing a two-year stint as Associate Director of Bands at Indiana State University and will be returning to the UO in 1990-1991 to complete his DMA.

ALUMNI NOTES

Lezlie Botkin (1985), Visalia, CA, teaches piano and guitar classes at the College of Segovia and performs with a contemporary folk/country group.

Vance Bowman (1989), Salem, OR, teaches general music, beginning band, and choir at Bush Elementary School in Salem, OR.

Robert Bradley (1980), is writing his dissertation, "Music at the Court of Savoy, 1420-1450," and expects to finish it in 1990. He will receive his PhD in Musicology from the City University of New York.

Rachel Taylor Brown (1989), sings in the New York City metropolitan area with two jazz groups. She also works as a freelance writer/production assistant with Connecticut Public Television.

Robert Butcher (1984), Belgrade, MT, teaches band in grades 5-12.

Russ Carpenter (1981), teaches high school band and choral music at Nyssa High School in Nyssa, OR.

Evelyn Cazarez (1981), Portland, OR, lives and works in Portland.

Patricia Churchley (1981), Port Angeles, WA, is Minister of Music at Holy Trinity Lutheran Church and is the Regional Officer of Association of the Lutheran Church Musicians.

Gaye Goodwin Coffey (1985), teaches piano lessons in La Quinta, CA. She is treasurer of the Music Teachers of the Desert, an affiliate of MTNA.

Esther Butt Cook (1981), works as Music Assistant at the Lutheran Church of the Good Shepherd in Minneapolis, MN. Esther directs a children's choir and plays organ.

Matt Cooper (1984), teaches Jazz Studies at Central State University in Wilberforce, Ohio and performs in the southwestern Ohio area. Matt leads a jazz trio in Covington, KY and recently performed at the Oregon Bach Festival and at A Place to Start in Indianapolis, Indiana.

Mary Roberts Dann (1983), Richland, WA, teaches elementary music for the Richland Public Schools.

R. Joseph Dieker (1980), Canton, MO, is Associate Professor of Music and Director of Bands at Culver-Stockton College in Canton.

John M. DeMarco (1984), Portland, OR, is self-employed, creating music programs for preschool students in the southwest Portland area and teaching part time.

Denise Edwards-Ross (1984), Portland, OR, is flute instructor at Linfield College

and plays with various local orchestras.

Kristine Hall Engstrom (1982), teaches K-2 General Music part-time and plays in the *Reno Philharmonic, Nevada Opera, Reno Chamber Orchestra*, quintet and casino shows, around town.

Hanya Etter (1984), Eugene, OR, is a violinist with the *Eugene Symphony, Eugene Opera Orchestra*, and *Blue Heron String Quartet*.

Jill Farver (1988), is at the University of Oregon, working on a DMA in flute and music history.

Kenneth Finch (1980), and Lynne Finch (1980), Beaverton, OR, are members of the *Oregon Symphony* and teach on the faculty of the UO High School Summer Sessions.

Leslie Fournier (1985), teaches piano in Portland, OR.

Robert de Frece (1988), Alberta, Canada, is Assistant Professor of Music at the University of Alberta in Edmonton.

Erica H. Goldman (1984), Portland, OR, specializes in Jewish Liturgical Music, teaching cantillation classes and lecturing on Jewish music in the Portland area.

DeeAnn Goodenberger (1983), Portland, OR, teaches private voice and piano and recently performed a leading role in the premiere of "All's Fair" by Kurt Misar.

Carlin R. Hagen (1987), teaches K-8 classroom music, band and chorus in Jacksonville, CA, and teaches private voice and guitar.

Lynn M. Hawkins (1984), Bend, OR, teaches choir, jazz band, and general music in the Redmond School District.

Rebecca Hedman (1986), Everett, WA, performs with a new vocal ensemble in Everett and is a full-time mother.

Laurie A. Julius (1985), Anacortes, WA, teaches secondary choral music and directs church choir in Anacortes.

Wendy Sue Karden (1986), teaches music and performs with *Uncle Chester*.

Amanda Jane Kelley (1988), Ashland, OR, works as a musician for the Oregon Shakespeare Festival and enjoys childcare and gardening in the off season.

Kenneth Kigel (1989), Ashland, OR, is a string teacher with the Ashland Public Schools.

Dr. Joanne Kong (1986), received critical acclaim for her solo recital in the Second Richmond International Festival of Music.

Vicki Lehrer (1989), works as a band assistant in the Tigard School District in Portland, Oregon.

Cindy Sze-Sum Leung (1986), Kowloon, Hong Kong, teaches music and English as a second language at the Creative Primary School in Kowloon Tong.

Lana Walter Manahan (1984), Roseburg, OR, teaches music in Sutherlin, OR, and publishes choral music works.

Brenda Mathiesen (1985), works as a full-time music teacher in Houston, Texas, grades K-5.



Dean Dobroski delivers his popular "Demystifying the Conductor" presentation to a group of Boston alumni at their first UO Alumni Association meeting, held in October.

ALUMNI NOTES

Cynthia McGladrey (1986), Keizer, OR, teaches voice at South Salem High School and Oregon State University.

Emanuel McGladrey (1986), Keizer, OR, teaches choral music at Whittacker Jr. High.

Sean Paul Mills (1989), is pursuing his DMA in Cello at the University of Iowa. He is principal cellist with the University Symphony and the University Chamber Orchestra. Sean also performs as a member of the Quad City Symphony and recently has become engaged to Susana Victoria Rivera.

David L. Moffitt (1988), Atlanta, GA, teaches strings in Atlanta for both elementary and high schools.

Karl C. Morton (1987), South Pasadena, CA, recently received his Master of Music Degree in Cello Performance and is presently teaching lessons and readying for auditions.

Dr. Susan St. John (1984), Sandy, OR, gave up her contract with the Oregon Symphony to give birth to a second son. She performed with the West Coast Chamber Orchestra last season.

Kenny Silverman (1987), Eugene, OR, teaches choir for Eugene Public Schools, and performs and teaches piano.

Lloyd Smith (1984), Myrtle Creek, OR, teaches instrumental music at South Umqua High School and Canyonville Jr. High.

Virginia Ries Starling (1988), Eugene, OR, teaches theory at the U of O School of Music.

Julie Allen Stone (1984), teaches general music and chorus at John Tuck Elementary School in Redmond, OR.

Terry Stone (1987), Caldwell, ID, conducts for the Treasure Valley Honor Band at the College of Idaho.

Karen Strand (1980), Scappoose, OR, is Assistant Professor of Oboe at Portland State University.

Robert Scott Thompson (1981), Atlanta, GA, joined the Georgia State University faculty in the departments of Commercial Music and Recording and Music. He also works with a German firm releasing compact discs of "new-age art music."

Tim Vian (1987), Eugene, OR, is band director at Churchill High School and Jefferson High School.

Ruth Vanderburgh (1980), Gold Beach, OR, is a music teacher in the Gold Beach School District.

Nancy Selvester Vrijmoet (1981), Eugene, OR, teaches at Monroe Middle School in Eugene.

Judi Wetzell (1989), Clatskanie, OR, is currently in the process of contract developments with a major film company in L.A., and volunteers her time to Serenity Lane.

David E. Whitaker (1981), Eugene, OR, is Principal at Willamette Christian School in Eugene.

Maribeth A. Whitaker (1981), Eugene, OR, is music teacher at Willamette Christian School.

Glenn Edwin Whitlock (1980), Klamath Falls, OR, teaches elementary class music for the Klamath County School District.

Marybeth Andrews Wilde (1980), Springfield, OR, teaches private piano lessons at Lane Community College.

Cherry L. Wilson (1987), Portland, OR, teaches music theory, music history, and piano at Columbia Christian College in Portland.

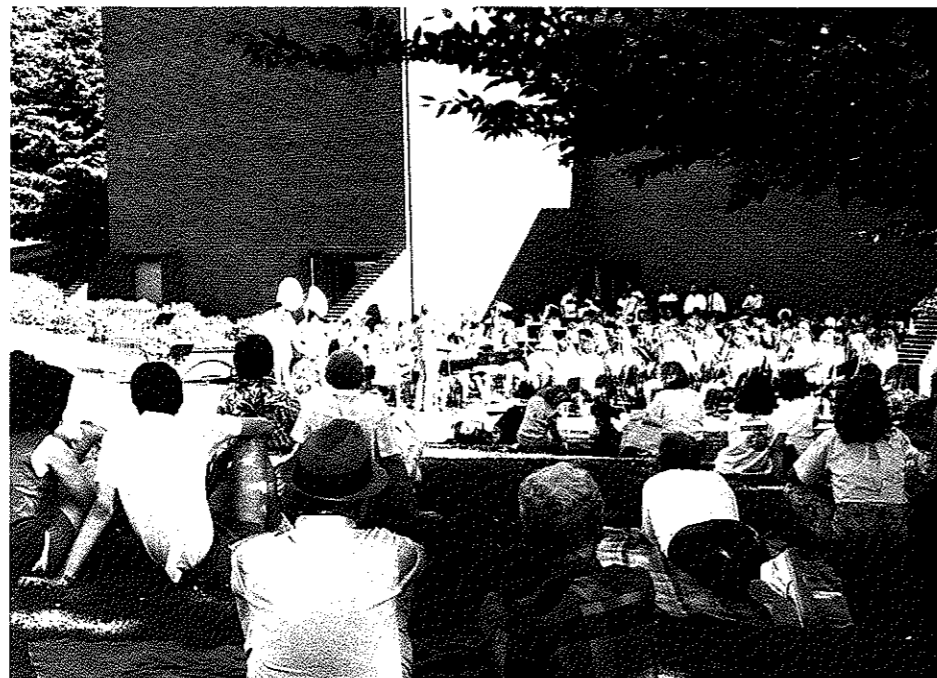
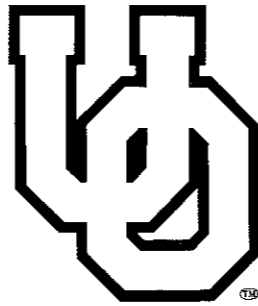
Carol White (1983), Springfield, OR, is a piano teacher and member of Eugene District OMTA.

Richard Woodman (1981), composes for piano in his spare time. He works at Danzas-Northern Air Freight in Inglewood, California, as a night operations agent and has two small boys.

John Workman (1988), Eugene, OR, teaches jazz piano and small jazz-rock ensembles at Lane Community College.

Laura Zaerr (1984), Corvallis, OR, is a freelance harpist, performing throughout Oregon and the Northwest.

Zoe Selsky Zimelman (1985), Blue Springs, MO, teaches elementary vocal music and band in Blue Springs.



The Oregon Wind Ensemble, the UO Symphonic Band and UO Campus Band all combined to give a free "Concert on the Green" during Dead Week of Spring term.

CALENDAR OF EVENTS

DECEMBER

- 1-2.....Oregon Jazz Celebration
- 3.....Campus Band
- 4.....Oregon Brass Quintet
- 5.....Christmas Chorale
- 6.....Contemporary Music Ensemble
- 7.....Oregon Wind Ensemble
- 9.....Children's Concert
- 9.....UO Opera Workshop:
Amahl and the Night Visitors
- 10.....Messiah Singalong
- 10.....UO Opera Workshop:
Amahl and the Night Visitors

JANUARY

- 8.....Ed Kammerer, horn
- 11.....Lafayette String Quartet
& Victor Steinhardt
- 13.....Children's Concert
- 15.....Martin Luther King Concert
- 20.....Low Brass Workshop
- 21.....Barbara Palmer/Camilla Carter,
duo pianists
- 22.....Steve Owen/Ed Kammerer, jazz
- 25.....Nordic Choir

FEBRUARY

- 2.....Mindy Kaufman, flute
- 3.....Children's Concert
- 3.....Robert Dick, flute
- 4.....Flute Symposium
- 5.....Barbara Baird, organ
- 6.....Small Jazz Groups

- 8.....Berlin Octet
- 9.....Barry Hannigan, piano
- 12.....Robert Hladky, violoncello
- 13.....Horn Workshop
- 19.....Richard Trombley, flute
- 20.....Oregon Wind Ensemble
- 21.....Jazz Lab II &
Oregon Vocal Jazz Ensemble
- 22.....Choral Festival
- 23.....Contemporary Music Ensemble
- 24.....OMEA District IV Solo Vocal &
Ensemble Contest
- 26.....Ed Kammerer, jazz piano
- 27.....UO Gospel Ensemble
- 28.....UO Symphony

MARCH

- 1.....UO Percussion Ensemble
- 2.....Oregon Jazz Ensemble
- 3.....Children's Concert
- 3.....UO Song & Dance Troupe
- 4.....University Singers
- 5.....Anne Tedards, soprano
- 6.....UO Symphonic Band
- 7.....Kalichstein/Laredo/Robinson Trio
- 9.....Sinfonietta
- 26.....Richard Goode, piano
- 28.....Main Event: Charles Dowd, Jeff
Stolet, Dougherty Theatre
- 29.....Main Event: Charles Dowd, Jeff
Stolet, Dougherty Theatre

APRIL

- 6.....Aprille Foole Concert
- 7.....Children's Concert
- 7.....OMEA District IV Orchestra
Festival
- 8.....Perry Terry, electronic music
- 12.....Emerson Quartet
- 16.....University Consort
- 17.....Jazz Groups
- 22.....Claire Wachter, piano
- 23.....Spencer Carroll, harpsichord
- 26.....University of Washington
Contemporary Music Ensemble
- 28.....OMEA State Solo Contest
- 29.....Richard Trombley, flute-Central
Lutheran Church

Concert dates are subject to change, and additional concerts and recitals are being added each week.

To confirm times, or for more information, call the School of Music at 686-3761, or 686-5678.

ARE YOU ON OUR MAILING LIST?

If you did not receive one of our Calendar of Events brochures for Fall term and would like to be on our mailing list, let us know!

If you are one of our alumni and we haven't heard from you in a while, please fill out the alumni activity card to the right and send it to us; your notes will appear in the next issue of *Ledger Lines*, scheduled to appear during Spring term, 1990.

11/89 University of Oregon School of Music Alumni
WHAT'S UP?

TELL US ABOUT YOURSELF--for Alumni Notes
in the Spring 1990 issue of *Ledger Lines*.

NAME: _____ Class of _____

Comments: _____

My correct address is (please print):

Address: _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

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