

CALENDAR OF EVENTS

JANUARY

- 11 Matt Haimovitz, cello
- 13 Pacific NW Air Force Band
- 16 Edward Kammerer, horn/piano
- 19 American Chamber Players
- 21 Low Brass Workshop
- 23 Anne Tedards, soprano
- 27 Spencer Carroll, harpsichord
- 30 Faculty Chamber Quartet
- 30-31 Anthony Braxton

FEBRUARY

- 4 Jeff Bradetich, double bass
- 6 University Consort
- 8 UO Percussion Ensemble
- 9 Prazak String Quartet
- 10 Kammerer/Dowd Jazz Quartet
- 11 High School Band Festival
- 11-12 Anton Nel, piano
- 13 Faculty Lecture/Recital
- 20 Victor Steinhardt, piano
- 21 Oregon Wind Ensemble & Symphonic Band
- 22 Vocal Jazz Ensemble
- 23 Oregon String Quartet
- 24 Gershwin Benefit Concert
- 26 UO Gospel Ensemble
- 27 J. Robert Moore, oboe; Wayne Bennett, clarinet
- 28 UO Men's & Women's Chorus

MARCH

- 1 UO Symphony
- 2 UO Song & Dance Troupe
- 3-4 Jazz Celebration
- 5 Contemporary Music Ensemble
- 6 Herbert Eckhoff, bass-baritone
- 7 University Singers and UO Chamber Choir
- 8 Symphonic & Campus Bands
- 9 Shanghai String Quartet
- 10 Sinfonietta
- 11 Karine Georgian, cello
- 11 Children's Concert
- 11 Essex String Quartet
- 13 George Recker, trumpet
- 29 Spencer Carroll, harpsichord

APRIL

- 2 Aprille Foole Concert
- 3 Steve Owen & Friends: Jazz
- 8 Children's Concert
- 10 Oregon Brass Quintet
- 14 Oregon Chamber Ensemble
- 15-16 Carmen Or, piano
- 17 Oregon String Trio
- 20 Borodin Trio
- 21 Green Garter Band
- 24 Charles Dowd, percussion
- 26 UO Symphony Concerto Concert
- 27 William Stanton, tuba
- 29 Children's Concert

MAY

- 1 Banchetto Musicale
- 3 Spencer Carroll, harpsichord
- 4 UO Song & Dance Troupe
- 9 UO Percussion Ensemble
- 13-14 Ilan Rechtman, piano
- 15 Contemporary Music Ensemble
- 16 UO Gospel Ensemble]
- 17 UO Vocal Jazz Ensemble
- 18 Sinfonietta
- 19 Jazz Lab Bands
- 20 Children's Concert
- 21 Symphonic & Campus Bands
- 21 UO Men's & Women's Chorus
- 22 UO Chamber Choir
- 23 Oregon Wind Ensemble
- 24 UO Symphony
- 25 University Singers

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.

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

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LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
NEWSLETTER for ALUMNI & FRIENDS Winter 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 and contributions are always welcome.

Address all correspondence to: University of Oregon, School of Music, 961 E. 18th Ave., Eugene, OR 97403 or call 503/686-3761.

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Cover Photo by
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The Dean's Desk

Bernard J. Dobroski

A university by definition addresses itself to the expanding universe of ideas, linking past and future throughout the education of its students.

I'm proud to say we do this well. In the last ranking of music departments by music professionals from public institutions across the nation, the University of Oregon School of Music was rated among the top 20 music schools in the United States. In ratings of programs west of the Mississippi, our departments of music education and performance ranked first and second.

Although I am proud of these public acknowledgements of our fine program, all of us in the School know that this is not enough. It is equally important that the School of Music serve the *entire* campus and community through the teaching and performance of a diverse but interesting repertory of music; these opportunities for our audiences have been and will always be a major mission of the School of Music.

Music students, the general campus student and members of the community have a wealth of musical opportunities open to them even if they cannot read a note of music! During the past year there were over 500 concerts, seminars, master classes, courses, and performing ensembles open to anyone interested in



taking advantage of the riches of this great university. They sampled everything from an in-depth study of Bach and Handel to singing with the swiftest gospel ensemble this side of Chicago.

Participation is also an option for musicians who are eager to perform, even for people with limited music background. There are credit-bearing experiences as exotic as learning to play the gambang in a Balinese Gamelan Ensemble, or studying improvisation in one of our many jazz courses; from studies of basic music, harmony and counterpoint, to traditional performance ensembles like band, orchestra and chorus.

Frequently I am asked if I like my job as dean of the School of Music. I answer by sharing my daily ritual of hugging my children and saying, "Be good kids today...daddy's leaving for school." Not, "I'm leaving for *work*." If you take a few moments to browse through this newsletter, you'll see what I mean. How can attending concerts, working with bright young students and dedicated faculty, and making music be considered work!

Bernard J. Dobroski



TELEFUND SLATED FOR MARCH 1 & 2

Expect a call on Wednesday, March 1, or Thursday, March 2, from a friend: a student from the University of Oregon who will contact you with a request to contribute to the School of Music's Dean's Fund. Scholarships, new practice room pianos, computers and programs for teaching music theory and aural skills, and travel funds for students and faculty to attend seminars and conferences are but a few of the important areas that will benefit from your support.

Your tax-deductible contribution will make an decided impact on the lives of students and the quality of education at the School of Music. Please say *yes* to your student caller on March 1 or 2!

Aural Skills Program Upgraded

The undergraduate core curriculum at the School of Music has been restructured to include a two-year sequence in aural skills. This now places aural training on a parallel track with courses in music theory and history.

In order to carry out such a change, an expert in the field of aural training was required, so during 1987 the School of Music conducted a national search for a coordinator of aural skills. As a result, Gary S. Karpinski was hired as Assistant Professor of Music Theory. Mr. Karpinski has designed and implemented two new courses: Aural Skills I & II. These courses provide music majors with rigorous training in skills related to music reading and perception, particularly sight singing and dictation. In addition, a course entitled Rudiments of Music has been added for those incoming students who need extra preparation for entering the Theory or Aural Skills courses.

"We now provide our students with a solid foundation in the technical aspects of music reading and listening," says Karpinski. "Our program is now competitive with the finest universities and conservatories in the country. A well-rounded musician must be able to understand and notate the music he hears. In addition, he should be able to look at music notation and hear the sounds in his head before playing it on his instrument. Our new courses help students develop these abilities, which are sometimes known as a 'seeing ear' and a 'hearing eye'."

The discipline taught in the courses include solfeggio, prepared singing and singing at sight, part singing, arpeggiation of chords, musical memory, aural discrimination of rhythms and meters, and melodic and harmonic dictation.

Jazz Weekend, March 3 & 4

Oregon's Jazz Studies program is wasting no time turning its ambition into action. Steve Owen, the School of Music's new Director of Jazz Studies, has organized the first annual Oregon Jazz



The UO Marching Band, under the direction of Stephen J. Paul and Pat Casey, has been at a record-setting 250 members for the past two seasons, and for the first time instituted auditions to be in the group. Photo by Bill Haines.

Celebration, to be held March 3 and 4 this year.

The event is neither a competition nor a two-day concert, but a "total celebration of jazz—focusing on large jazz ensembles (big band) and small group instrumental performance this year, with plans to expand in coming years," says Owen.

The workshops and performance sessions are designed for junior high, high school and college jazz ensembles. Guest clinicians include Gene Aitken from University of Northern Colorado, Mike Steinel of North Texas State University, Hal Sherman from University of Puget Sound, Dan Gailey of Pacific Lutheran University, and Steve Houghton, professional jazz performer and educator.

Highlighting the weekend will be evening concerts on Friday and Saturday, featuring the Oregon Jazz Ensemble with guest artists Steve Houghton and James Moody, and special guests The Oregon Vocal Jazz Ensemble and The Hobbs/Bard Big Bang.

Owen's enthusiasm for the future of the Jazz Celebration is matched only by his commitment to the goal of making the University of Oregon a focal point for jazz in the Northwest. He sees the strong reputation of the School of Music and the receptivity of audiences to jazz as fertile ground to "get things going at a fast pace."

Children's Concert Series to Debut

The music education department, headed by Randall Moore and Mary Lou Van Rysseberghe, has announced a new Children's Concert Series which will take place in March, April and May of this year.

The programs are designed for children ages 3-12 and their parents, and will be held on Saturday mornings in the intimate setting of Beall Concert Hall.

A spectacular variety of voices and instrumental groups are scheduled for the series, including the UO Song and Dance Troupe, grand pianos and organ, harpsichord and synthesizer, a brass quintet and the Eugene Symphonic Band...all designed to provide a rich palette of sounds to enhance listening skills.

Programs for this Spring will include Fairy Tales in Song and Dance (March 11), A Bach Birthday Party (April 8), The Story of Babar (April 29), and Carnival of the Animals (May 20).

Tickets will be available at the door; \$1 per child, \$2 per adult, or \$5 for a family.



The Gospel According to John Gainer

By Andrea Yap

The sound sends shivers up and down the spine. His peace releases itself and envelops the audience with each note and word. His voice, large and rich, fills every corner of the room. As John Gainer sings, people smile. They call out to him—urge him on and hush again as he draws a new breath in.

Gainer, director of the University of Oregon Gospel Ensemble, often creates this kind of response when he sings. Whether it's during the choir's rehearsal or in a concert or workshop, Gainer's voice has power. His energy and drive is crucial to the group's performances.

Much of gospel music is performed by black artists, but Gainer's gospel choir is predominantly white—only about six percent of the group is black. Gainer ignores the stereotype that blacks sing gospel best. He says he has worked with blacks who couldn't sing and whites who were outstanding. Gainer encourages students with potential, regardless of their race.

"I shape nothing into something—I'm sort of a taskmaster," he says.

Gainer molded great voices even before he came to Oregon, starting with his own. Born in East Orange, New Jersey in 1954, he toyed with music as early as age three.

"Other kids would watch TV—I would pick up a fork or spoon and pretend I was singing," he says.

It was sheer instinct. Unlike many talented musicians, Gainer did not have a musical family who guided him toward the art. Only his grandmother played the organ and sang, although not professionally. Gainer was always involved in church and school choirs through high school. "It was something I thought of as a hobby," he says.

His hobby followed him into college at Arizona State University. A high achiever, he pursued a degree in architecture. But the degree required physics and calculus—subjects which

Gainer feared. Because of his high standards, he could not accept average grades. A "C," he says, was a disaster. He put architecture out of his thoughts until he could conquer the problem.

Gainer's adviser encouraged him to get a degree in music, but he wasn't interested. His heart and history were rooted in gospel music, which wasn't taught at ASU at that time. The focus was on the classical, European style of music. "That's not what I would have wanted to learn,"



Gainer says.

He finally decided to combine his credits from music, architecture and several other areas into a fine arts degree.

Gainer moved to Eugene after graduation because he liked the community and the university. In the winter of 1983, he began teaching as an adjunct professor of music at the U of O and received approval to start up a gospel ensemble choir. Seven people attended the first class meeting, only two of whom were black. Gainer was shocked. Arizona State's first gospel choir, which he organized, had been 90% black. His audiences had always been predominantly black. But he quickly recovered from the surprise. "I had no problem dealing with it," he says.

In each successive week, the class doubled until it reached the limit of 21 students. Spring term enrollment jumped to 54 members. The class became official in

Fall term, 1984.

Since then, the ensemble has had a maximum of 300 members. Now the group has 80, mostly by Gainer's request. The group was so big that it was hard to manage on stage and in the classroom.

Gainer's personal style of teaching is part of the upbeat, free sound of gospel ensemble. He does not give students sheet music. Instead, he provides a tape at the UO Bookstore for students to buy and learn from. He also vocally instructs students in class. Some students complain about this, because sheet music is standard procedure in many other music classes, but Gainer is adamant on that point. "They tend to depend on sheet music," he says. "They refuse to be spontaneous."

The method has several other advantages. Generally, gospel musicians "play what they hear or feel." Consequently, there often isn't available sheet music for his selections. When it is available, it often doesn't sound like the performer or Gainer intended it to sound. Also, the choir would be smaller if Gainer used sheet music. Using a tape "draws people who have an interest in music but don't necessarily have the technical experience behind them. You don't have to have it to make music."

Gainer chooses many of the choir's selections from his own record collection of almost 1,000 albums. He has been collecting since 1967, scrutinizing record stores and album covers for information. He often hears new music at workshop conventions, sometimes before it's been recorded. This term the gospel ensemble will perform several unreleased songs, including "Don't Take It Away," by Kurt Carr, and "He Completely Saves," by Quincy Fielding, Jr.

For Gainer, the music has a spiritual meaning that runs deeper than the lyrics. "It's nice to be able to spread a message. It's a good way to plant a seed—not condemning people or judging them or telling them they have to go to church—no hell, fire and brimstone. The music speaks for itself. It's making its own manifestations."

(Reprinted by permission from the Nov. 10, 1988 *What's Happening*)

GUEST ARTISTS



Lazar Berman coaches doctoral student Robert King during master class at Beall Hall. Photo by George Millener.

Soviet Pianist Lazar Berman appears in Eugene and at UO School of Music

By Paul Denison

Early Thursday morning, the strangely shaped block of ice lay melting into the bricks outside the Hult Center's Jacobs Community Room.

The night before, thanks to the recent thaw in cultural relations between his country and ours, Soviet pianist Lazar Berman performed a concert in the Hult Center's Silva Concert Hall that was heard simultaneously by American Public Radio affiliates in the Western states.

It had been eight years since Berman had performed in the United States. Given the length of his absence and the prestigious concert he was scheduled to play in Eugene, his American managers were "petrified" about how he would be received.

Plans to broadcast Berman's Hult Center concert live via satellite—a first for

Eugene—created "a lot of apprehension" at APR and had Hult Center personnel in a cold sweat for weeks before the event.

Then Berman arrived, received a ceremonial key to the city, got the Steinway concert grand tuned up to his satisfaction and gave his concert.

Recording engineer Mark Gordon told Hult Center marketing director Neill Archer Roan that Berman "kept pinning the needles," reaching higher volume than a symphony orchestra. And he played Liszt's "Mephisto" waltz with such fire that "I thought we'd have to hose the piano down," Roan said.

The audience responded warmly, prompting Berman to play one encore after the first half and several more at the conclusion of the concert.

Sometime during subsequent festivities, Roan said, "We had a ritual bashing of the treble clef"—a chef's fancy ice sculpture—on the patio outside the Jacobs

Room.

Anthony Phillips, international operations director for Classical Artists International in New York—Berman's American managers—served as interpreter when Berman gave two more "performances" Thursday afternoon in Beall Concert Hall at the UO School of Music.

First he put doctoral students Meijane Quong, Brett Anderson, Robert King and John Maddy through the excruciatingly exciting experience of a public-performance master class—the first he has taught in the United States—on works by Scriabin, Liszt and Schubert.

Using emphatic exclamations in Russian and English and exaggerated facial expressions and body language to augment Phillips' translation, Berman vigorously instructed the nervous students on points of technique and interpretation.

After the class, Berman sat down and gave a slow, thoughtful talk explaining how he had gradually reached the conclusion that concert pianists influenced by Liszt, including himself, had been misinterpreting Tchaikovsky's universally known and loved Piano Concerto No. 1.

"Success attends those who play it fastest and loudest," Berman said, but the concerto's virtuoso passages are "alien to the composer's essential extreme modesty as a person" and bravura playing at excessive tempos has obscured the concerto's lyrical quality and rich orchestral textures.

Likening the concerto to an ocean liner that has picked up too many barnacles and other accretions on a long voyage, Berman hauled it into dry dock and cleaned off the hull by rerecording it with Soviet conductor Yuri Temirkanov and the Berlin Radio Symphony Orchestra two months ago. He brought a "manufacturer's cut" cassette tape with him and played it for the audience.

"I welcome you as the first listeners in America to hear a performance of this work as Tchaikovsky wrote it," he said.

(Reprinted by permission from the Feb. 13, 1987, *Register-Guard*)

GUEST ARTISTS



Phi Beta Kappa Visiting Scholar Comes to Music School

By Karen Kammerer

Samuel H. Adler, Chair of Composition at the Eastman School of Music at the University of Rochester, spent three full days in Eugene this October as part of the Phi Beta Kappa Visiting Scholar Program.

Dr. Adler was guest lecturer at music history, literature and composition classes, conducted the Oregon Wind Ensemble in a rehearsal of one of his band works, and concluded his visit with a free public lecture in Beall Concert Hall on the topic "The Educated Person *versus* the Fine Arts." Adler also met with individual students and faculty critiquing compositions and discussing works and performances.

Samuel Adler has more than 275 published works to his credit in all musical genre—opera, symphony, string quartet, concerto, instrumental and choral chamber music, song—as well as books on choral conducting, sight singing and the study of orchestration. He has received numerous international commissions and grants, been awarded prestigious prizes for composition, been a Guggenheim Fellow, and was named a Boston University Distinguished Alumni. Adler was awarded the U.S. Army Medal of Honor for founding and conducting the Seventh

Army Symphony.

Adler's visit to the University of Oregon was co-sponsored by Alpha of Oregon Chapter of Phi Beta Kappa and the University of Oregon School of Music. Faculty who participated in this event included Harold Owen, Monte Tubb, Jeffrey Williams, Dean Kramer, Gary Karpinski, Marian Smith, Wayne Bennett, Spencer Carroll, Robert Trotter, Robert Moore, Robert Hurwitz and Bernard Dobroski, as well as philosophy professor Arnulf Zweig and Eugene Symphony conductor Adrian Gnam.

"Dean of American Horn Players" visits Music School

By Gary M. Martin

On November 6 & 7, 1987, the School of Music had as its guest America's foremost authority on the art of French horn playing. Philip Farkas came to the university to conduct a clinic on horn and brass playing and the related aspects of music theory and musicianship. He was also featured in a recital at the end of the clinic on Saturday.

Farkas was formerly the principal horn with the Chicago, Boston and Cleveland Symphony orchestras, and he has performed under virtually every major conductor of our time. The author of several books on such topics as brass pedagogy, the horn and orchestral and chamber music, he is widely sought as a clinician on these subjects. He is also the inventor of the Farkas Model horn and mouthpiece, and is recognized for his expertise on brass instrument design. Dr. Farkas is now an Emeritus Professor of Music at Indiana University in Bloomington.

Professor Farkas' clinic sessions were well attended, and participants enjoyed his three presentations on "The Art of French Horn Performance," "The Art of Brass Performance" and "The Art of Musicianship." The concluding recital was likewise a success with Dr. Farkas and accompanist Claire Wachter performing Camille Saint-Saens' "Romance," Gilbert Vintner's "Hunter's Moon," and Jean Francaix's "Canon in Octave." Other participants on the recital included members of the UO brass faculty, the

Oregon Brass Quintet, the Emerald Horn Club, and the School of Music Faculty Brass Choir.

One of the special events associated with the clinic was a reception and colloquium Friday evening in Room 198. Billed as "An Evening of Reminiscences," Dr. Farkas was joined by Adrian Gnam, Music Director and Conductor of the Eugene Symphony orchestra. The friendship between Gnam and Farkas stems from the days when both were in the Cleveland Orchestra, Gnam as principal oboe and Farkas as principal horn.

The result was a most congenial and memorable evening as these two musicians told story after story of their experiences in the orchestra, in particular their tour of the Soviet Union with the legendary George Szell as conductor.

Among the many tales was Farkas' story of changing instruments from tuba to horn as a youth because he wasn't allowed to bring a tuba onto the city bus—an unusual way to begin a successful career.

Anecdotes by Farkas and Gnam brought delight to the audience as the personalities and human frailties of major conductors were described...as only orchestral musicians can view them.

Before leaving Eugene, Dr. Farkas traveled north to Portland for a brief on-air visit with an old friend who was in town to

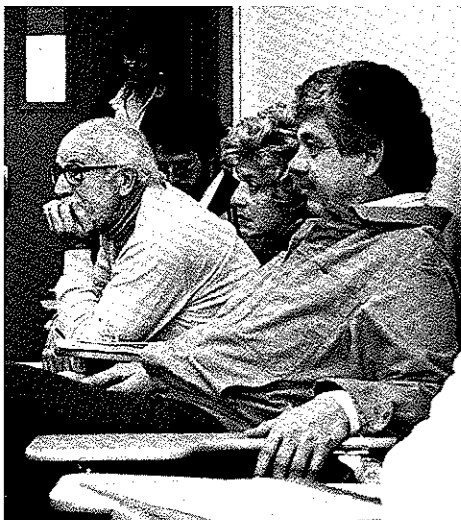


The University of Oregon Opera Workshop, held in April, 1988, was organized by James Toland of the Eugene Opera and Anne Tedards of the UO music faculty. Photo by Juretta Nidever.

GUEST ARTISTS

play a Mozart Horn Concerto with the Oregon Symphony: Barry Tuckwell. Farkas and Tuckwell exchanged jokes, swapped stories and generally caught up with each other on KOAP-FM with host Jon Tuska on Oregon Public Broadcasting.

As an added gift to Eugene, Dr. Farkas sat in as assistant first horn in the Eugene Symphony's concert that included such horn showpieces as Stravinsky's *Firebird Suite*, Wagner's *Dawn and Siegfried's Rhine Journey*, and Richard Strauss' *Death and Transfiguration*. All in all, quite a week for horn music lovers.



Robert Trotter, Marlene Thal and Monte Tubb at a guest artist lecture.

High School Music Camp, July 7-15

Serious high school musicians are encouraged to register for an exciting week at the Northwest's most complete high school summer music camp.

Students can enhance their development as total musicians by choosing from a broad range of classes in music theory, ear training, conducting, jazz improvisation, and other electives. Master classes with faculty artists from the UO School of Music and distinguished public school directors are also an annual fixture at the summer music camp. For more information, contact the School of Music at (503) 686-3761.

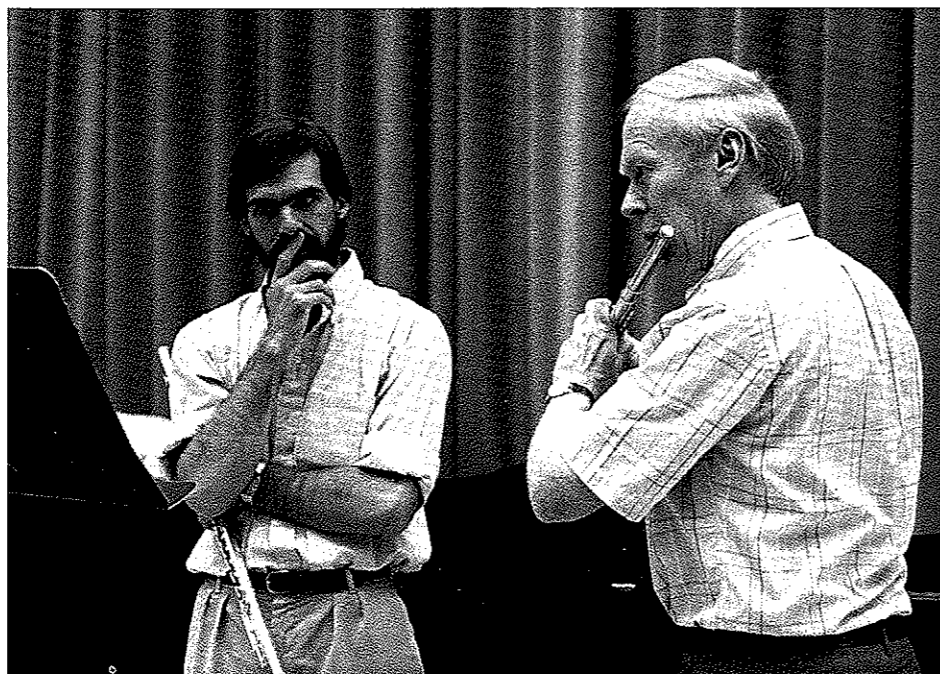
List of Guest Artists Long, Impressive

The roster of guest artists conducting workshops and master classes at the School of Music continues to grow in quantity and quality each year. Whether they are in Eugene to perform with the Eugene Symphony or as part of a Beall Hall Concert Series, these artists add greatly to the education process for both students and faculty.

A quick check of the scheduling book revealed the following list of visiting artists during the past year and a half:

Rick Todd, horn
July '87
George Cables, jazz piano
Oct. '87
Philip Farkas, horn
Nov. '87
Meyer Kupferman, composer
Nov. '87
Ron Copes, violin, viola
Jan. '88
Robert Weirich, piano
Jan. '88
Barry Hannigan, piano
Feb. '88
Robert Taub, piano
March '88
Frydis Ree Werke, horn
Feb. '88

Robert Sprenkle, oboe
May '88
Rachelle McCabe, piano
May '88
John Solum, flute
Oct. '88
Samuel Adler, composer/conductor
Oct. '88
Vladimir Spivakov, violin
Oct. '88
Nikolai Petrov, piano
Nov. '88
Frederick Hemke, saxophone
Dec. '88
Matt Haimovitz, cello
Jan. '89
American Chamber Players
Jan. '89
Anthony Braxton, composer
Jan. '89
Jeff Bradetich, double bass
Feb. '89
Anton Nel, piano
Feb. '89



Student David Parrish at master class with John Solum. Photo by Jureta Nidever.

SUMMER 1989



Oregon Bach Festival sets calendar for 20th Anniversary Season

In its 20th season, the nationally acclaimed Oregon Bach Festival at the University of Oregon School of Music will feature more than forty different concerts and events, including Bach's *B Minor Mass* (June 24), the Monteverdi *Vespers* (June 30 and July 2), and Arrigo Boito's dramatic Italian opera *Mefistofele* (July 9) in concert version. Other major concerts will include an orchestra concert premiering Stephen Paulus' new work *Symphony for Strings*, Mendelssohn's *Violin Concerto in E Minor* and Brahms' *Symphony No. 2 in D Major*, all performed under the baton of renowned conductor Helmuth Rilling. A special event with Garrison Keillor and the Festival Orchestra will add to the celebratory note of the anniversary schedule.

Vocal Soloists with the Festival this season include sopranos Henriette Schellenberg and Pamela Coburn; mezzo-soprano Christine Meadows; tenors David Gordon, James Wagner, and Scot Weir; baritone David Arnold; and bass Herbert Eckhoff. In addition, mezzo-soprano Frederica von Stade will give a concert, "Songs and Arias" on June 25.

Chamber concerts will include the Festival Chamber Orchestra presenting Handel, J. S. Bach, Haydn, and Mozart, and the virtuosic and delightful Angeles Quartet and Trio Renacimiento Hotteterre from Mexico, accomplished pianist Jeffrey Kahane, and the ensembles Chanticleer and Albert McNeil Jubilee Singers.

Late afternoon lecture-performances, which are part of the annual master class in choral-orchestral conducting taught by Rilling, will include all of Bach's *Brandenburg Concertos* and choral motets.

Free noon concerts in the lobby of the Hult Center, informal luncheons characteristically termed "Let's Talk," entertaining and educational children's programs, and pre-concert introductions to major works by esteemed music critics will round out a brilliant Festival program.

Concert times and ticket prices are included in the official Oregon Bach Festival ticket brochure, to be released in early March. Call 503/686-5666 for the brochure, and 503/687-5000 to order tickets.

Summer Session Curriculum Set

The 1989 summer session curriculum at the UO School of Music includes required courses for persons working toward a degree objective, plus short-term workshops, master classes and seminars for those who wish to take courses for personal enrichment and career development. Among the courses offered for 1989 are the following:

MUE 407(G) Seminar: Computer Technology for Music Teachers (3 credits), June 20-30.

MUE 407(G) Seminar: Jazz Theory (3 credits), July 17-Aug. 11.

MUE 407(G) Seminar: Froseth Techniques—Teaching the Music Learning Sequence (1 credit), June 26-29. Fee: \$75 plus \$32 per credit.

MUS 407(G) Seminar: Film Music (3 credits), July 17-Aug. 11.

MUS 407(G) Seminar: Women as Composers (3 credits), June 20-July 14.

MUE 408(G) Workshop: Developing the Children's Choir (3 credits), June 20-July 14.

MUE 408(G) Workshop: Jazz Band Rehearsal Technique (3 credits), July 17-Aug. 11.

MUE 408(G) Workshop: Jazz Choir Rehearsal Technique (1 credit), June 26-29. Fee: \$75 plus \$32 per credit hour.

MUE 408(G) Workshop: Jazz Improvisation (3 credits), June 20-July 17.

MUE 408(G) Workshop: Marching Band Technique (3 credits), June 20-July 17.

MUE 416(G) Kodaly Context I (3 credits), July 17-Aug. 11.

MUE 422 (G) Orff-Schulwerk, Level II (3 credits), June 19-July 30. Fee: \$300 plus \$32 per credit hour.

FACULTY NOTES

Doris Allen recently wrote a chapter for *The Musical Woman: An International Perspective* titled "Women's Contributions to Modern Pedagogy."

Peter Bergquist chaired a session on Medieval and Renaissance Music Theory at the national joint meeting of the American Musicological Society and the Society of Music Theory in Baltimore in Fall, 1988. He also delivered a paper titled "Orlando di Lasso's Two Cycles of Lamentations" for the Pacific NW Chapter of the American Musicological Society in April, 1988.

Spencer Carroll taught at a Bach-aria workshop at Indiana University and participated in a concert in the Indianapolis Early Music Festival. Other performances include work with the Stuttgart Chamber Orchestra, the Oregon Repertory Singers and the Music Enrichment Series, in Coos Bay. She was awarded participation in the Oregon Arts Commission's touring program.

Patrick Casey was elected conductor of the Eugene Symphonic Band in the Fall of 1988 and produced Volume One of "Oregon Spirit," a cassette tape of school songs and other Mac Court favorites.

Richard Clark adjudicated choral festivals and concerts in Phoenix, Los Angeles, San Francisco, and Vancouver B.C., as well as events in Washington and Oregon. He conducted the Washington MENC's All-State Treble Choir and will perform for the opening of the 1989 Oregon Legislature and the Northwest MENC Convention in Boise with the University Singers. In January, 1988, he was invited by the Israeli government to participate in a tour of Israel with the International Choral Directors Convention.

Edmund Cykler, former associate dean of the School of Music, died of bone cancer in March, 1988. In accordance with Cykler's wishes, the only memorial service was a UO concert with music he chose himself.

Charles Dowd was the Principal Solo Timpanist for the Cabrillo Music Festival. Other performances include

work as the Principal Timpanist with the Oregon Bach Festival and the Sunriver Music Festival, as well as performances in West Germany, Philadelphia, San Antonio and New York City. He revised and published *A Thesaurus for the Jazz Rock Drummer*.

Herbert Eckhoff's recent performances include work with the Dallas Opera, the Rotterdam Philharmonic, the Metropolitan Opera, the Cincinnati May Festival, and the symphony orchestras of Atlanta, Houston, Louisville, San Antonio, Denver, Wichita, Austin, New Orleans, Little Rock, and Seattle. His Oratorio performances include appearances with the Carmel Bach Festival, the Oregon Bach Festival, the Anchorage Bach Festival, and a televised performance with the Lindsborg Messiah Festival.

Paul Friedlander met with the International Communications and Youth Culture Consortium and presented a paper at the Center for Popular Music Research at Humboldt University in April, 1988. He was also involved in researching and presenting a lecture for The China Record Corporation in the fall of 1988. He also was elected to the Executive Board of the American Chapter of the International Association for Study of Popular Music, and presented a paper titled, "Characteristics of The Classic Rock Era."

Robert Hladky performed with the University Trio at the Red Lodge Music Festival in Montana last year. He also serves as principal cellist of the Oregon Mozart Players chamber orchestra in Eugene.

Solveig Holmquist was selected to be part of a German-American Choral Director's Exchange, sponsored by the American Choral Director's Association. She travelled in Germany in June, 1988 studying German choral training methods. She will speak at the National Convention of the ACDA in Louisville in March, 1989.

Robert Hurwitz was elected to a three-year term on the International Faculty Senate. The Senate is made up of members from each institution of higher

education in the state of Oregon. In January 1989, Robert presented two workshops for the College Board on "Advanced Placement in Music Theory" in Vancouver, British Columbia.

Ed Kammerer performed at the Eugene Celebration, the Peter Britt Festival, the Oregon Bach Festival, and the Pittcock Mansion Alumni Musicales. He played in the Concerts at United series, and with the Oregon Woodwind Quartet and Oregon Brass Quintet. He composed and recorded music for the "Campaign for Oregon" slide show for the University of Oregon Foundation, and was the Guest Conductor for the Eugene Symphony's Christmas Liszt '87.

Gary S. Karpinski presented a paper in November, 1988, titled "The Implementation of Pitch-Tracking Hardware in Computer-Assisted Instruction in Music" at the International meeting of the Association for the Development of Computer-Based Instruction, in Philadelphia. He gave a presentation at the OMEA District VI Conference in October, 1988, and published "Five Recent Sight-Singing Texts" in the Fall 1988 issue of *The Journal of Music Theory Pedagogy*.

Randi L'Hommedieu published "Validity Issues in Meta-Analysis: Suggestions for Research and Policy," for "Higher Education Research and Development" in the Fall of 1988.

Sally Maxwell presented a workshop at the University of Southern California in November, 1988 titled: "How to Prepare for Competitions and Auditions." She also published an article in *American String Journal*: "Close Encounters," in the Summer 1988 issue.

Hal Owen's recent publications include: "Second Book of Trumpet Descants to Familiar Hymns," "A Setting of Psalm 147," and editions of earlier choral works in a series for school choral ensembles titled "Easy Choral Masterworks."

Steve Paul presented a paper titled: "Justifications of School Music Programs" at the Northwest MENC Convention in Boise and also at the Texas Music

Educators Convention in San Antonio in February, 1988.

Morette L. Rider's article "Liberal Education and the Professional Music Curriculum" was included in The International Society for Music's 1986 yearbook. His book, *Liberal Education in the Training of Professional Musicians*, was published late in 1988.

Royce Saltzman, as president of the International Federation for Choral Music, chaired the General Assembly in Pecs, Hungary in August, 1988. He attended the Pre-Olympics Choir Festival in Seoul, Korea, and took part in a planning meeting in Stockholm, Sweden for the World Symposium on Choral Music, which is scheduled to take place in 1990.

Marian Smith published an article titled "Borrowing and Original Music: A Dilemma for the Ballet - Pantomime Composer" in the Fall, 1988 edition of the English journal, "Dance Research." She has received a grant to do summer research in Paris at the Bibliotheque Nationale and the Bibliotheque de l'Opera in 1989.

Robert Trotter published "ScaleLab," with Temporal Acuity Products, a publication that consists of fifteen programs of MIDI-compatible, computer-assisted theory instruction.

Marcia Whitter (GTF, Doctoral Student) won auditions for Principal Flute in the Eugene Opera and Principal Flute in the Eugene Symphony.

Jeffrey Williams performed and taught at the Red Lodge Music Festival in Montana in June, 1988, and performed with the Oregon Bach Festival in works by Brahms and Penderecki. In the summer of 1989, he will play in the resident quintet with the Oregon Brass Quintet at the Peter Britt Festival in Jacksonville, Oregon.

Rick Wolfgang presented a session at the Northwest MENC Convention in Boise in February, 1989, and conducted the Aspen Music Festival's Children's Concerts. He continues his use of local public schools as teacher training labs.

FACULTY NOTES



Faculty Gathers for Thanksgiving Day Broadcast

Music, food and fellowship were served in generous portions as the Dobroski home became the focal point of the second annual Thanksgiving Day broadcast on KUGN radio.

Dean Bernard Dobroski, his wife Sally, and their children hosted a traditional Thanksgiving dinner—turkey and all the trimmings—for nearly two dozen music students who were far from home, preceded by a live broadcast of music by faculty members.

The popular and highly-rated KUGN Morning Show, featuring veteran broadcasters Wendy Ray, Fred Webb and Dale "Uncle Fuzzy" Reed, spent the



8:00-10:00 a.m. portion of their broadcast in the Dobroski living room with a combination of cooking, singing, instrumental music, and interviews with the assembled musicians.

Not that television was left out; KVAL-TV and KMTR-TV both filmed portions of the musical entertainment for their evening news, and KEZI-TV came during the dinner to do a nice piece on the students (many of them from overseas) experiencing a Thanksgiving away from home.

Featured faculty during the Morning Show included Edward Kammerer, piano; Robert Moore, oboe; Victor Steinhardt, piano; Randy Moore, recorder; William Stanton, tuba; Jeff Williams, euphonium; Anne Tedards, soprano; Herbert Eckhoff, bass-baritone; Barbara Palmer, piano; Charles Dowd, percussion; and Bernard Dobroski, tuba and accordian. Other music faculty and staff joined in to sing carols, and Royce Saltzman, Anne Tedards and Sandra Williams joined KUGN's Wendy Ray for a unique rendition of "Let it Snow" and "It's Been a Long, Long Time."

ALUMNI NOTES

THE 1920'S

Lois Tuttle Campbell (1929) taught piano privately from 1931 to 1986. Her present musical activities are playing handbells and singing in her church choir.

George P. Hopkins (1921) is a Professor Emeritus in piano from the University of Oregon.

Iris Saunders McRae (1928) has resumed playing the piano at the age of 82. She retired in 1972 after spending 10 years in the U.S. Foreign Service in Europe. She spent one year with the United Nations Relief in Italy, and held various jobs as a translator, a teacher, and a French/English secretary.

Kay Graef Powers (1927) is the author of *The Skylark Soars Again*, an autobiography. She taught English Literature, Glee Club and Orchestra at Parkrose High School, in Portland.

Luella Elliott Rehfuss (1929) gives piano lessons as she has for 45 years. She has played organ for church for 25 years, and also accompanies a singer in senior center programs.

THE 1930'S

Bertha Alm (1930) is a retired high school teacher and a member of Phi Beta.

Barbara Holt Boulet (1939) taught public school music and other subjects for nearly 25 years. She is now retired.

Russell E. Broms (1932) is a part-time music arranger. He also enjoys photography and walking.

Marguerite Spath Bryson (1931) teaches private piano students and gives two recitals each year. She takes an active part in the Cowlitz county chapter of the Washington State Music Teachers Association.

Madge Conaway Ebright (1939) plays in three chamber groups, a piano trio, a string quartet and a flute quartet. She is also in the Paradise symphony and is the membership secretary for community concerts in Paradise, California.

Charles William McKinney (1938) attended his 50th class reunion in the summer of 1988 with two other music majors at the University of Oregon.

Elwin L. Myrick (1939) retired from Northwest Christian College in 1979, but is still an organist at Central Presbyterian Church in Eugene.

Kamilla K. Rajnus (1934) has remarried Jerry V. Rajnus and is living in Spring Lake Village, Santa Rosa, California.

William B. Sievers (1932) retired as a teacher in 1975. He plays trumpet in the Providence Hospital Stage Band, the Mittleman Jewish Center Symphony Orchestra, the Gresham Senior Center Orchestra, the Al Kader Shrine Band, Brass Quintet and Septet, and the High Society Dance Band.

Edythe Farr Thompson (1938) is retired, but is continuing her piano accompanying.

THE 1940'S

Lois Gunther Abrell (1942) participated in the 1988 Alumni Band. She is finishing her year as the president of the Linn County Veterans Council, which sponsors programs and is responsible for the planning and performance of the nation's largest Veteran's Day Parade.

Barbara Bahlburg (1945) is retired and resides in Bend.

Stanley H. Baird (1949) plays vibes with the Northwest Swing Quintet and has been with the Oregon Jazz Band for nine years.

Deloras Wheeler Berkey (1944) is retired.

Oscar C. Bjorlie (1949) retired as Professor Emeritus in 1975 after teaching 11 years of elementary and secondary music, and 26 years of music at Southern Oregon State College.

Jean Brook Dunning (1942) directs Methodist church choirs and is a private vocal instructor. She sings with the Music in Mountains Concert Choir and is a soloist with the Musicales Group of Georgetown, California.

Barbara Eagleson Hazzard (1948) directed "Hello Dolly" with her husband for Boise Music Week. They have performed with the Showtimers, an entertainment group, for 27 years.

Robert M. Lenneville (1949) retired as the US Army Chief of Army Bands in 1972. He taught school in San Antonio, Texas through 1981, and then became an

Army civilian education specialist. He retired in 1988.

Thelma Schnitzer (1940) lives both in Portland and Rancho Mirage, California, where she attends many musical functions.

Wilma Jeanne Wilson Swartz (1948) teaches private piano. Her students received four of the eight scholarships awarded by the Greater Muskegon Music Teachers Association in 1988.

George E. Warner (1947) has been in the real estate business in Bend since 1962. He plays with the Central Oregon Community College Jazz Band, a dixieland band and other casual groups.

Darle West (1947) is retired as a high school band director. He presently teaches private woodwinds, adjudicates and makes bassoon reeds. He plays the bassoon in the Eugene Symphonic Band and works for the Lane County Convention and Visitors Bureau.

Gladys S. Wright (1949) is an editor of the magazines, *Woman Conductor* and *Women Band Director's Journal*, and is a U. S. editor contributing to a Spanish music magazine, *In For Musici*.

THE 1950'S

Don Adamson (1955) recently received the National Band Association Citation of Excellence. He retired in 1988 after 32 years of directing bands in Oregon. He presently teaches half time in the Evergreen School District in Vancouver, Washington.

Treva Rice Barker (1950) is the president of Oregon Women in Travel. She has been a travel agent at Travel Marketing for the last seven years in Beaverton.

John C. Bigelow (1954) retired as the Director of Instrumental Music and Chairman of Fine Arts at Clackamas High School in January, 1988. He is currently the concert band director at Mount Hood Community College. He also serves on the Oregon Band Director's Association Adjudication Committee.

Martin H. Bliedernich (1957) is a retired drycleaning and laundry owner. He now enjoys faceting, community theater, motorcycle riding, and music.

Pat Riehl Collins (1956) is a substitute

teacher in five districts and plays clarinet in the Ashland City Band and the Rogue Valley Wind Ensemble. She teaches privately and also runs a sailing supply company and raises Christmas trees.

Shirley Gay Williams Dawley (1950) was an elementary music specialist in the Selah Public Schools for 18 years in Washington.

Clyde Diller (1958) is retired.

Suzanne P. Fenner (1956) works in the text department of the University of Oregon Bookstore, and is an organist for two churches.

Andrew E. Flanders (1950) has two U. S. patents on non-resonant speaker enclosures which directly couple sound into a room. This is an acoustical breakthrough based on his Masters thesis in which he disproved Ohm's Acoustical Law.

Barbara Cook Gault (1957) teaches private piano lessons in Springfield.

Donald M. Hibbard (1951) retired in 1986 after 30 years of teaching. He performs in the Salem Concert Band and freelances on the bassoon and contrabassoon. He started a woodworking business five years ago featuring Oregon woods.

Janis Thompson McConnell (1953) retired from the Washington public schools and is teaching voice and giving lectures on vocal health care.

Margaret M. McDonald (1959) retired from teaching in 1984 and has recently traveled in China, Thailand, Japan, Denmark, Ireland, Scotland and France.

Raoul Maddox (1954) is the retired Director of Music Education in Ashland. He directs the Ashland City Band and the Hillah Temple Shrine Band.

Farrell D. Madsen (1957) retired in 1978 after 19 years of teaching at California State University, Chico.

Jack Mahoney (1951) taught instrumental music for 18 years. He currently works at CDI Financial Services.

Byron L. Miller (1951) plays cornet, french horn and string bass in community orchestras. He played cornet solos and sang with the North California Chamber Chorale in a Summer 1988 European tour.

Edwin J. Peterson (1951) is the Chief Justice of the Supreme Court of Oregon. He enjoys attending concerts and alumni

events.

Donna Gumpert Rustand (1959) is teaching elementary music at Bear Creek Elementary in Bend. She is a member of the trumpet section in the Central Oregon Community College Band.

Clarissa Schoch (1957) is a part-time voice faculty member at Fairleigh Dickinson University, and is an Administrative Assistant at the National Westminster Bank.

Lynn E. Sjolund (1951) is taking an extended leave from Oregon to teach at Loyola University in New Orleans. He directs three choral groups, and his wife Doris teaches music education.

Gene Slayter (1951) is the chairman of the Fine Arts Department and Director of Bands in Springfield. He is the Director of the U of O Alumni Band and the Co-Director of the U of O Summer Music School. He is on the Board of Directors of Western International Band Clinic and is the first vice-president of Oregon Music Educators.

Winnafred May Smith (1954) helped organize the Fremont, California Philharmonic Orchestra, and played violin in that orchestra for 22 years. She helped organize the Ohlone College Orchestra, which toured Japan for three weeks, and she just completed three years of piano study at Cal. State Hayward.

Charles Steele (1950) teaches at Pima Community College part-time and conducts a full professional symphony in 11 concerts per season.

Virginia Ravick Webster (1954) retired from classroom teaching last June and is devoting more time to playing organ and piano in her church.

Georgeanna Beaver Whistler (1955) retired from teaching in the Pleasant Valley School District in 1988, after 18 years.

Leo Wayne York (1953) is an Emeritus Associate Professor at Western State College, Colorado.

M. Sue Yunker (1953) is a former teacher in the Vancouver School District. She is the director of music and the organist at the Episcopal Church of the Good Shepherd, and is a violin teacher, and a member of the Diocese of Olympia Music

ALUMNI NOTES

and Liturgy Commission.

Bob Zimelman (1953) is retired. He directs his church choir and plays euphonium in the Salem Concert Band.

THE 1960'S

Ann Wedemeyer Boehm (1968) teaches Suzuki method violin at the Baltimore Talent Education Center. She also teaches private and group lessons.

Carroll V. Christiansen (1964) is a music educator at Oak Ridge High School in El Dorado Hills, California.

Gary F. Clatterbuck (1966) is an associate pastor at Quail Lakes Baptist Church in Stockton, California. He sometimes plays tuba in the church orchestra.

C. Arthur Dimond (1965) is the Director of Music at the Cathedral of St. John in Portland. Last summer, he led a two week choir tour of England.

Karlin Wiley Eby (1963) is the principal flutist with the Inland Empire Symphony and the Redlands Bowl Festival Orchestra. She is a music teacher in the Yucaipa Elementary Schools and is on the faculty at the University of California, Riverside, Cal State University, San Bernardino, Cal Baptist, and Lorna Linda University.

Clio B. Eldred (1965) taught voice lessons and directed chorale singers for several years at three universities. He plays guitar and sings in a Bellingham restaurant.

Richard V. Evans (1963) is in his 16th year as a professor of music at Whitworth College, where he spent fall term on sabbatical, and has been the chair of the department for the past 12 years.

Thomas Foreman (1963) is a member of the vocal ensemble with the Swiss Radio in Lugano, Switzerland.

Mira Frohnmayer (1960) is the chair of vocal studies at Pacific Lutheran University in Tacoma. She is a frequent mezzo-soprano soloist with symphonies and chamber groups throughout the Northwest. She is a member of the vocal quartet, the Bel Canto Ensemble, and performs contemporary music.

Brian W. Gerards (1968) teaches church music administration, theory, and worship

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leadership at Multnomah School of the Bible in Portland. He is the minister of music and worship at Good Shepherd Community Church in Boring.

Kristine A. Goplen (1962) teaches private piano and a church choir in Van Nuys, California.

Laurie Guttormsen (1969) is again a student at the University of Oregon School of Music, working on her second masters degree in choral conducting.

Raymond H. Hendricks (1968) is in his 21st year as the music teacher and band director in the Crowfoot School District. He sings with the Cascade Chorus Barbershop Chorus in Eugene, accompanies the Lebanon Community Chorus, and directs the St. Martin's Episcopal Church Choir in Lebanon.

Doris Taylor Jarboe (1962) is the choral director at Grant High School where she manages seven groups. She also sings in



Stephen Scott (1967) is a professor and Chair of Music at Colorado College in Colorado Springs. He is also a composer and performer of music for *bowed piano*, a technique he developed from his interest in extended piano techniques in the 1970s. Bowed piano involves drawing nylon fishing line under the piano strings, creating "a sound unlike anything else," says Scott. "It sounds similar to a synthesizer, and is very approachable from an audience standpoint."

Scott and his ensemble (shown above) have also added small wooden sticks with rosin horsehair to the "tools" they use, and also use plastic reflector tape, particularly on the low strings. The group has toured Europe and Australia, and has recorded on the New Albion Label.

the Trinity Episcopal Church Choir and does vocal direction for musicals.

John L. Kendall (1967) is in his 20th year teaching band in the Myrtle Point School District. He is the OMEA District VII chairman.

Eleanor Dixon McKinney (1960) teaches elementary music, and is also the vice president of the New Mexico Music Education Association and is the state chairman for Music in Our Schools Month.

Helen M. McPherson (1960) lives in the Shorewood Retirement home and enjoys Florence, Oregon.

Suzanne Orowa Maeda (1963) works as a paralegal in Agana, Guam. She sings with the Guam Symphony Chorus when she is not traveling for work.

Richard D. Miller (1965) is a corporate pilot for J.R. Simplot Company.

Peggy J. Miller (1965) teaches Suzuki violin and is the director of the Idaho Suzuki Institute.

Joy Nelson (1969) is an associate professor of music at the University of Oklahoma.

Janet Calhoun Rech (1966) taught piano in Orange County for the past ten years, and is on the board of the Music Teachers' Association of California, Orange County, West branch.

Jane Ryder Richardson (1962) taught elementary music for 18 years, and now teaches vocal music in a middle school.

Stephen Scott (1967) is a composer/performer of music for bowed piano. He recorded on New Albion Records, and has toured Europe and Australia. He is a professor and a chair of music at Colorado College, and is listed in the *New Groves Dictionary of American Music*.

Beverly Curtis Simmons (1967) serves as organist and choirmaster of Caroline Church in Setauket, N.Y., and also sings with the Long Island Symphonic Choral Association.

David P. Simpson (1969) plays viola in the Bellflower Symphony and the Long Beach Community Symphony, and teaches private lessons. He is making a two-part video at the local cable station on the music of Mozart.

Dr. Ron Stephens (1965) is recently

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retired from the University of Alberta and is travelling in his leisure time.

James D. Straughan (1969) farms in the Pendleton area. He plays organ at church, and plays in the Oregon East Symphony, college musicals, and the Happy Canyon Band.

Art Strunk (1962) teaches instrumental music and band at South Middle School in Grants Pass.

Don Van Walk (1969) has been teaching music since 1969, and is now teaching elementary music in Albany.

Larry Whaley (1968) built a new music store in Grants Pass in March 1988.

Charla Penners White (1963) is the personnel officer at Southwestern Oregon Community College. She plays piano and harpsichord with the Coos Chamber Orchestra and is the musical director for local theatre productions.

Dorcas L. Wicklund (1967) teaches piano full time.

Rodney Wong (1962) teaches sixth grade at Waiakea Intermediate School in Hilo, Hawaii, plays trombone in the Hawaii County Band, the University of Hawaii Wind Ensemble, and the Hilo Brass Quintet.

THE 1970'S

Susan Grant Abraham (1977) composes and performs locally in Eugene. She has just finished a collection of songs and has recorded a demo tape.

Anne B. Banks (1977) raises organic vegetables for local and city markets in New York.

Bruce Barnett (1978) is an Assistant District Attorney for Lane County.

Nancy Hightman Belcher (1970) is a loan officer at Commonwealth Mortgage Company of America.

Mary Ellen Puckett Berkley (1979) teaches piano and voice.

Eric M. Brewster (1972) is the second bassoonist in the Bellevue Philharmonic Orchestra. He is also a software engineer for Boeing Computer Services.

Loren Orville Butz (1973) is self-employed as a compute programmer.

Jeffrey L. Carlson (1977) is a personnel manager at the Bon Marche.

Patricia Carson-Hupe (1976) is an adjunct associate professor, teaching music education courses at the University of West Florida.

Leslie Green Casebeer (1973) directs a girl's choir at St. Paul's Episcopal Church. **Mardi Wilson Chase (1974)** works in a physician's clinic as a diagnostic audiologist, and still plays her flute.

Jim Cockey (1978) composes for the Boise Philharmonic and Windham Hill, and



Jacquelyn Helin (1973) continued her piano studies at Yale and Stanford (MA, 1976) and the University of Texas at Austin (DMA, 1982), and is now living in New York, successfully pursuing a performing career. Helin, who was a student of Victor Steinhardt while at Oregon, has worked closely in recent years with composer Virgil Thompson on the preparation and performance of his works, including a PBS television special in his honor, and a recording for Musical Heritage.

Helin has performed in London, Chicago, Carnegie Recital Hall, and at the historic Symphony Space Celebration of Aaron Copland's 80th birthday. She has also done many radio broadcasts on Voice of America, WGBH-Boston, WNYC, WNCN-New York, and classical radio stations around the country.

plans to start a publishing company soon. **Alison Kilgour Conner (1976)** is a law librarian at the Supreme Court Library in Salem.

Sharon M. Devol (1975) is the assistant to the Minister of Music at Grace Community Church in Sun Valley, and is secretary to Christopher Parkening, a world famous classical guitarist.

Jacqueline Dougherty (1974) is assistant director of Music and Education for Friendship Ambassadors, which promotes cultural exchange through the arts. She is working on a doctoral degree at the University of Cincinnati.

Elizabeth Ann Easley Dyer (1970) teaches elementary music at the Taipei American School in Taiwan, and directs a 70-voice chorus. She attended the International Society of Music Educators conference in Canberra this last summer.

Linda Easton-Donner (1979) teaches junior and senior high band and choir in Seward, Alaska.

Larry Erickson (1972) is an instrumental music teacher in the North Clackamas School District, and works for the district office managing budgets.

Gerald Farmer (1977) is an associate professor of music at West Georgia College, and is the president of C.M. S. Southern.

Karin A. Fournier (1978) teaches over 50 private piano students, and performs on keyboard.

Philip Frohnmayer (1972) is a professor and chairman of vocal studies at Loyola University in New Orleans. He and his wife are making a CD recording in Winter, 1989 for Centaur Records.

Sara McLennan Garret (1976) has taught strings for seven years. She teaches privately at home and plays in the Springfield, Illinois Symphony.

Laura M. Gilliard (1976) is the conductor of Musici di San Francisco, a chamber group of 16 singers.

Daniel Green (1972) is the vice president and advertising director of Capitol Chevrolet and Capitol Toyota in Salem. He was a professional rock musician prior to this.

Milton Haeger (1973) has a construction and interior design firm in Sacramento.

ALUMNI NOTES

Jim Hallwyler (1972) spent the last 14 years as a district sales manager with Lowrey Electronic Keyboards and Kimball International., and is now a salesman for Don Lawson's Keyboard Center in Eugene.

Rev. Eugene Curtis Hill, III (1975) is a member of the Boise Music Week board.

Randall P. Hobson (1971) is head of the music department of Armand Hammer United World College, following a music teacher position with the Peace Corps in Kenya.

Douglas S. Hodge (1979) recently became a certified orthopedist and is currently working at Riley Hospital for Children in Indianapolis.

Dr. Bernice J. Isham (1976) teaches music courses part-time for Oregon Coast Community College, and is the choir director for St. Peter the Fisherman Lutheran Church in Lincoln City.

Paul R. Joines (1975) just finished a quarter sabbatical leave where he spent time traveling, writing, practicing and editing his dissertation.

Rebecca A. Jones (1977) teaches piano at the University of Portland and in her home studio, and conducts a church choir.

Lee A. Jones (1975) is the band director at McKay High School in Salem.

Shelley Vice Jones (1975) is a part-time teacher and homemaker.

Roberta King (1976) is completing a PhD at Fuller Theological Seminary in Intercultural Studies with a specialization in ethnomusicology and African music.

Edward McManus (1973) is the director of bands and electronic music at Lane Community College, and is principal hornist with the Eugene Symphony and Oregon Mozart Players Chamber Orchestra. He performs regularly with the Oregon Bach Festival and the Summer Music Festival.

Karen Christine Mathieson (1979) has two freelance careers, as a classical harpist and as a journalist, appearing in four different feature sections of *The Seattle Times*.

Linda Bussell Miller (1975) moved to Arkansas in 1976 where she received her Masters degree in Public Administration. She is the president of the Pulaski County

League of Women Voters.

Barbara L. Myrick (1975) is a music instructor in theory and history at Lane Community College, president of the Eugene Youth Symphony Association, and a member and organizer of the Oregon Baroque Players.

Sister Maureen Niedermeyer (1970) is one of ten full time chaplains at Providence Medical Center in Portland. She uses music to help heal and comfort patients.

Roy W. Olds (1976) performed with the U.S. Air Force Band in the Philippines from 1983-1988, and is now stationed at McChord Air Force Base, performing with the U.S. A. F. Band of the Pacific Northwest.

Alice Olsen (1977) has written and published five books of music for Orff teachers and produced a music education video in 1988, and has also started a small publishing business.

Chet Peterson (1973) is a music teacher at Sheldon High School and Cal Young Middle School in Eugene.

Marie Steiner Phillippi (1974) is a Music Workshop Coordinator for Oregon Catholic Press in Portland.

Paul R. Piersall (1971) is the Director of Choral Activities at Abilene Christian University. He recently performed as a soloist with many groups such as the William Hall Chorale and the Pacific Symphony.

Laura (Neseth) Poulin (1975) is in her fifth year of teaching elementary music for the Bethel School District in Eugene.

Gary St. John (1978) is the Director of Choirs at Gresham High School, with a 1989 performance slated for the MENC Conference. He also directs music at Gresham United Methodist Church.

Tamara Schupman (1979) is a soprano soloist and children's choir director at St. Francis Episcopal Church in Potomac, Maryland. She also teaches elementary music full time and recently played Maria in a production of *The Sound of Music*.

Dennis Senff (1971) owns Mt. View Music in Bend, plays drums in the Community College Jazz Band, and trumpet in the Community College Concert Band.

Donald P. Sheeler (1970) is Minister of Music at Bay Shore Mennonite Church in Sarasota, Florida, and sings with the Key Chorale.

Kathryn Smith (1972) recently completed a D.M.A. in Choral Music at the University of Illinois. In October, she hosted the annual conference of the Midwest Kodaly Music Educators of America.

Alan Arthur Smith (1971) is a retired Professor Emeritus from the University of Alberta.

Jill Hodgen Stone (1973) teaches early childhood music at the Pendleton Presbyterian Preschool.

Barbara Thurber (1975) manages a music center that includes the largest Yamaha Music School in the country, and composes with synthesizers and computers for the local cable station.

Bertil van Boer Jr. (1978) is an Assistant Professor of Musicology and Composition at Wichita State University.

Theresa Wester (1971) teaches music at San Jacinto Junior College.

Lawrence J. Wells (1977) is an Assistant Professor of Music at Clarion University of Pennsylvania, where he is the percussion studies assistant and the Assistant Director of Bands.

Norma J. Wetzell (1971) is a Ph.D. candidate in the U of O Speech Department, specializing in musical theater.

Michael Wing (1979) is an Associate Minister at the Roseburg Westside Christian Church. He sings with the Vintage Singers ensemble and teaches choral workshops in churches.

THE 1980'S

Rebecca Abbott (1983) teaches elementary music in Las Vegas, Nevada

Anthony Armore (1984) is completing a D.M.A. in Instrumental Conducting at the University of Colorado, Boulder.

Kyle L. Anderson (1980) is the pastor of First Assembly of God in Knoxville, Iowa.

Sarah Barker Ball (1984) is working to renew her standard teaching certificate, and teaches 14 private piano students.

Marlene Bartels (1986) is music director at St. Paul Lutheran Church in Portland,

ALUMNI NOTES

and is working on a Masters in School Psychology at Lewis and Clark College.

Dorothy Hall Boles (1983) teaches music, psychology, marriage and the family, and exploratory arts at the Gaston Junior and Senior High.

Dave Booth (1987) is the Associate Director of Bands at Indiana State University. He is the director of all of the sports bands and conducts the Symphonic Band and the Wind Ensemble.

Robert Bradley (1980) is enrolled in the Ph.D. program at City University of New York.

Jerry Brennan (1986) attends flight school and will receive his wings in February. He is also a member of the Naval Aviation Command Choir, and recently sang at the Miss Oregon Pageant.

Joseph Brooks (1985) teaches at Western Kentucky University, and regularly performs in Nashville, Tennessee.

Joyce A. Cameron (1983) is Assistant Professor of Music at Wright State University in Dayton, Ohio, where she teaches studio piano, class piano and piano pedagogy.

Lisa Chase (1982) is Marketing and Sales Director for the San Diego Symphony.

Gaye L. Goodwin Coffey (1985) teaches piano at her home studio in LaQuinta, California.

Michelle Collay (1982) is an Assistant Professor in Secondary Education at the Center for Teaching and Learning at the University of North Dakota.

Matt Cooper (1984) recently won third prizes in the Thelonious Monk International Jazz Piano Competition and the Great American Jazz Piano Competition. He is an active performer in the Cincinnati, Ohio area and continues to serve on the faculty at Central State University.

Virginia I. Correia (1980) is the principal at Mapleton Elementary School.

Richard Dahl (1986) is a music instructor at Clackamas Community College, and a free lance trombonist. He received his M.M.E. at Texas Christian University in 1988.

Denise Edwards-Ross (1984) is a private flute instructor as well as a free lance performer in the Portland area.

Kristine Hall Engstrom (1982) teaches

general music, plays third horn in the Reno Philharmonic and the Nevada Opera, and performs in a Young Audience woodwind quintet.

Lynne Eisert Finch (1980) and Kenneth Finch (1981) live in Beaverton and are both members of the Oregon Symphony.

They both teach privately and are involved in chamber music as members of the West Coast Chamber Orchestra. They both taught on the faculty of the U of O high school Summer Session in 1987 and 1988.

Catherine (Stone) Freericks (1980) is the Youth/Grants Coordinator in the Governor's Office of Substance Abuse in Arizona.

Elenye Ghenatos-German (1987) is a graduate student at the New England Conservatory, where she is in the chamber music program and plays in a piano quartet.

Donna Gielow (1988) is an instructor and administrator at the Conservatory for Music Education in Albany, and teaches privately in Eugene.

William Gilbert (1985) teaches band at Pioneer Junior High in Walla Walla.

Erica H. Goldman (1984) has created and taught courses in Jewish music at Portland State University. She also taught music appreciation and music history.

Carlin R. Hagen (1987) teaches classroom music, chorus and band in Janesville, California.

Dr. Paul Hanson (1987) is on the faculty of Virginia Commonwealth University. He recently gave a lecture-performance at the Schoenberg Festival at Longwood College.

Patricia Lou Harris (1987) has recently had several compositions accepted for publication.

Randy Heyd (1982) is in the U.S. Air Force Band in Tacoma, where he is principal trumpet in the Concert Band and first trumpet and leader of the Brass Quintet.

John F. Hoffacker (1982) is the Director of Choral Activities at Colby College. He received the American Choral Foundation 1988 Course Goucher Madrigal Award for scholarship and performance.

Jeff Homan (1981) teaches saxophone and jazz improvisation at Lewis and Clark

College and Beaverton Music Store. He plays in the Kicks Band, which has a record coming out in March, and is a featured soloist on the Claymation Christmas Celebration Album.

Leland Hull (1985) teaches high school music in Reedley, California, and is working on a Masters Degree in Musicology from California State University, Fresno. He sings in his church choir and the University Chamber Choir.

Melissa Jensen (1984) freelances as an accompanist in Santa Barbara, and is finishing a D.M.A. in piano performance from the Catholic University of America in Washington, D.C.

Laurie A. Julius (1985) works for the Anacortes School District, is the choral director at both the middle and high schools, and also directs the Anacortes Lutheran Church Choir.

David Kays (1988) is the Band Director at Benson High School in Portland.

Joanne Kong (1986) teaches piano and harpsichord at Virginia Commonwealth University. This spring, she will perform Bach's *Goldberg Variations* in the Northeast, including a performance at Harvard.

Cynthia McGladrey (1988) teaches private students and has a voice class at Mt. Hood Community College, and is choir director at Sandy Immanuel Lutheran Church.

Emanuel McGladrey (1986) teaches choir at Cedar Ridge Middle School in Sandy, and is a full-time Masters student at Portland State.

Carol L. Matthews-Whiteman (1988) is attending graduate school at the University of Oregon School of Music.

Elizabeth A. Mead (1988) is working on a Masters of Library Sciences at the University of Arizona.

Michael Melinger (1985) teaches privately in Denton, Texas while working on a Masters in Jazz Studies at the University of North Texas.

Judy Beckham Metz (1983) teaches 15 students and directs the handbell choir programs at a church in San Jose, California.

Linda Jacobs Murray (1983) teaches band and choir in the Kiona-Benton

ALUMNI NOTES

School District, is also the director of the Mid-Columbian Youth Orchestra and is principal flutist and president for the Mid-Columbian Symphony.

Karen Nestvold (1982) studies voice in New York City, and is preparing for auditions.

James S. Noble (1980) recently completed his M.M.E. and is now teaching in Brisbane, Australia.

Sandra L. Oi (1982) teaches elementary music and college courses for Merced College.

Karen Kristine Olsen (1981) teaches first grade at McCormack Elementary in Eugene. She has written children's musicals and incorporates music in her teaching.

Paul Richard Olson (1981) is the Organist/Choirmaster at Holy Trinity Lutheran Church on Mercer Island. He is also the Organist at Temple de Hirsch Sinai in Seattle. He is completing his DMA in Choral Conducting at the University of Washington. Last summer, he was the principle accompanist for the Aspen Music Festival Choral Institute and was the principle organist for the Aspen Symphony and Chamber Orchestras.

Ken Parsons (1987) is the band director at Forest Lake Acacemy, a Seventh-Day Adventist high school, and performs in Apapka, Florida.

Tim Prendergas (1988) teaches K - 8 music in Yoncalla, Oregon.

Chris Peters (1980) teaches middle school instrumental music in the Fern

Ridge School District.

Mike Romanaggi (1986) is an assistant band director and a substitute teacher in Portland, and performs in the Portland Opera, the Columbia Symphony, the Lewis and Clark Wind Ensemble, and an original rock group.

Dennis L. Rothrock (1985) teaches elementary music in Salem, where he directs a folk dance and song ensemble.

Steve Schollenberg (1983) works as a central office administrator in the St. Paul Public Schools, and plays in the Mississippi Valley Chamber Orchestra.

Susan St. John (1984) is a soprano soloist with the Oregon and Seattle Symphonies, the Portland Civic Theatre and the West Coast Chamber Orchestra. She teaches at the Portland Civic Theatre School and Mt. Hood Community college.

Nancy Selvester (1981) teaches sixth and eighth grade math at Kennedy Middle School in Eugene.

Marcee Shriver (1985) teaches middle and high school vocal music in the Central Linn District.

Lloyd O. Smith (1984) teaches instrumental music at Canyonville Jr. High and South Umpqua High School, and is the chairman of the O.M.E.A. district 10.

Richard Smith (1984) released a record in Japan in 1986. The album was nominated the Album of the Year, and he was nominated the Best New Guitarist in 1986. He is on the USC faculty, and is a Musicians Institute instructor. He has a newly released album in the United States,

Instrumental Soul, which features his original compositions and playing as well as the playing of Kenny G.

Scott Stickley (1983) is working on his Masters in Music Education and Conducting at the University of Michigan, and is the Music Director for the Jackson Youth Symphony in Jackson, Michigan.

Karen Strand (1980) is a member of the Portland Opera Orchestra, and the Peter Britt Festival Orchestra. She is beginning a double reed program at Jefferson High School, and was the winner of the Trust Fund Scholarship in 1988 from the Musicians Union to attend an English Horn Seminar.

Michael D. Supple (1986) is working on a Doctor of Musical Arts degree in trumpet performance at the University of Minnesota, Minneapolis.

Shannon Lannigan Thompson (1986) received her M.M. in clarinet performance from Boston University in 1988.

Theresa F. Tutt (1982) teaches instrumental music for the Vacaville U.S.D., where she is the department chairman for the elementary instrumental music program and the coordinator for writing of elementary classroom music curriculum.

Timothy Vian (1987) is the band director at Churchill High School.

Wendi Walker (1988) teaches elementary music at Wilson and Jacksonville elementary schools in Medford.

Barbara J. Morton Walte (1980) works as an inter-library loan/reserve librarian in Terre Haute, Indiana, and performs with the local symphony and early music ensemble.

Steve Wolfe (1987) performs with the Redwood Symphony and is the principal timpanist with the Palo Alto Philharmonic Association.

Allen Owen Wright (1987) plays keyboards in a funk rock band.

Barbara Wright (1985) teaches elementary music in Springfield.

Pat Zollner (1981) teaches private music lessons and performs as a soloist. Their family recently released a German folk-music cassette recording called "Z Musik-Makers: Welcome to Our Family".

Paul Zollner (1980) is a loan officer with U.S. Bank in Hermiston.

Summer Music Experience

School
UNIVERSITY OF OREGON
of MUSIC



The summer session curriculum at the School of Music includes required courses for persons working toward a degree objective, and short-term workshops, master classes, and seminars for those who wish to take courses for personal enrichment and career development. Some of the courses offered this summer are listed below.



KEEP IN TOUCH!

If you have any news that you would like us to know, or that you wish printed in the next newsletter, feel free to drop us a line.

Name _____ Class of _____

Comments _____

My correct address is: (please print)

Address _____

City _____ State _____ Zip _____

Phone _____ (day) _____ (eve)

Computer Technology for Music Teachers

Instructor: Gary Karpinski (June 20-30)

Froseth Techniques--Teaching the Music Learning

Sequence Instructor: Ralph Wolfgang (June 26-29)

Jazz Choir Rehearsal Techniques

Instructor: Loren Wenz (June 26-29)

Kodaly Context I

Instructor: Randall Moore (July 17-Aug. 11)

Orff-Schulwerk, Level II

Instructor: Judy Bond (June 19-July 30)

Developing the Children's Choir (Workshop)

Instructor: Randall Moore (June 20-July 14)

Jazz Band Rehearsal Technique (Workshop)

Instructor: Steve Owen (July 17-Aug. 11)

Jazz Improvisation (Workshop)

Instructor: Carl Woideck (June 20-July 17)

Summer Music School For High School Musicians

Encourage your students to join us, July 7-15, for an exciting week at the Northwest's most complete high school summer music camp. Students can enhance their development as total musicians by choosing from a broad range of classes in music theory, ear training, conducting, jazz improvisation, and performing in a variety of ensembles: bands, orchestras, jazz combos, plus recitals and master classes.

For complete information on Summer Session courses and programs, please contact:

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