

Feb '98



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER



LINES



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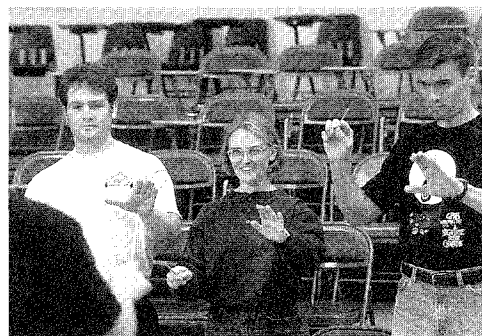
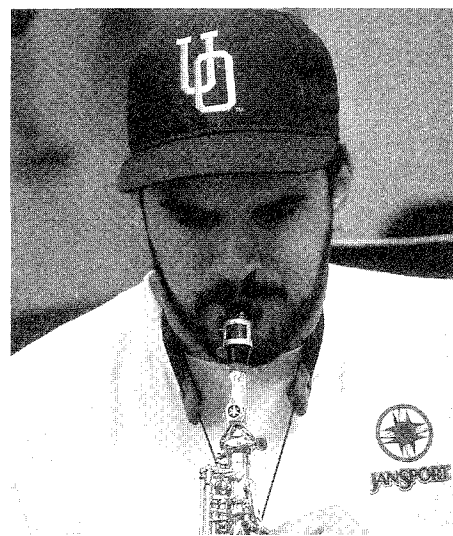
February, 1998

Vol. X, No. 1



University of Oregon

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



MUSIC DEGREES AT THE UNIVERSITY OF OREGON:

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

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

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

LEDGER LINES

is the official newsletter of the University of Oregon School of Music and Department of Dance, and is published twice a year for alumni, faculty, and friends of the school. Your letters and contributions are always welcome.

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COVER PHOTO by Kent Peterson:
Bereniece Jones, a graduate student in vocal performance, got rave reviews for her performance as Adele in Eugene Opera's production of Die Fledermaus.



The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request.

FROM THE TOP

Anne Dhu McLucas, Dean

Anyone who has spent time in Eugene knows what a remarkable arts scene is here: a city of 120,000 supports a symphony orchestra, a chamber orchestra, an opera company, a ballet company, several modern dance companies and theater troupes, choirs, art galleries, and two major summer festivals of music, in addition to more than 200 annual concerts at the School of Music.

The community and the university are interdependent, as I was reminded while sitting at the Eugene Opera production of *Die Fledermaus* on New Year's Eve. My companion, who had spent years going to the San Francisco Opera, remarked how extraordinary it was that such a high-quality production could be seen in Eugene. I had to agree, of course, the more so since prominent in the cast were two of our current graduate students; another graduate student was the choir master, and the chorus and orchestra were laced with graduates, alumni, faculty, and even undergraduates—and all this conducted by Francis Graffeo, who is also the UO Opera Ensemble director! This presence of UO students and faculty can be seen in varying proportions in each of the other performing arts organizations. In other words, the community and the School of Music and Department of Dance are inextricably linked, and it is one of the strengths of our program that we provide students community experiences in both formal and informal ways.

It is worth mentioning two of these: the graduate fellowships for string players with the Eugene Symphony, and the graduate fellowship for an opera student to sing with the Eugene Opera—a position held this past year and a half by Bereniece Jones of New York (pictured on the cover in her *Fledermaus* role of Adele). We are immensely grateful to the Eugene Symphony and the Eugene Opera for these cooperative arrangements—and we suspect they are grateful to us, as well, for helping them recruit some remarkable young talent. Any student accepted to these programs is audi-



tioned by both the community organization and our faculty; they all are engaged in full-time course work at the School of Music.

Aside from these two formal arrangements, informal and occasional ones abound: several of our graduate student composers have written the operas that middle-school students produced as part of Eugene Opera's "Operatunity" program; the dance department's Dance Africa troupe regularly tours the schools of the area; and our performing students entertain at numerous weddings, parties, and even the Saturday Market; our graduate students, as well as community teachers and faculty members, teach in the Community Music Institute, an extension program for students from age three through adult, modeling the very best in private and class music instruction.

The benefits of university and community interaction are clearly two-way: our students get real, hands-on professional and community experience while still in school—something which even most conservatories can't offer—and the community gets an ever-renewing supply of eager young talent, some of whom go on to bigger places, but many of whom stay to become a valued part of the remarkable arts fabric of Eugene. Yes, Eugene is an extraordinary place for the arts—and one reason is because we are here and contributing!

Anne Dhu McLucas

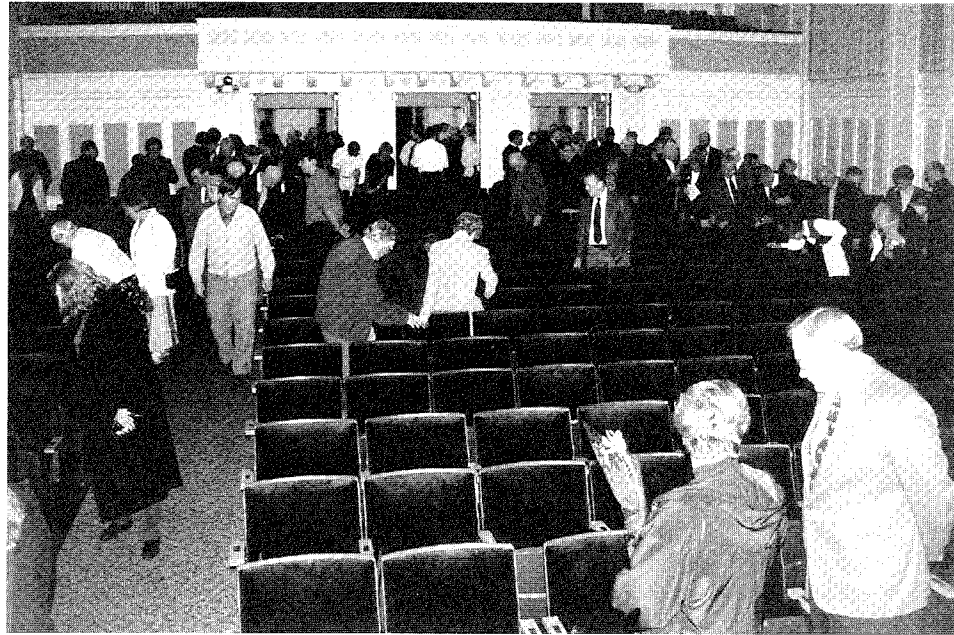


PHOTO BY LAURA LITTLEJOHN

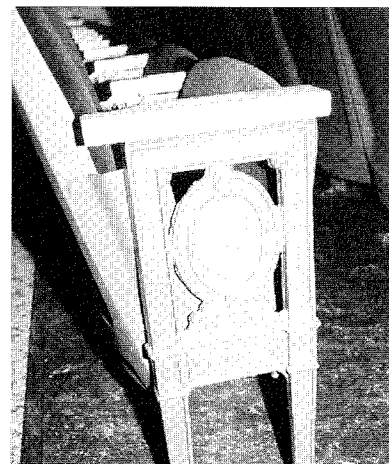
Patrons flock to check out the new seats in Beall Hall and inspect the dedication plaques.

BEALL HALL IS REBORN!

Music School welcomes new seats and refurbished lobby

A refurbished and glorious Beall Concert Hall greeted students and faculty fall term, the result of last year's ambitious and wonderfully successful campaign to replace the deteriorating seats. A special ceremony was held on October 19 to officially dedicate the seats and lobby improvements, and also to commemorate the opening of the 30th season of the Chamber Music Series.

More than 150 donors and special guests attended the dedication ceremony. Refreshments were served in Room 186 of the music school, where some special photos and memorabilia were on display. The dedication and ribbon-cutting were then held in the "new" lobby of Beall Hall, where the drab all-beige look of the past several decades has been replaced by an elegant four-color paint scheme that highlights the 1920s architectural detail. Other improvements include new carpeting in the hall and



The cast-iron detailing is similar to that of the original seats in 1925.

lobby, new sofas and light fixtures.

Anne Dhu McLucas, dean of the music school, led the dedication ceremonies, which featured introductions of several key supporters of the music school, including Peter Bergquist and Doug Orme, co-chairs of the Beall Hall Seat Campaign, and Janet Stewart, who

successfully navigated the many procedural minefields with contractors and university officials.

"This celebration proves what collaboration between the university and the community can achieve," said Dean McLucas. "What seemed an impossible hurdle a year ago has now come to fruition, and we are all the beneficiaries of the generosity of the community

and the hard work of the School of Music and Bach Festival staff members, who brought this all together."

"We now have a lovely marriage of aesthetics," added Janet Stewart, "with

the marvelous music in our acoustically superb hall and the elegant ambiance of tasteful furnishings and comfortable seats."

The new seats and restoration were achieved by a partnership with the university, the School of Music, and the seat sponsorships of alumni, local patrons, faculty, and other friends of the School of Music. Each of the 340 main floor seats was sponsored at \$300, and each has an inset plaque on the armrest, acknowledging the donor or someone the donor has chosen to honor.

Many names on these plaques are memorial tributes to former music faculty who contributed to the history of Beall Hall: Robert Vagner, Ira Lee, Ed Kammerer, Robert Trotter, Ed Cykler, Rex Underwood, John Stehn, Homer Keller, George Hopkins, and Francis Bittner. A number of local arts organizations sponsored seats as well, including the Eugene Symphonic Band, the Very Little Theatre, the Women's Choral Society, the Oregon Tuba Association, the UO Department of Dance, the Hult Center Box Office, and the Roosevelt Middle School Choir.

A printed copy of all the seat sponsors and their honorees was distributed to those at the reception, and has been sent to those who sponsored seats but were unable to attend. ♦



Douglas Orme cuts the ceremonial ribbon to officially open the new Beall Hall.

CHAMBER MUSIC SERIES CELEBRATES 30 YEARS

The Beall Hall dedication ceremonies on October 19 took place immediately prior to a concert by the Raphael Ensemble, the inaugural program of the Chamber Music Series' 30th season. Dean McLucas, CMS Board President Greg Schultz, and CMS Director Janet Stewart each shared congratulatory remarks with the guests.

Steve Stone, who managed the series for 17 years prior to his retirement, gave a lively summary of the series' history, including some entertaining anecdotes about various incidents and performers. (Steve's reflections are reprinted on page 8.)

One of Eugene-Springfield's major cultural attractions since 1968, CMS has brought more than 190 of the world's finest chamber music ensembles to Beall Concert Hall, including such stellar groups as the Tokyo, Guarneri, Juilliard, Cleveland, Emerson, and Bartok String

Quartets, the Beaux Arts Trio, and many other acclaimed ensembles.

The only series in the area which devotes itself entirely to chamber music



Steve Stone shares some memories of CMS at the 30th Anniversary reception.

VAGNER CELEBRATION SET FOR MAY 16-17

As announced last fall, the School of Music is producing a commemorative event this spring in honor of the late Robert Vagner.

Planning is in the final stages, with registration forms and an informational letter to go out in early March. The two-day celebration will include a Saturday afternoon performance by the Oregon Wind Ensemble and Eugene Symphonic Band—two ensembles whose histories are deeply intertwined with Vagner's tenure at the School of Music. There will also be a Saturday morning rehearsal and Sunday afternoon performance by a Vagner Alumni Band Ensemble, and a special Saturday evening banquet honoring Vagner and his legacy.

Nearly 50 alumni filled out the form in the last *Ledger Lines*, or sent an E-mail to band secretary Dana Martin to express interest in the event. If you have not yet let us know of your desire to be a part of the activities that weekend, please let us hear from you, so we can send materials to as many alumni and friends as possible.

Tentative Schedule of Events:

— May 16 —

- 10–1:00 pm: Alumni Band Rehearsal
- 3–4:30 pm: Oregon Wind Ensemble & Eugene Symphonic Band concert
- 6:15 pm: Social
- 7:00 pm: Banquet (cost per person TBA)

— May 17 —

- 12–2:15 pm: Alumni Band rehearsal
- 3–4:00 pm: Alumni Band concert

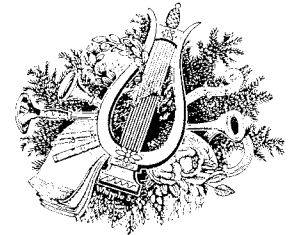
Both concerts will be held in Beall Concert Hall—a great opportunity to see the new seats and lobby!



Robert Vagner

performed by internationally-known artists, CMS was begun in 1968 by former UO professor Edmund Cykler, a life-long champion of chamber music, who felt that the series would fill a long-felt cultural need in our community.

As Stone said in his remarks, "From 1967 until his death in 1988, Cykler was the driving force—organizing the series, contacting artists, and above all, contacting prospective audience members. He was a man of very strong convictions and high principles. If subscribers dropped out for whatever reason, they would be sure to hear from Ed, who would demand to know the reason. So this series is his legacy." ♦



If you know of others who should be notified, please fill out the form below and send to:

Dana Martin
Band Administrative Coordinator
School of Music
1225 University of Oregon
Eugene OR 97403-1225
(541) 346-2138

E-mail: dgmartin@oregon.uoregon.edu

Vagner Band Alumni

Name _____

Maiden name _____

Instrument(s) played in Vagner bands: _____

Current address _____

Homephone _____

Work phone _____

Years attended UO _____

Years in Vagner's groups _____

Your Occupation _____

UO TO HOST HILDEGARD CELEBRATION

A concert by early-music vocal ensemble Tapestry will be one of the highlights of a week-long conference in March celebrating the 900th birthday of medieval composer Hildegard von Bingen (1098-1179).

A Benedictine who became Abbess of Rupertsberg, Hildegard von Bingen is known for her diplomatic activities in religious and political circles, her musical compositions, her poetry, and other writings, which dealt with both religious and secular topics—including science and medicine. She was consulted by persons in all walks of life, including popes, emperors, kings, and archbishops.

The events are variously co-sponsored by the School of Music, the Oregon Humanities Center, the College of Arts and Sciences, the Center for Women in Society, and the UO Medieval Studies Program.



Schedule of events:
Monday, March 2:
 Keynote lecture on the music of Hildegard von Bingen by Margot Fassler of the Yale Institute of Sacred Music.

Tuesday, March 3:
 Master class featuring Tapestry and UO music students.

Wednesday, March 4:
 Concert by Tapestry, performing music by Hildegard and Robert Kyr from their recently-released CD. Pre-concert lecture by Susan Boynton.

Thursday, March 5:
 A colloquium titled "Hildegard of Bingen and Women's Spiritual Traditions."

Subjects will include Hildegard's music and writings, as well as illustrations of her works. Speakers will include UO faculty, students, scholars from other institutions, and Tapestry.

For more information, contact Susan Boynton at 346-3748 or E-mail at boynton@oregon.uoregon.edu ♦

KUDOS

Graduate students **Daun Hayes**, **Holly McCarren**, **Martin Tobias**, and **Angelo Dias** were soloists in Handel's *Messiah* for the Florence Performing Arts Center.

Genaro Mendez, a doctoral voice candidate studying with Milagro Vargas, sang the role of Tamino in Mozart's *The Magic Flute* with Nevada Opera.

David Howell, a doctoral student, and **Bereniece Jones**, a master's student, had prominent roles in Eugene Opera's production of *Die Fledermaus*.

Senior trombonist **John McDonald** won a position in the Disneyland band at Anaheim through a national audition. He is a student of Jeff Williams. ♦

BACH FESTIVAL RELEASES NEW MESSIAH

The Oregon Bach Festival has released its new CD recording of Handel's *Messiah*. The CD is the Festival's seventh produced and distributed on the Stuttgart-based Hänssler Classic label.

Recorded at the conclusion of the 1997 Festival, the CD features Helmuth Rilling conducting soloists Sibylla Rubens, Ingeborg Danz, and Thomas Quasthoff of Germany and American James Taylor, along with the Festival's orchestra and chorus.

Unlike Rilling's previous CD of *Messiah*, performed by his German ensembles, the Oregon Bach Festival's version uses the original English texts.

In his review of the Festival concert that preceded the recording, critic Michael Souther wrote "the performance of the choir throughout was the highlight of the evening; stunning in power, gorgeous in voice, they revealed the grandeur of Handel's art."

Messiah is available exclusively through the Festival's Bach Boutique. Hänssler Classic will distribute the CD internationally later in 1998. The two-disc set sells for \$30. For orders, call Nancy Blake at (541) 346-5666 or fax 346-5669. Additional information is on-line at <http://bachfest.uoregon.edu> ♦

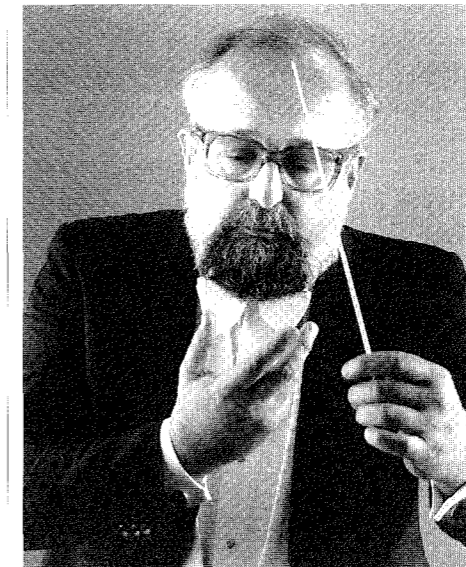
OREGON BACH FESTIVAL

Penderecki Premiere to Climax "Milestone" Festival

Performances of pivotal works from the choral-orchestral repertoire, two birthday celebrations, and a world premiere from a living legend are the focal points of the 1998 Oregon Bach Festival. Helmuth Rilling, the Festival's first and only artistic director, returns for his 29th season under the theme "Milestones," set for June 26-July 11.

Capping the event July 11 is the world premiere of *Missa* by Krzysztof Penderecki, the Polish composer who has been at the forefront of contemporary music for nearly 40 years. *Missa*, Penderecki's setting of the liturgical mass, is a joint commission of the Festival and the Internationale Bachakademie in Stuttgart. *Missa* was commissioned to honor the 65th birthdays of Rilling and Penderecki, friends, and frequent collaborators.

Rilling conducts the work, which is being written for a chorus of 75, orchestra of 70, a brass ensemble, and five vocal soloists. A CD recording of *Missa* will be made in Eugene by Hänssler Classic records following the premiere.



Krzysztof Penderecki

versary of the Münster Cathedral; the *Polish Requiem*, inspired by the Polish Catholic leader Cardinal Wyszyński and those who died in the wake of the Solidarity uprisings; the *Te Deum*, dedicated to Pope John Paul II; and *Threnody for the Victims of Hiroshima*, the daring 1959 work that first thrust Penderecki into

MILESTONES

1998 OREGON BACH FESTIVAL, JUNE 26 - JULY 11

This will be Penderecki's fourth appearance at the Oregon Bach Festival. As composer-in-residence, he will participate in workshops, master classes, and lecture-concerts.

Penderecki's career has been marked by commissions for momentous occasions. On January 9, 1997, *The Seven Gates of Jerusalem* was premiered in Israel, commissioned by the City of Jerusalem to commemorate the 3000th anniversary of the ascendancy of King David to the throne. His major works include the *St. Luke Passion*, written for the 700th anni-

prominence.

To illustrate the "Milestones" theme, Rilling has selected key works from the choral-orchestral canon. The Festival opens with Bach's *Mass in B Minor*, the composer's most famous choral work. Bach's demanding *Goldberg Variations* will be performed on piano by Jeffrey Kahane. A Mozart night includes the *Requiem*, incomplete when Mozart died, and glorified in Peter Shaffer's play and movie *Amadeus*. Haydn's *Creation* will be performed for the first time at the Festival in a four-part, lecture-concert format

in the afternoon Discovery Series.

Other major concerts include:

- Kahane conducting a night of great opera arias to celebrate Rilling's birthday and featuring the Festival's vocal soloists (June 28)
- Baritone soloist Thomas Quasthoff in recital (July 8)
- Penderecki conducting Beethoven's *7th Symphony* and his own *Sinfonietta for Strings and Flute Concerto*, Jean Claude Gerard, soloist (July 5)
- Quartetto Gelato, a versatile and virtuosic ensemble who sold out their 1995 Festival concert (June 27)
- The "Intimate Evenings" series, with chamber music from twin pianists Irina and Julia Elkina, organist Boris Kleiner, and the Penderecki String Quartet.

In all, the Festival will present 50 events, including free performances, children's concerts, social and recreational events, free lectures and talks, the annual master class in conducting, and a composers symposium.

Tickets go on sale March 12, 1998, and range in price from \$15-\$38 for major concerts and \$8-\$12 for lecture concerts. Children, seniors, students, and contributors qualify for various ticket discounts.

For a brochure or more information, call the Oregon Bach Festival office, (541) 346-5666, or check the Festival's website, <http://bachfest.uoregon.edu> ♦



German baritone Thomas Quasthoff, recently featured in a 60 Minutes profile, will return to the Festival for a special solo recital.



The Oregon Marching Band lit up the strip at the Las Vegas Bowl in December.

DANCE NEWS

Dance Department to Host Dance Scholars in June

The Department of Dance will host the annual conference of the Society of Dance History Scholars on June 18-21, 1998. Department Chair **Jenifer Craig**, a member of the Board of Directors, is in charge of local arrangements for this prestigious event. **Marian Smith**, a member of the editorial board, is the program chair.

SDHS includes an international membership of dance scholars, many of whom will present their latest research for the conferees. Dance alumni are encouraged to attend part or all of the conference (day rates will be available).

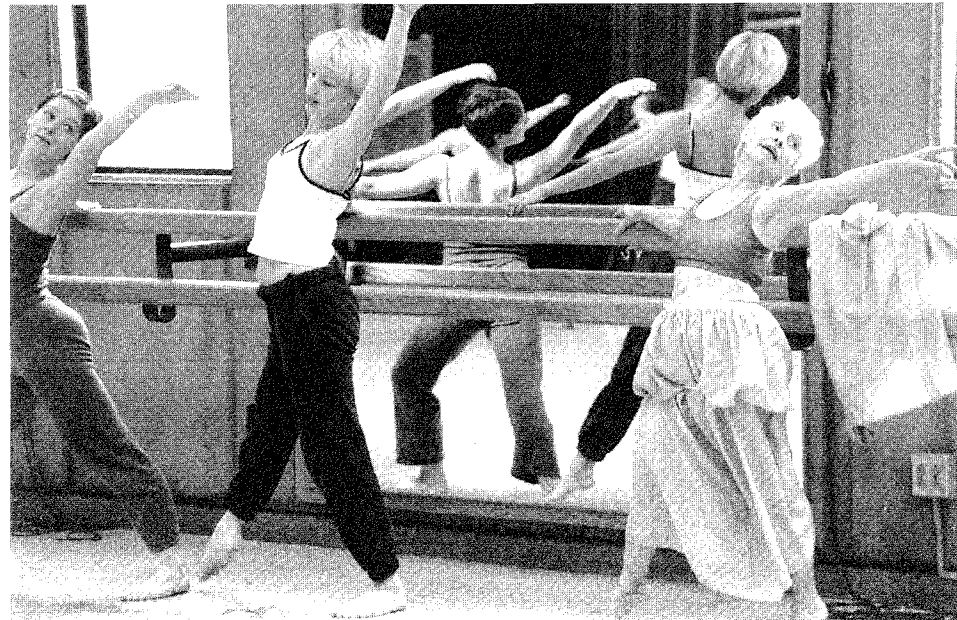
Brochures with conference highlights will be completed by March, and the full program will be on the UO School of Music website in May (<http://music1.uoregon.edu>). If you have questions, call the Dance Department at (541) 346-3386.

Other news from the Dance Dept.:

- Dance Africa, under the artistic direction of **Rita Honka** and music direction of **Charles Doggett**, kicked off its 1997-1998 season by opening the Children's

Concert Series at Beall Hall. The company of eighteen dancers and musicians will tour sixteen schools in the Eugene-Springfield area this spring.

- The Dance Department's **Winter Dance Concert**, February 27-28, will be produced by students learning the art of production under Associate Professor Jenifer Craig. The program will contain a couple of selections of special note: the premiere of a duet for UO students by new faculty member **Les Watanabe**, titled *Whispers, Rain, Shakuhachi, Taiko, Wind, Poem—Dialogue with Japan*, with an original score by Associate Professor **Jeffrey Stolet**; the program will also feature UO students in a reconstruction of Isadora Duncan's 1907 choreographic treatment of Beethoven's 7th Symphony. **Kay Bardsley**, the protégée of one of Duncan's adopted daughters, was in residency for five weeks during fall and winter terms, sharing her personal inheritance of the Duncan legacy in several classes as well as in extended rehearsals with the fourteen dancers chosen to perform the work.



Students young and old are a part of Sherrie Barr's Modern Dance class.

Bardsley's residency was made possible largely by the UO Creativity Award, established by Virgil and Caroline Boekelheide to foster high-level creative interaction between students and stellar dancers, musicians, and chemists. Professor Boekelheide will present the 1998 award to Bardsley opening night of the Winter Concert.

- **Les Watanabe** has joined the faculty as a one-year visiting assistant professor. Watanabe has performed as a soloist in the Los Angeles-based dance companies of Donald McKayle and Burch Mann Folk Ballet, the New York companies of Lar



Les Watanabe

Lubovich, Joyce Trisler, Sachiyo Ito Japanese Dance Company, and Alvin Ailey Repertory Ensemble, and with Peter Goss and Molly Malloy in France. He has performed in musical theatre, television, and on Broadway. His teaching and choreographic career spans twenty years, including residencies at universities and academies nationally and throughout Europe. At the UO, Watanabe teaches dance and folk culture, modern and jazz technique, ballet, and composition.

- On December 9, the Eugene-based Arts Umbrella recognized the Department of Dance for its collaboration with the organization's performing arts school. Associate Professor **Steven Chatfield**, a member of the Arts Umbrella board, helped develop the school's dance curriculum and an apprenticeship program that allows university dance majors to teach creative dance to children. Adjunct instructor of dance **Ruth Heller** was recently elected to the Arts Umbrella Board. Arts Umbrella governs the Eugene Youth Symphony Association and the Community Performing Arts School, offering educational and performance opportunities in music, dance, and theater for students of all backgrounds. ♦

Pushing All the Right Buttons

UO Computer Music Center Shows Muscle and Imagination

As you pass through the halls of the music school, the sounds of singers, trumpets, pianos, and violins are a quick reminder of the intensity and talent of student musicians at work. But another group of music majors, clustered in three studios, has been quietly making waves in a cutting-edge sector of the field.

Future Music Oregon (FMO), the Computer Music Center at the University of Oregon, is dedicated to the innovative use of computers and other recent technologies to create unique and expressive compositions.

Under the direction of Associate Professor Jeffrey Stolet, composers working in FMO are also involved in multidisciplinary collaborations with dance, theater, and visual arts. Students may enroll in courses that examine techniques in computer music composition, sound synthesis, digital recording, MIDI and algorithmic composition, and other topics.

Music Technology Degree

Stolet has taken an aggressive stance on music technology at the University of Oregon, and the School of Music has offered a Bachelor of Science degree with an option in Music Technology since 1995. The degree program emphasizes composition of original electro-acoustic music with required courses in Computer Science, Physics of Sound, Research in History of Electro-Acoustic Music, Computer Music Applications, Electronic Music Techniques, and Electro-Acoustic Composition. For students pursuing doctoral degrees in music, a Supporting Area in Computer Music is also available.

The Students

The most persuasive evidence of the quality of Stolet's programs is the success of student composers working in the FMO studios. A number have had

their work presented at prestigious national and international computer music events. A few recent examples:

- Seth Monger, *Tune for Balloon*, International Computer Music Assn. Conference, Hong Kong, 1996; Society for the Electro-Acoustic Music in the United States, National Conference, 1997.
- David P. Johnson, *Blue Buddha*, and *On the Edge*, International Computer Music Assn., Hong Kong, 1996, and at Journées d'Informatique Musicale, Paris, 1996; *These Sins Will Not Be Forgiven*, Journées d'Informatique Musicale, Paris, 1995;



Jeffrey Stolet (right) works with a graduate student in the FMO studio.

Digital Waves, Australian Computer Music Assn., 1995; *Empathy Atrophied*, Pacific NW meeting of the College Music Society, Victoria, BC, 1994.

- David Ozab, *Spirals*, International Computer Music Assn. Conference, Hong Kong, 1996.
- Richard Coon, *Personalities*, and *Digital Waves*, Australian Computer Music Assn., Brisbane, Australia, 1995.
- Jeffrey Peyton, *Final Precipice*, Society for the Electro-Acoustic Music in the United States, National Conference, Middlebury, VT, 1994; the NW Percussion Arts Festival, 1995.

Radio FMO

To distribute the compositional work created at Future Music Oregon, Stolet has developed Radio FMO, which began in the fall of 1997 with Internet

broadcasts of music composed at the UO computer music center. Radio FMO will augment the live Internet broadcasts of Future Music Oregon concerts begun earlier this year.

Electronic Music Interactive

The Electronic Music Primer is a text of 38 chapters written for the beginning electronic music student and customized for Stolet's UO students. To make the text more vivid in its explanations, Stolet, in collaboration with the University of Oregon's New Media Center, reformatted the original text into the Electronic Music Interactive (EMI), an Internet-deliverable, multimedia document containing motion, sound, and a glossary where students can engage the content interactively. With the use of Shock-wave technology, Stolet's students, while on campus or at home, can view the formation of waveforms, hear the results of sound modifications or call up more than a hundred electronic music terms and definitions with a click of the mouse.

Electronic Music Interactive was immediately recognized as a breakthrough educational product, and Stolet was dubbed the Macromedia Educator

of the Month for December, 1996. Shortly thereafter, *The Chronicle of Higher Education* recognized the EMI project, naming it Internet Site of the Day for March 21, 1997. The raves continued in 1997 with *I.D.* magazine presenting the EMI and the New Media Center with a top design award from nearly 800 entries. EMI also received a Jury Award in the Interactive Program of the New York Exposition of Short Film and Video (1997) and was selected to be featured in *Print's Digital Art & Design Annual 6* (1998).

Electronic Music Interactive is on the Web at: <http://darkwing.uoregon.edu/~fmo/>

Inquiries about the UO's computer music programs and activities may be directed to Stolet via E-mail at: stolet@oregon.uoregon.edu ♦

VIEWPOINT

Reflections on 30 Years of Chamber Music

by Stephen Stone

As one who has spent a considerable amount of time with the logistics and organization of the Chamber Music Series, let me make a confession: my enthusiasm for chamber music began as a necessity, since one of the duties of the assistant to the dean was to oversee the series. This duty turned out to be one of the most enjoyable and rewarding aspects of the job, and I consider myself an avowed enthusiast. But as a past manager, my memories of the series revolve around specific incidents and/or statistics, not all of them musical in nature.

For example, in programming, one group clearly outdistanced the others in the matter of return appearances: the Tokyo Quartet, whom we first engaged in 1974 when they were on their way up the ladder of fame, has appeared in Beall Concert Hall eight times.

You would probably not guess the work which has been performed most often on our series. Chamber Music America did a survey of the most-performed works several years ago, and their results correlate with our own very closely. The most performed work was not by Beethoven, Brahms, Schubert, Mozart, or Haydn; it was the Ravel quartet, which has been performed here seven times.

Programming is, of course, a collaborative decision of artist and presenter. And the tradition has been, very consistently, what Bob Trotter once referred to as a "twentieth century sandwich"—one contemporary work between two warhorses, if such a mixing of metaphors is permissible. This has

always seemed the safest way to resolve the differences between those who would prefer to hear nothing later than Brahms, and those who would prefer nothing earlier than Bartok.

I can remember several crises (my definition of a crisis is the same as that of Finian McLonergan in *Finian's Rainbow*: "It's a crisis, but it's not serious!"). There was the time when an early music group arrived without instruments and we had to utilize the services of Hal Owen and the University Consort, who graciously filled in for half the program until the plane arrived with the instruments.

There was another time when the luggage of a famous quartet did not arrive

on time, and they played the concert in jeans, which was not a problem at all. There was the time one of our patrons hosted a post-concert reception for members following a concert by a French chamber orchestra of fourteen musicians. The dining room was small, the food was plentiful. Unfortunately, the chamber orchestra discovered the food first, and nobody else even came close.

I can remember when tickets were \$4 and student tickets were \$1, and still we worried about charging too steep a price.

I can remember when, in the late 1970s, we had more requests for seats than were available, and decided to go

to a double concert series. Unfortunately, there was not a big enough audience for two programs. This problem was made moot in two years when the Hult Center opened and gave us competition for audiences. The Hult got into the chamber music business only long enough to find out that Beall Concert Hall was where chamber music belonged. In fact, Joel Krosnick of the Juilliard Quartet has referred to Beall as one of the finest chamber music halls in the country.

I can remember when tickets were \$4 and student tickets were \$1, and still we worried about charging too steep a price.

One of the best moves we ever made was to have the Hult box office take over ticket sales, which was previously frustrating for School of Music staff who did not have the time or the expertise to deal with it in an efficient manner. We all owe a big round of thanks to Marcia Gluz, box office manager at the Hult Center, for her assistance and support.

The series has had strong support from all of those who have served as deans: Robert Trotter, Morrette Rider, Bernard Dobroski, Gary Martin, and Anne McLucas. It has also had strong and enthusiastic leadership from many of its patrons who have served in advisory roles on the CMS board: among the many who have played an important

role in the life of CMS are Mike Moravcsik, Hans and Herta Tschersich, Meg Berlin, Susie Roy, Ashley Foster, Sally Weston, Greg Schultz, and most especially Peter Bergquist, whose

absolutely wonderful program notes throughout the past twenty years have been models of clarity, enlightenment, and scholarship.

Finally, I want to recognize the talent, long hours, dedication, and leader-



The Tokyo Quartet in 1978



The Emerson Quartet in 1979

FACULTY

Barbara Baird presented a workshop on baroque dance for the convention of the Oregon and Washington State Music Teachers Associations, a workshop on "Performance Practice in the Classical Period" for OMTA's Southern Oregon Chapter, and a workshop on new organ music for the American Guild of Organists, Eugene Chapter. Baird also taught a one-week harpsichord course with Larry Palmer for Southern Methodist University's summer session in Taos, New Mexico, and gave a harpsichord recital in Taos as a part of that event. Baird demonstrated the Beall Hall organ in a recital for the national convention of the Organ Historical Society. Other performances included an organ recital on the newly revoiced organ at Eugene's First Congregational Church; an organ recital at Central Presbyterian Church to raise funds for "The Organ Loft" radio program; a Christmas organ concert in Key West, Florida; and a performance with the American Brass Quintet in the UO's Chamber Music Series.

CMS REFLECTIONS, continued

ship that has been given to CMS for the last eight years by several people: Scott Barkhurst for superb publicity and printed materials; Jim Rusby for high quality recordings; Caitriona Bolster and all of the personnel at KWAX for broadcasting those performances and creating an awareness of CMS in the community; a great stage crew; and above all a wonderful manager, Janet Stewart, whose long hours and dedication have given us a very stable series that is well attended and *in the black!* And of course, the wonderful new seats and refurbishings in the hall, which are in great part the result of Janet's dedication and persistence.

A toast to thirty years of chamber music and to all those who made it possible! ♦

Steve Stone, professor emeritus, managed the Chamber Music Series from 1976 until his retirement in 1990.

Sherrie Barr (Dance) was elected to a three-year term on the board of directors of the Congress on Research for Dance (CORD). Her duties began at the November conference in Tucson. Barr also was invited to teach in the final phase of 1996-97 certificate training of Integrated Movement Studies of the International Laban/Bartenieff Certification Program at the University of Utah, Salt Lake.

Leslie Bennett, head of the Music Services Department of the Knight Library, was promoted to the rank of full professor, effective July, 1997. She produced the jazz and popular music discography section in the recently-published fifth edition of *Music Reference & Research Materials*, fondly known as "Duckles" in the musicology world. The graphics were produced by UO graduate student Darrel Kau. The Music Services Department is now represented on the web at <http://libweb.uoregon.edu/music>.

Mark Beudert performed the role of Fenton in Verdi's *Falstaff* with Tacoma Opera, and gave a master class and concert at the University of Colorado.

Susan Boynton presented a paper, "The Transmission and Organization of Early Hymn Repertoire," at the annual meeting of the American Musicological Society in Phoenix, Arizona, last fall.

Jenifer Craig (Dance) was an invited speaker at the Dance Critics Association Conference in Seattle last May, discussing her work on Bella Lewitzky's biography. She joined with three other biographers in a talk about the difficulties and solutions each was encountering in the biographical process.

Michael Denny recently recorded and released two CDs: the first, *Now...Here...This*, features modern jazz in a quartet setting; the second, *Looking In*, is a solo performance. In September, Denny gave a guitar master class at USC.

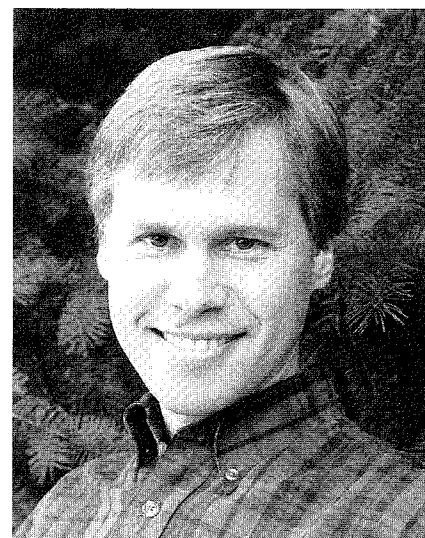
Charles Dowd was percussion soloist at California Institute of the Arts, played the Milhaud *Concerto for Percussion and Orchestra* with the symphony in Adrian, Michigan, and presented a recital-lecture

at the University of Western Ontario-London in Canada. He appears as principal timpanist on two recent CDs by the Oregon Bach Festival. In July, Dowd was timpani and percussion soloist at the Cabrillo Music Festival, performing works by Christopher Rouse, and in April he performed the Oregon premiere of Steve Reich's *Nagoya Marimbas*. In October he was timpanist and percussionist with the Oregon Symphony in Portland. Dowd also performed and conducted at Portland State University at the Oregon Drum and Percussion Festival, Lewis & Clark College at the Northwest Percussion Festival, and at Willamette University on their new music series. Dowd attended the Percussive Arts Society International Convention and the NAMM show as the guest of Warner Bros. Publications, the distributor of his recent video, compact disc, and book. He also hosted the Oregon Symphony percussion section in a clinic at Silva Hall in April. Dowd gave a lecture-performance on marimba transcriptions of J.S. Bach sonatas, partitas, suites, and lute music at Portland State University in May. He is also an adjudicator for the upcoming Grammy awards.

John Gainer was a guest artist and choral conductor last June for a city-wide gospel choir at the Juneteenth Celebration in Roswell, New Mexico. The event is a commemoration of the arrival of Union Troops in June, 1865, to spread word of the Emancipation Proclamation, and was sponsored by the Juneteenth Heritage Assn., Roswell Parks and Recreation Dept., Chavis Country NAACP, and the New Mexico Cultural Arts Commission. Following that event, Gainer performed fifteen minutes of special music on the Sunday telecast of Roswell's First Baptist Church service; the broadcast was aired throughout seven southwestern and Rocky Mountain states via a religious cable network. In December, Gainer's community gospel choir, Inspirational Sounds, released a new CD, *Live*. The disc is being distributed independently by the choir.

Francis Graffeo made his international debut last June conducting the Orquesta Filarmonica de Lima, Peru. In October,

Steve Larson was quoted in a front page article of the November 11, 1997 Science Times (a weekly feature of the *New York Times*). Titled "An Undiscovered Work by Bach? No, a Mere Computer Program is the Composer," the article discussed a talk at the University of Oregon in which Pulitzer Prize-winning author Doug Hofstadter asked the audience to guess the composer of three two-part inventions—one by Bach, one by a computer program, and one by Larson. (Hofstadter's talk was sponsored by THEME, a group led by Larson of University of Oregon faculty and graduate students interested in music research.) The article quoted Larson's thoughts on computers and musical style. Larson spoke on the same topic at a conference on computers and creativity, sponsored by Stanford University's Center for Computer Assisted Research in the Humanities. At the national meeting of the Society for Music Theory held in Phoenix, Larson made three contributions: to a special session called Alternate Takes: A Jazz Analysis Symposium, he presented "Triple Play: Bill Evans' Three-Piano Performance of Victor Young's 'Stella by Starlight'"; as a member of a panel sponsored by the Committee for Professional Development, he gave a talk and participated in a roundtable discussion on "Becoming Visible in the Field of Music Theory: Presentations to Professional Meetings"; and at a poster session on Current Research in Music Cognition and Aural Training, he presented his music-cognition research on computer models of melodic expectation. At the national meeting of the College Music Society in Cleveland, Larson chaired the session on Music Theory.



Steve Larson

he conducted a series of concerts in Denver with the Colorado Symphony Orchestra. In November he appeared in Phoenix and Tucson, conducting Arizona Opera's production of Verdi's *Otello*. In December Graffeo and the Eugene Opera Orchestra accompanied Eugene Ballet's production of *The Nutcracker* in Eugene and Salem. He also conducted Ballet Idaho's *Nutcracker* in Boise. As a stage director, Graffeo created the only two major North American productions of Bernstein's *Mass* in this past decade, with the Eugene Symphony in 1996 and Colorado Symphony last May. He also created productions of Gershwin's *Blue Monday* and Barber's *A Hand of Bridge* at the Cabrillo Festival in August.

Ruth Heller (Dance, GTF) was elected to the board of Arts Umbrella, a local agency dedicated to youth education in the arts.

David Kjar (GTF) is currently performing with the Skyline Brass and partici-

pating in Chamber Music America's Rural Residence Program in Roseburg, OR, funded by the National Endowment of the Arts. Kjar toured Wisconsin and Minnesota with the Skyline Brass in November and performed for a master class at the University of Minnesota.

Dean Kramer and **Claire Wachter** performed with the Utah Chamber Music Festival in June, and in November they performed in Osaka, Japan, and at the National Recital Hall in Taipei, Taiwan. On that same trip, Kramer performed on the 30th Anniversary Concert of Shikoku University in Tokushima, Japan, and presented piano master classes in both Japan and Taiwan.

Don Latarski was the engineer for an upcoming CD by adjunct jazz guitar instructor **Michael Denny**. The digital recording was produced in Latarski's Crescent Studio. Latarski's latest Warner Bros. Publishing book, *The Ultimate Guitar Chord Big Book*, will be released in

January at the NAMM show in Los Angeles. Latarski's recent performances include a steady engagement at the Oregon Electric Station and gigs with Tom Bergeron's Whirled Jazz group.

Doug Scheuerell performed a tabla solo at the Faculty Musicale in September.

Marian Smith presented a joint paper, "Ecoutez-moi," in collaboration with the mime-historian Giannandrea Poesio at a London conference on dance reconstruction titled "Preservation Politics." Smith also gave two lectures at the Roehampton Institute Dance Department at the University of Surrey.

Victor Steinhardt performed with mezzo-soprano **Milagro Vargas** during the UO Band Camp, at a meeting for UO Continuing Education, and for the UO Faculty Musicale. He performed some of his own compositions for two Mohawk Trail Concerts with violinist/violist Arnold Steinhardt and pianist Mary E. Parker in Charlemont, MA. Steinhardt performed those same compositions in Copake, NY, and later did CD recording sessions. The CDs will be available winter 1998 from TownHall Records. Steinhardt gave solo piano recitals in Brookings, OR, at the Cascade Manor retirement residence, and at a Faculty Artist Series benefit for Phi Beta in November. Steinhardt also performed some of his compositions with Ballet Northwest at the Hult Center.

Stephen Stone is director of the Emerald City Jazz Kings, performing with the Oregon Festival of American Music, which was recently designated as one of the resident ensembles at the Hult Center for the Performing Arts. In September they presented a series of concerts titled "Piano Man" with guest artist Dick Hyman, exploring the role of the piano in jazz groups from 1925-1960.

Mary Lou Van Rysselberghe served as editor for the newest MENC publication, *Strategies for Teaching: Guide for Music Methods Class*. Her writing also appears in the fall issue of *Journal of Music Teacher Education*.

Milagro Vargas had performances throughout the United States and Europe, including a tour through Spain with conductor Helmuth Rilling and the Real Filharmonía. Last spring she sang the mezzo solo in the world premiere of Robert Kyr's *Symphony No. 7* at Silva Hall with the Oregon Symphony under conductor Murry Sidlin. The performance was repeated in the fall at the Schnitzer Auditorium in Portland. In June, she sang the Northwest premiere of David Schiff's *Vashti* at Chamber Music Northwest—a performance singled out by *Oregonian* writer David Stabler as one of the high notes of the season. In November, Vargas sang the alto solo in Mendelssohn's *Walpurgisnacht* with the Houston Symphony Orchestra and the orchestral version of Copland's *Emily Dickinson Songs* with New York's Orpheus Chamber Orchestra. Vargas was also featured in a Mendelssohn commemorative concert at the prestigious 92nd Street Y Tisch Center for the Arts in New York City. In November, she performed once again on Lincoln Center's Great Performers Series at the Walter Reade Theater.

Claire Wachter was again a member of the Independent Music Teachers committee at the National Piano Pedagogy Conference last October. In November, she presented a lecture/recital on the piano works of American women composers at Shikoku University in Japan. Wachter presented a lecture on the teaching of Johannes Brahms at both Doshisha University in Japan and Fuhjens University in Taiwan. She was also invited to Queen's University in Canada as a visiting scholar, presenting lectures and master classes in piano pedagogy.

Jeffrey Williams was a member of the University of Illinois Alumni Trombone Choir and the William Cramer Trombone Choir at the 1997 International Trombone Festival, held in May. Last summer he performed and taught at the Red Lodge Music Festival in Montana, and was bass trombonist with the Oregon Bach Festival and principal trombone in the Oregon Festival of American Music. He also continues as principal trombone with the Eugene Symphony. ♦

New UO Music Faculty



Crumb

David Crumb is an assistant professor of composition and theory. He has been a visiting professor at Duke University, St. Mary's College of Maryland, UCLA, West Chester University, and the University of Pennsylvania. Crumb holds degrees in composition and cello from the Eastman School, and a Ph.D. in composition from the University of Pennsylvania. His teachers include Mark Kopytman, Samuel Adler, Chinary Ung, Jay Reise, Richard Wernick, Lukas Foss, Joseph Schwantner, and Stephen Albert.



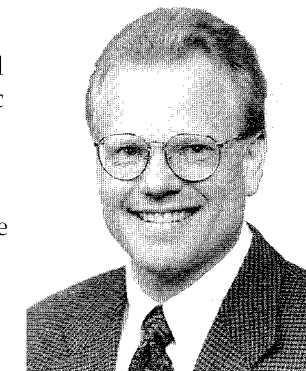
Doerksen

Paul Doerksen joins our music education faculty, specializing in research and instrumental music. He has a bachelor's degree in music education from Western Washington University, a master's in conducting from Northwestern University, and a Ph.D. in music education from Ohio State University. Doerksen has been on the music faculty at Ball State University, and Ohio State University, where he taught music education courses and conducted bands.



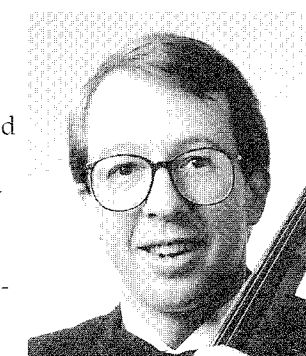
Mason

Gregory Mason is director of accompanying and chamber music at the UO, in his second year here as a visiting professor. Mason holds a D.M.A. and master's degree from the University of Illinois, and a Bachelor of Music in Piano Performance from the University of Michigan. Mason worked for seven years as coach and accompanist in New York City, where he was pianist for the American Music Competition at Carnegie Hall and the Vincent La Selva Opera Classes at Juilliard.



Moyer

Forrest Moyer returns to the UO as our classical string bass instructor. He received both his bachelor's and master's degree from the UO. Moyer is principal bass in the Oregon Festival of American Music, assistant principal bass in the Eugene Symphony, and a member of the Oregon Bach Festival Orchestra. Moyer is also well-known around the Northwest as a jazz bassist.



Rich

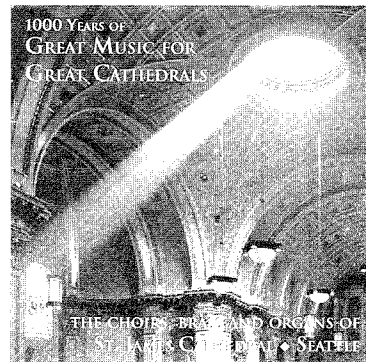
Shelley Rich is our instructor of violin pedagogy, teaching the new Suzuki Violin Program for the Community Music Institute. Rich has a bachelor's degree in violin performance from the Eastman School of Music. In 1997 she completed Suzuki long-term teacher training and earned a master's degree in violin performance and Suzuki pedagogy from Northern Arizona University. Before coming to Oregon she served on the board of directors of the Arizona Suzuki Association.

ALUMNI

Richard (Dick) G. Dorr (B.S.Mus.Ed. 1952; M.Mus. 1975) has retired from active management of his family owned business, Discovery Luxury Motor Coach Charters. He turned the business over to Rich Dorr and his wife Jeanne (Aichle) Dorr, class of 1989. Dorr has been president of the California Bus Association for the past three years and lives in San Diego on a 48-foot power boat when he's not traveling.

Karen Kincade Kammerer (B.S. 1961; M.Mus. 1965; Ed.D. residency 1975) was married in August to Dr. Peter James Cookson (B.A. Georgetown '65; M.D. '69; Fellow, American College of Pathology '76) in Sharon Springs, New York. They are both retired and make their home at Bunker Hill Farm in Sharon Springs. Kammerer appeared as guest poet/reader in the October 1 program of the State University of New York at Cobleskill Fall Cultural Series. The concert, titled "The Harpsichord and Thou: a Tapestry of Music and Poetry," featured San Francisco harpsichordist Tamara Loring and SUNY faculty members reading poetry by women.

James Savage (B.A. '67, M.A. '74), is Liturgy and Music Director at St. James Cathedral in Seattle, WA. Savage recently directed a CD titled *1000 Years of Great Music for Great Cathedrals*, released by Ambassador ARC 1018 (DDD). Among the glowing reviews, Fanfare said "Glorious, glorious, glorious! After an opening track of bells and plain chant comes the finest performance of Strauss's *Ceremonial Entry of the Knights of the Order of St. John* I have ever heard. . . Exemplary performances and sound notwithstanding, the thing that makes this disc stand out is the extraordinary imagination that has gone into the planning of the program . . ." From American Record Guide: "This remarkable assortment of choral and instrumental music is drawn from recent musical productions at St. James Cathedral. It is remarkably free of trite and over-worked repertoire. I cannot praise this disc enough. The basic adult choir of 64 is beautifully balanced and as professional as one could want. . . Special mention should be made of the 18-member brass ensemble." And from the Seattle Times: "In recent years, music director James Savage has assembled a remarkable array of concerts. . . highlights of these are collected here in a disc brilliantly engineered by Seattle's Albert Swanson to reproduce the cathedral's acoustics so well you can close your eyes and imagine yourself in situ. . ." *1000 Years of Great Music for Great Cathedrals* is available in record stores nationally and at St. James Cathedral Bookstore, 804 Ninth Ave., Seattle WA 98104-1296. Telephone: (206) 382-4500.



Alice Olsen (M.Mus. 1977) celebrated ten years as owner and music publisher of Alice Olsen Publishing Co. She has published a new book of songs, *Bing! Bang! Boom!*—songs for elementary music. She presented at AOSA in Seattle last November and was selected for *Who's Who in Entertainment* based on her composing and publishing achievements.

Todd Barton (M.A. 1978) earned his master's degree in musicology, and is now resident composer and music director for the Oregon Shakespeare Festival. He's particularly excited about the world premiere of his work for string orchestra, *Shadow Teachings*, which will be performed by the Rogue Valley Symphony this January & February. He has also completed an audio project for Shambhala Publications, featuring his improvised music and Ursula Le Guin reading from her translation of the Tao Te Ching. The cassette and CD were due out Christmas of 1997. Barton's website is at <http://mind.net/music>

Vera McCoy-Sulentic (B.Mus. 1978) is the director of the Southern Illinois University Suzuki Strings Program in Edwardsville.

Michael Golden (M.Mus. 1981) is associate professor of music at Marshall University in West Virginia, where he teaches composition, theory, world music, computer music, and when things look too easy, jazz piano. Two recent recordings of his music are available on CD: *The Sea Change, and Other Stories*, for piano, was performed at Music '95 and the Bar Harbor Music Festival in Maine, and has been recorded by Jeffrey Jacob on Volume III of the New Ariel series, *Contemporary American Eclectic Music for the Piano*; the other piece is *FramésetuDe* for solo guitar which won the 1996 Guitar Foundation of America International Composition Competition. The latter piece is being played internationally, and has been recorded by Patrick Kearney on a CD titled *Bouquet* on La Flame Records. Golden recently performed in the premiere of *It's a Long, Long, River* for jazz quartet and orchestra. He also won a Meet the Composer commission for a work for the Nevelson Duo, and received an ASCAP award. Golden, wife Kristina, and sons Benjamin and Alexander live in Huntington, and can be reached by E-mail at: golden@marshall.edu.

Gloria A. (Forbes) Brown (M.Mus.Ed. 1982) accepted the principalship at Hawthorne Elementary in Sweet Home. She is still involved with music as a private teacher and is a member of the local community band.

Don Kelly (B.Mus. 1979; M.Mus. 1990) wrote an original score for the University Theatre's production of *Ever the Dragon*, a Chinese Opera Fusion Fairy Tale. It had a three-week run last May, and had an Oregon Council of the Arts Tour in September before being revived on campus in October. Kelly composed the music in the Chinese lyric folk style, and played and conducted a small orchestra on his keyboard/synthesizer.

Kelly Coutant (B.S. 1993), former band secretary, and husband **Bruce Coutant** had a baby last April: Alexander David, 5 lbs. 2 oz., arriving several weeks early.

Robert King (D.M.A. 1993) and wife Cari had a baby girl in June, weighing



The Garden Variety Band (from left): Eileen McCornack, Dale Bradley, Carleen McCornack, Mike McCornack, Kevin McCornack.

Garden Variety Success

Nationally recognized for their outstanding children's music, Oregon natives Mike and Carleen McCornack and their Garden Variety Band have been delivering sunshine into young people's lives for more than twenty years. While clearly a hit with children, the McCornacks' brand of music is enthusiastically enjoyed by audiences of all ages. Their expressive vocals and creative instrumental accompaniments grace a wide-ranging repertoire that includes many critically-acclaimed original compositions.

High Hopes, their newest recording for children, was released last November. It is their third children's recording in a series that began with their 1989

Parents' Choice Gold Award winner, *Beasties, Bumbershoots & Lullabies*, and continued with *Sunshine Cake*, released in 1993.

The Garden Variety Band also consists of Kevin McCornack (bassoon, concertina and harmonica), Dale Bradley (cello and bass), and Eileen McCornack (harp, hammer dulcimer, mandolin, and accordion).

Mike McCornack received his bachelor's degree from the UO School of Music in 1984. That same year he received the Max Risinger Memorial Award as outstanding student in choral music education, and was the first place winner of the MENC Student Essay Contest: "Why Music is Basic to Educa-

tion." He went on to receive his master's degree from the UO in 1990.

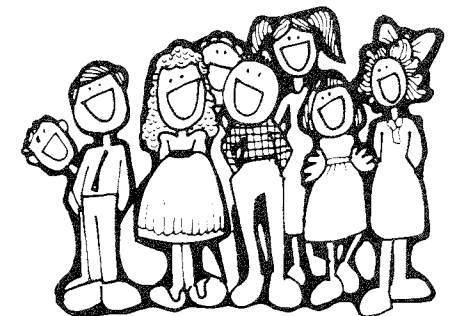
Mike began a performing partnership with Carleen back in 1971, and since that time they have developed a loyal following, especially in the folk music community. Both are also accomplished songwriters. Their original songs are featured prominently on each of the five recordings (including two "grownup" recordings) they have released since 1974. *High Hopes* features eight McCornack originals.

Performing for families is a natural for the McCornacks. Mike and Carleen have been married since 1976 and have two children. Kevin McCornack (Mike's cousin) received his B.Mus. from Oregon in 1980 and his M.Mus. in 1982; he and his wife, Eileen, have one child. Dale Bradley received his bachelor's (1981) and master's degree (1984) in cello performance from Oregon, studying with Robert Hladky; he and his wife have five children.

The McCornacks and their ensemble use their wide musical palette to teach as well as entertain. Their children's performances are designed to heighten an awareness in young concert-goers of their own musicality and humanity. Self-esteem, caring, and a respect for living things are frequent themes in their performances, all presented in a fun, involving way.

Small wonder that their recordings have received critical acclaim from such publications as *Sesame Street Parents' Guide*, *Publishers Weekly*, *Mothering*, and *Entertainment Weekly*. Eugene arts critic Fred Crafts summed up their appeal, saying "This is happy, healthy music that is good for your soul. It'll put a smile on your face."

You may contact the McCornacks by E-mail at: mike_and_carleen@csi.com ♦



ALUMNI, continued

9 lbs. 13 oz. King was Victor Steinhardt's sabbatical replacement this past spring.

Eric W. Jones (B.Mus. 1994) received his M.A. from Indiana University of Pennsylvania in 1996, and is currently a teaching assistant (percussion) at Michigan State University while completing his D.M.A. He was recently a sabbatical replacement at Humboldt State University (Arcata, CA), and is currently the

percussion instructor for Lansing Community College (MI). Jones is a member of the percussion duo Equal Temperament with his wife, former UO student Stacey Lundquist-Jones. Current address: 361 Rampart Way, No. 102, East Lansing, MI 48823.

Mark Tuning (M.Mus. 1992) has a new position as director of music at Christ United Methodist Church in East Moline, IL. His address: 443 40th St., East Moline, IL 61244. ♦

DEVELOPMENT

A Year of Good Tidings

Joan C. Gardner, Director of Development
(541) 346-5687 or (503) 725-8710

Enrollment is up and our facility is better! Here are some highlights of the past year:

In late October we received a call that enabled us to buy our final practice room piano, achieving our goal of ten brand new Yamaha uprights for our students. Thanks to all of you who contributed. There were large gifts, small gifts, and gifts which came through the Annual Giving Phon-a-Thons—all adding up to make a significant contribution to the betterment of the School of Music. Special recognition goes to Gloria and Joseph Polastri of Alamo, California, for the lion's share of donated pianos, and Pauline Rughani of Eugene who helped me "knock on doors."

Now, with the Beall Hall restoration almost complete and the new pianos almost in place, we have made some significant strides. Come and visit! We're lookin' good!

The Oregon Campaign has raised \$200 million for the University of Oregon. The School of Music has raised over four million dollars in gifts and pledges during that campaign, which began in 1992. We have seen real im-



Mark Beudert leads UO alumni in carol singing at Broken Top Country Club in Bend, where guests were treated to wine from Hop Kiln Winery, compliments of alum Steve Strobl.

provements as a result of this support, and this is just a taste of what we can do in the future. The wrap-up of the Oregon Campaign will be a chance to take stock of the improvements for our faculty, programs, scholarship funds, and to the building itself.

Chamber Music in Residence

Last October the Chamber Music in Residence concert was hosted in California by Audrey and Byrne Hull. Dean Kramer and Claire Wachter performed piano selections by Schubert, and Dean Anne Dhu McLucas enjoyed visiting with alumni and friends from the



Piano technician Bob Cloutier (far left) poses with music students and one of the new Yamaha pianos donated by the Polastri family.

area. In November, Walter and Karin Poida hosted another afternoon performance at their home in northeast Portland, the Doernbecher Mansion. Dean Kramer performed, with tea and visiting following. Many thanks to our gracious hosts, and to Dean and Claire for their outstanding performances.

Stand by for more events this spring, including three concerts at the Old Church in downtown Portland. And here's one for alumni in the New York/Greenwich Village area: on Sunday, Feb. 22 at 4 p.m., Percussion Professor Charles Dowd and I will gather with former percussion students and other alumni for no-host pizza, beer, and informal fun. For more details, call me at (503) 725-8710.

Vagner Memorial Fund

Alumni will have a chance to take part in the Robert Vagner Memorial weekend, scheduled for May 16 and 17 (see details on page 3). The Vagner Endowment Fund has continued to grow, with more than seventy gifts to date. This is a state-matched fund which supports band education through faculty support.

Hopkins Memorial Fund

We are grateful for the recent memorial funds designated to the School of

Music, which are listed in the Honor Roll section of this issue of *Ledger Lines*. At this time we are happy to announce an additional memorial fund: The George Hopkins Memorial, to provide piano scholarships. This comes as a result of visiting with many of you who expressed interest and support for honoring this special teacher. His influence, inspiration, and dedication to his students through the years has had a trickle-down effect on many current University of Oregon graduates who either teach or play piano. Please join us in honoring George Hopkins' memory. Our goal is to create a \$100,000 endowment that would enable scholarship money to be awarded each year in perpetuity. Please make out your contributions to: **UO Foundation** notating "George Hopkins Memorial" on the check, and send to: Director of Development, School of Music, 1225 University of Oregon, Eugene OR 97403-1225. ♦



TEN WAYS TO INVEST IN OUR FUTURE:

Here are some examples of the many ways you can contribute to the School of Music and Department of Dance:

1. **Oregon Opera Ensemble:** production funds to allow our students to perform in fully-staged operas, \$5000
2. **Jazz Scholarships:** \$1000 a year per student
3. **Aspen Music Festival:** summer scholarship for a UO music student, \$800
4. **Sponsor a Speaker** for our Student Forum, \$200
5. **Dance:** sponsor a production, \$1000
6. **Percussion:** buy a new set of timpani, \$30,000
7. **Community Music Program:** sponsor a deserving child in Suzuki lessons for two years, \$500
8. **Chamber Music Series:** sponsor a concert, \$2000
9. **Television broadcast:** sponsor a Beall Hall performance, \$400
10. **Conference Room:** a real conference room table? And twelve good chairs? \$3000 (or find an in-kind contribution) ♦



CHAMBER MUSIC IN RESIDENCE

Scenes from the piano recital by Dean Kramer and Claire Wachter, hosted in California at the home of Audrey and Byrne Hull.

LEFT:
Audrey Aasen-Hull (UO '39)
RIGHT:
Ann Stearns Kapelke (UO '57)



HAVE WE HEARD FROM YOU LATELY?

2/98 UO School of Music & Dance Alumni
WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

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

Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

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

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

CALENDAR

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

FEBRUARY

- Feb. 12 – The Petersen Quartet
(Chamber Music Series)
- Feb. 13 – The Jazz Café
- Feb. 16 – Oregon Composers Forum
- Feb. 17 – Oregon Wind Ensemble
- Feb. 20 – Gospel Choir
- Feb. 21 – Fairy Tales in Song
(Children's Concert Series)
- Feb. 21 – Music of the Near East
(World Music Series)
- Feb. 22 – Milagro Vargas and Victor Steinhardt (Faculty Artist Series)
- Feb. 23 – Cheryl Bentyne & Corey Allen
with Oregon Vocal Jazz Ensemble

- Feb. 24 – Pacific Rim Gamelan
- Feb. 26 – Gospel Ensemble
- Feb. 27, 28 – Winter Dance Concert
- Feb. 28 – String Bass Day
- Feb. 28 – Faculty Strings
(Faculty Artist Series)

MARCH

- March 1 – University Symphony
- March 2-5 – Hildegard von Bingen
Celebration
- March 2 – Oregon Percussion Ensemble
- March 4 – Tapestry
(Vanguard Series)
- March 5 – Women's Chorus &
Men's Chorus
- March 6 – The Jazz Cafe
- March 7 – High-Voltage Music
(Children's Concert Series)
- March 7 – Future Music Oregon

- March 8 – University Singers, Chamber
Choir, Collegium Musicum
- March 10 – Ani & Ida Kavafian
(Chamber Music Series)
- March 11 – Dance Quarterly
- March 11 – Symphonic Band and
Campus Band
- March 12 – Jeffrey Williams &
Gregory Mason
(Faculty Artist Series)
- March 13 – Oregon Jazz Ensemble
and Jazz Lab Bands
- March 14 – Clarinet Day
- March 15 – Chamber Musicale

For more information about
UO School of Music programs,
events, and faculty, check our
home page on the
World Wide Web:
<http://music1.uoregon.edu>

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