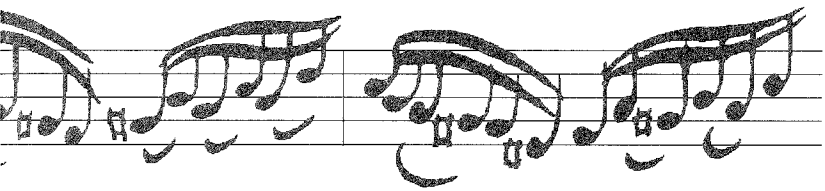


E 604



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER



LINES



NEWSLETTER *for* ALUMNI & FRIENDS

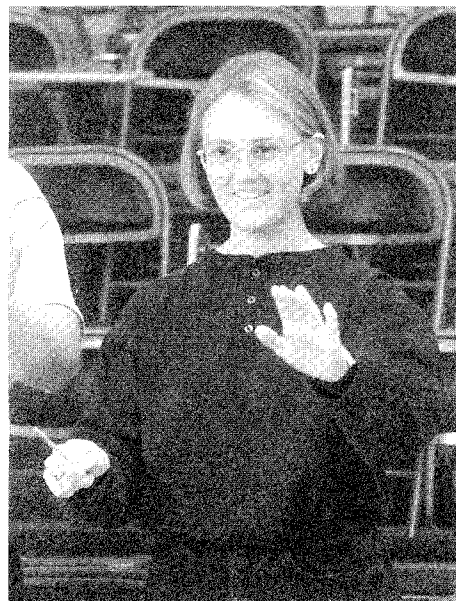
August, 1998

Vol. X, No. 2



University of Oregon

At the University of Oregon, we offer a beautiful campus environment, a wealth of performance opportunities, one of the most complete music curricula in the western United States, and a superb faculty to prepare you for a successful career in teaching, performing, conducting, or composing.



For information about scholarships and audition dates, contact:
Office of Admissions
School of Music
1225 University of Oregon
Eugene OR 97403-1225
or call: (541) 346-1164

World Wide Web home page:
<http://music1.uoregon.edu>



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, photos, and contributions are always welcome.

Address all correspondence to:
LEDGER LINES
School of Music
1225 University of Oregon
Eugene, OR 97403-1225
or call (541) 346-3761

DEAN: Anne Dhu McLucas

ASSOCIATE DEAN: Gary Martin

DEVELOPMENT STAFF:
Joan Gardner—School of Music
Peggy Renkert—Oregon Bach Festival

EDITOR: Scott Barkhurst

ASSISTANTS:
Pam Cressall, Nicole Walsh

CONTRIBUTORS: George Evano, Joan Gardner, Frank Graffeo, Anne Dhu McLucas, Karen McCowan

COVER PHOTO by Scott Barkhurst:
Young string players enjoy the new Suzuki Violin Program at the School of Music.
See story, page 5.



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

Speak up for us! I am making this request for your help in what may be the most important endeavor for the University of Oregon in over a decade. The state board of higher education—newly reorganized and renamed the Oregon University System (OUS)—is putting before the state legislature a proposal to reinvest in higher education. As you are no doubt aware, two major property tax measures, Measures 5 and 53, have decimated the funding for all of state higher education over the past decade, with particularly devastating effects on the University of Oregon, which before the current proposed funding model was not even getting all the tuition money it generated!

I came to the UO in 1992, just after several programs at the university had been cut as the result of Measure 5. Since then, the School of Music, along with the rest of the university, has sustained two substantial budget cuts—one of them for the current year. Creative management and intensive fundraising have helped us survive, but we have been operating on a very thin margin. If budget cuts are not soon restored, we stand in danger of losing some of our best faculty and students, and in the process the very spirit of steady improvement that has characterized this decade.

So what can you do? Naturally OUS will make a good case for all the state institutions, but rather than just having higher education plead for its own interests, we need our alumni and their friends—both inside and outside Oregon—to help us make the case to the Oregon legislature that having a strong system of higher education is beneficial for the state. Depending on your age and life history, you may have different reasons to cite, whether it is that we need educated people to teach our children or to manage our trust funds and nursing homes. Oregon is becoming a place where knowledge industries and the quality of life will matter as much as natural resources—and the universities sustain both of these. As I pointed out in my previous *Ledger Lines* column, just by



looking at Eugene we can see how the presence of a top-quality music school has enhanced the cultural life of the region.

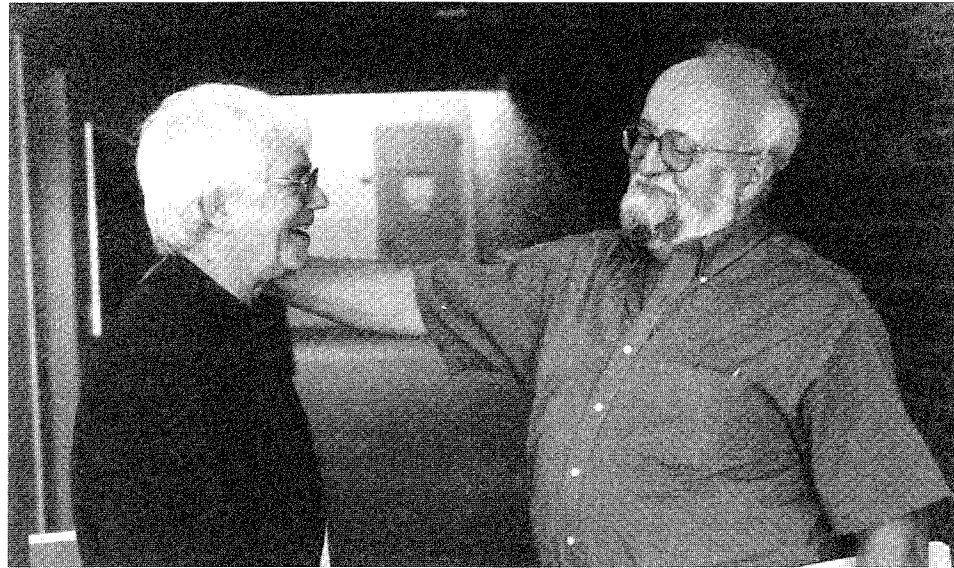
Think about why having a good university system in this state matters to you, and write your legislator or speak to your local candidate for the legislature about those reasons. Our experience says that letters from tax-paying citizens sway legislators more than any amount of lobbying by special interests. If you need information on whom to contact and how, feel free to call the UO's Legislative Relations Office at (541) 346-5020.

Unlike some of the intractable problems the state faces, the adequate funding of higher education is a solvable one. The system is already running lean; we have made substantial improvements in our services to students and in the organization of the system. Now we need the opportunity—and funds—to retain and recruit the best faculty and students. You can help us do this!

The generosity of our alumni and friends has brought us a long way, and we hope particularly that in the last few months of the Capital Campaign we can increase scholarship funds substantially, (see Joan Gardner's column on p.16) but it is the rightful role of the state and its citizens to provide the basic funding for the state universities—and it is time for Oregon to rise to that challenge!

Anne Dhu McLucas

OREGON BACH FESTIVAL



Helmuth Rilling and Krzysztof Penderecki, close friends for many years, share a light moment between rehearsals for *Credo* at the School of Music.

Bach Festival Concludes Superb Season with Penderecki Triumph Critics hail the world premiere performance

It will go in the Oregon Bach Festival archives as a landmark season. Outstanding ticket sales, a smooth operational record, and tremendous artistic highlights all made the 29th season one to relish and remember.

The Festival opened on June 26 with a full house for Bach's *Mass in B Minor*, and concluded July 11 with the world premiere of *Credo* by the eminent Polish

composer Krzysztof Penderecki.

Both were played to sold-out houses in the 2,500-seat Silva Hall at the Hult Center for Performing Arts. But those glorious bookends were not the only best sellers of the Festival.

Patrons and critics were still abuzz weeks later over German baritone Thomas Quasthoff's stunning lieder recital and the superb performance of the Mozart Requiem, along with the usual raves for the Discovery

Series lecture-performances in Beall Hall, and much more.

It was a heady two weeks, but the climax was clearly the Penderecki premiere. The commission for *Credo* was originally for a full Mass, but when Penderecki began sketching the five movements, he started with the *Credo*—the central movement of the Catholic Mass. The longer he worked on it, the

"I think our community can be proud that this major work achieved such a flourishing start right here. Our audiences and performers once again placed Eugene in a prominent position on the world's musical map."

clearer it became to him that further movements would not be necessary to complete his ideas for the piece.

Artistic director Helmuth Rilling conducted the premiere, which had its final measures completed only days

before the first rehearsal. The hour-long piece, which involved two separate choirs, an orchestra of nearly 100 players, and five soloists (including mezzo-soprano Milagro Vargas and baritone

Thomas Quasthoff), was immediately hailed with a ten-minute standing ovation by a sold-out house. "This is a triumph for the Festival, and for Krzysztof Penderecki," said Rilling as he left Eugene for a concert engagement in Germany. "It is a very meaningful piece, and the audience was very much a part of its success."

A number of out-of-town critics who attended the Festival agreed. David Stabler, writing for *The Oregonian*: "It says a lot for the 29-year-old festival that Saturday's premiere was a huge, and, in some ways, historic hit. Penderecki has written a magnificent 55-minute work of searching beauty that felt as big, yet as personal, as a Bach Passion." Other critics added their praise: "...a unique and remarkable instrument of serene beauty...the sort of music that will bring people into the concert hall to hear contemporary music." (*Seattle Post-Intelligencer*); "Seductive and breathtakingly melodious...the most enthusiastic response to a world premiere I've heard in years..." (*San Jose Mercury News*); "Individual and ensemble performances were at a thrilling pitch of excitement and excellence throughout the performance." (*The Register-Guard*).

The *Credo* premiere was recorded for CD and national broadcast syndication. Executive Director Royce Saltzman said a European tour, with Rilling conducting, begins October 5 in Cracow, Poland. The CD will be released by Hänssler Classics the same day. "I think our community can be proud that this major work achieved such a flourishing



Three of the Festival's international soloists: Eric Owens, Maria Jette, and James Taylor.

start right here," he said. "Our audiences and performers once again placed Eugene in a prominent position on the world's musical map."

The 1998 Festival hosted participants from Germany, Canada, England, France, China, and Israel. Journalists covering the event came from Germany, Poland, San Francisco, Seattle, and Washington, D.C.

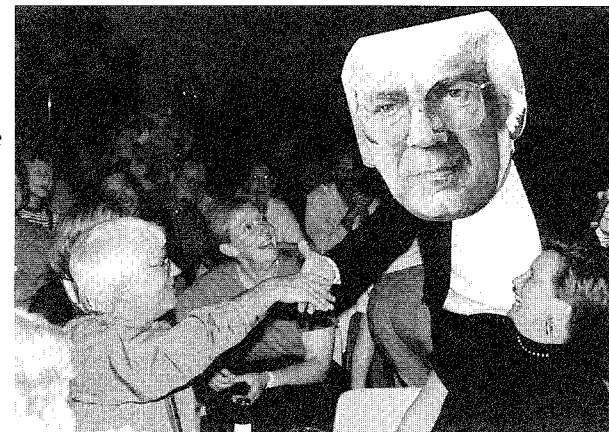
Audiences came from more than 32 states and five countries, with out-of-town visitors representing nearly 30% of the Festival's audience of 29,300. Ticket sales were more than \$315,000—short of the record set in 1997, due to four fewer paid events on the schedule. However, average attendance per event was higher, and the Festival ended the concert season ahead of its sales projections.

30th Season, 1999

The Oregon Bach Festival now sets its sights on its 30th anniversary in 1999. Royce Saltzman announced

that next year's Festival will feature an eclectic mix of masterworks, guest appearances by three highly-regarded conductors, and the return of the popular Trio Voronezh of Russia.

"The most important thing for the Festival is that Helmuth Rilling will return next year and in years to come," said Saltzman, addressing concerns about the future involvement of the



Rilling shakes hands with his poster likeness at the Oregon Bach Festival cast party.

conductor, who is gradually reducing his concert schedule worldwide. Rilling, who has been with the Festival since its inception, celebrated his 65th birthday this year, and received an enthusiastic birthday tribute from nearly 500 patrons at a dinner party during the Festival.

The international diversity of next year's program reflects the Festival's world-wide appeal to both performers and audiences. Among the works Rilling will conduct are requiems by Antonin Dvorak and Giuseppe Verdi. Tonu Kaljuste will conduct music by his Estonian countryman Arvo Pärt, including an encore of the best-selling choral-orchestral work *Litany*, which was commissioned by the Festival in 1994. Hugh Wolf, conductor of the St. Paul Chamber Orchestra, and Jeffrey Kahane, conductor of the Los Angeles Chamber Orchestra, will each lead a program for chorus and orchestra. The 1999 Festival takes place June 25-July 11. ♦

OREGON BACH FESTIVAL RECEIVES \$257,000 MEYER GRANT FOR BROADCAST SYNDICATIONS

The Oregon Bach Festival has received a grant from the Meyer Memorial Trust for \$257,055 over three years. The funds will support a project to produce and syndicate broadcasts of Festival concerts over public radio. Receipt of the grant was announced by the Festival May 12.

Grant monies will be used to produce four broadcast syndicated specials per year for public radio. Festival officials say the strategy will position the Festival nationally as a quality musical event, on par with festivals such as Tanglewood and Spoleto. It is hoped that the broadcasts will increase visibility and awareness of the Festival across the country. Currently, 25% of the Festival's annual audience of 30,000 comes from out of town.

"Our purpose is to allow audiences in major cities and far-away towns to hear Helmuth Rilling conduct the *Mass in B Minor* or the Brahms Requiem and realize that there is great music coming

out of Eugene, Oregon," said Royce Saltzman, "and it's worth packing your bags to come and hear it in person."

Funds will cover costs associated with broadcasts—musicians union fees, concert recording, packaging, and promoting the programs to key radio stations. The focus of the recorded concerts will be choral-orchestral music, the Festival's specialty, although a variety of concerts will eventually be packaged and distributed.

The primary market for such broadcasts consists of the 220 public radio stations that carry classical music. Concerts recorded from the 1998 Festival

include Bach's *Mass in B Minor*, the Mozart Requiem, a recital by baritone vocalist Thomas Quasthoff, and the world premiere by Polish composer Krzysztof Penderecki.

"We are pleased that the Meyer Memorial Trust believes in our vision for the project," said Saltzman, "especially at a time when broadcast stations can no longer come to us and fund the programs they want."

Although this is the largest grant the Festival has received for a specific audience development project, the funds cannot be used for operations, Saltzman said. The Festival will still depend on corporate and individual contributions for 60% of its operating budget, even with brisk ticket sales.

Based in Portland, the Meyer Memorial Trust awards over \$10 million in grants per year. The trust funds a variety of projects in social welfare, education, health, and the arts and humanities, almost entirely in Oregon. The trust was created by Fred Meyer, founder of the grocery chain, although today the Foundation bears no relationship to the company. ♦

**OREGON
BACH
FESTIVAL**

Vagner Celebration Brings Back Memories and Music

Alumni Gather to Share Stories and Perform

By the account of most who came to campus the weekend of May 16-17, it was an event long overdue. And from the comments of many, they can't wait to do it again.

The occasion was the Robert S. Vagner Celebration, a commemorative weekend honoring the legacy of Vagner, who served at the School of Music from 1950 until his retirement in 1976.

Vagner, who passed away in 1989, left a strong impression on hundreds of former students, both at the university and in the Eugene Symphonic Band—a community ensemble he founded in 1957. More than fifty alumni musicians from both groups showed up for the celebration, either to perform in the alumni band, or to attend the special banquet in Vagner's honor.

The weekend began on Saturday with performances by the Oregon Wind Ensemble and the Eugene Symphonic Band. That night more than 70 people attended a banquet held at Willamette Hall on campus. Current Director of Bands Robert Ponto acted as master of ceremonies, and following the meal nearly a dozen of Vagner's former students took the microphone to share



Alumni Connie Berg Heard, Sherry Jarman Cossey, Larry Erickson, and Les Simons.

anecdotes with the group. Among the storytellers were Dwight Vance, Gary



Don Duerfeldt

Clatterbuck, John Kendall, Leonard John, Les Simons, Gary Martin, Greg Schultz, Del Chinburg, Scott Barkhurst, and Dave Becker, along with several stories sent by alums

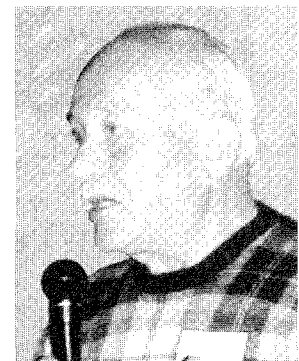
who couldn't attend in person. A clarinet quartet, composed of Connie Berg Heard, Sherry Jarman Cossey, Leonard John, and Ben Farrell, performed two selections at the banquet.

After a couple of rehearsals, the special alumni band (supplemented by a few current UO musicians to balance the instrumentation) presented a Sunday concert featuring music culled from former Vagner programs. Robert Ponto, Assistant Director of Bands Sid Haton, and Director of Orchestral Studies Wayne Bennett shared conducting honors, leading the group in music by Vincent Persichetti, Wallingford Reiger, Clifton Williams, Richard Wagner, Johannes Hanssen, and Julius Fucik.

Vagner's widow, Helen, attended both concerts and the banquet, and clearly enjoyed the nostalgic reverie that was shared by the musicians.

"The impromptu stories and tributes we heard at the banquet were absolutely priceless," said Ponto. "I'd often heard of Bob's disdain for any sort of 'pool room attitude' in his rehearsals.

I couldn't help but smile when I heard Helen's recollections of their first meeting, which took place in—of all places—a pool room!"



Del Chinburg

It was a relaxing and invigorating weekend, one that several alums were ready to repeat. A number of suggestions were made, including a fall or winter date rather than spring, or tying the event in with Homecoming.

Band administrator Dana Huddleston, who coordinated most of the weekend's activities, predicted that once every three or four years would be a reasonable time frame, and noted that there were hundreds of people we were unable to reach because of an incomplete database (many of those in Vagner's bands were not music majors, and therefore are not on our mailing list).

If you have an opinion or suggestion, drop us a note, or send an E-mail to band administrator Dana Huddleston at dgmartin@oregon.uoregon.edu ♦



Bob Ponto and Helen Vagner

WHAT'S NEW

Suzuki Violin Program Off to Great Beginning

The beginnings of a preparatory program at the School of Music took root this year with the blossoming of the new Suzuki Violin Program. This program of young students, ages 3-9, has already performed a six-concert series in Beall Hall, has performed throughout the community, and has developed its own monthly newsletter and its own parent support group. After just one academic year, the children of the Suzuki Violin Program are fast becoming some of the youngest active performing members in the Eugene community.

The Suzuki Violin Program was the result of a new position created in conjunction with the Community Music Institute, bringing violin pedagogy teacher Shelley Rich on board the School of Music faculty. CMI director Sylvie Spengler, string department chair Leslie Straka, and community

Suzuki instructor Linda Wickes all worked together with Dean Anne Dhu McClucas to develop a position at the School of Music that would provide Suzuki violin instruction. Rich began fall term with a studio of twenty-four young students while working with five university student "interns." This select group of string performance students participated in Rich's violin pedagogy classes and are now employed by the Community Music Institute as associate teachers.

Rich and Straka organized a cohesive violin pedagogy curriculum that

takes a very interactive approach to training teachers by creating a liaison with the students of the Suzuki Violin Program. This spring, the School of Music faculty approved a new degree option in "Performance and Pedagogy" at the master's level, which will incorporate the violin pedagogy classes into the performance degree requirements. The new violin pedagogy offering adds a welcome component for string students at the School of Music with its blend of performance focus along with "grassroots" music education training.

The Suzuki Violin Program has been a multi-faceted venture from the start. New parents begin by enrolling in a series of parent education classes designed to help them become helpful practice partners with their children at home. They learn myriad skills, from creating a successful practice envi-



Shelley Rich works with her young Suzuki violinists.

ronment to the basics of tuning the instrument. They also become acquainted with the basics of posture and sound production by using the university's full-sized instruments for the first two months in the program. The children receive weekly private lessons as well as weekly group classes, and are given frequent performance opportunities. Currently, forty-two students are enrolled and there is a waiting list for 1998 fall enrollment. When Dean McClucas is asked, "Does the School of Music have a preparatory program?" she now replies, "Yes. We're growing our own." ♦

KUDOS

Misook Yun (voice) won first prize (\$7500) and second prize was awarded to Alice Blankenship (violin) (\$5000) at the Lillian & Paul Petri Scholarship Audition held in Corvallis in March.

The School of Music has two winners of the first five National Student Employment Week awards announced by the UO Career Center. Kari Anderson, assigned to reorganize the Cykler Library, and Andrew Craven, box office and house manager for Beall Concert Hall, were chosen for their contributions to their colleges and communities. Twenty-two students were nominated in all.

Parents Weekend awards:

Bereniece Jones – Graduate Service Award and Jewel Hairston Bell Award; James Boyd – Dean's Service Award; Centurion Awards were won by Ray Severns, J. J. Sutton, Brooks Barnett, Arel Cordero, Gary Plant, Nick Levine, Hans Hlawati, and Timani Hoisington. Timani Hoisington also won one of the UO Mothers' Club Scholarships.

Eric Brummitt (B.Mus. '98 in horn performance) was awarded a graduate assistantship at Wichita State and the third horn spot in the Wichita Symphony. Kelly Norris (B.Mus. '98 in horn performance) was awarded a graduate assistantship at Bowling Green University. Robert Detjen, a sophomore horn major, and Daun Hayes, a graduate voice major, were accepted at the Aspen Festival for Summer 1998.

Jennifer Sisco-Moore, a GTF in vocal performance, won the Miss Oregon competition held in July. Sisco-Moore, who sang an aria from *The Barber of Seville* for her talent number, won \$13,000 in scholarships and will represent Oregon in the Miss America Pageant. Emily Weinkauf, an undergraduate piano student, was fourth runner-up, and Kari Anderson, who received her music education degree this spring, was also in the competition. Jennifer, Emily, and Kari all finished in the top four in the pageant's talent segment. ♦

Voice Department Attracting Top Singers

Better singers, and more of them. In a nutshell, that's why the School of Music's vocal studies department has been turning a lot of heads lately.

There has been a steady increase in the number of vocal performance majors at Oregon in recent years, and the quality of their auditions is also higher.

The three vocal performance faculty (Associate Professors Mark Beudert, Ann Tedards, and Milagro Vargas) have similar explanations for this sudden boom in vocal talent.

First, the visibility of the music school and the vocal department is probably at its highest level in many years, through the performances of the voice faculty and students, outreach concerts, the annual solo vocal workshop, and the Oregon Bach Festival.

Second, all three of the voice faculty are active performers, with recital and operatic engagements that take them around the country and overseas. All three have backgrounds from Europe and the East Coast, and those connections often lead to student inquiries and applications.

And finally, the School of Music's symbiotic relationship with the Eugene



Bereniece Jones and Genaro Mendez in the 1998 UO production of *The Impresario*.

Opera provides a particularly attractive connection for students interested in an opera career.

Tedards notes that our graduate students in voice have always been strong, but the Graduate Performance Fellowship with Eugene Opera has been an exciting new cornerstone.

Begun two years ago, the opera fellowship provides a unique combination of academic study with performance opportunities in Eugene Opera's productions. Adjunct professor Francis Graffeo, who is Eugene Opera's artistic director, has been the catalyst for our opera program's growth.

"The School of Music and Eugene Opera are fulfilling just about every objective we set out to, since we started this unique program," said Graffeo. "Mark Beudert, Milagro Vargas, and Ann Tedards are truly excellent colleagues who have made this work from the university's side. And I think I speak for them when I say we could not have asked for a better 'test subject' than Bereniece Jones. As she grew, so did the program."

Jones, who received her master's degree this spring, is now back in Europe, furthering her promising career. And it will be an exciting year for the opera fellowship's next recipient, Jennifer Sisco-Moore, who was crowned Miss Oregon last month.

Our graduate teaching fellows are also pursuing performing careers along with their academic work: Korean soprano Misook Yun, who last year won first place in the Metropolitan Opera district competition and first place this year in the Petri Scholarship competition; Brazilian baritone Angelo Dias, who will perform with the Colorado Opera Troupe next season; Genaro

Mendez (Nevada), who performed with Nevada Opera; David Howell (Oregon), who was featured with Eugene Opera this year; and Daun Hayes (Oregon), a finalist for the prestigious University Club Foundation Fellowship Award. Other GTFs include Holly McCarren (Georgia) and Sarah Dornblaser (New York City).

Other recent events that have raised the visibility of the voice department include the annual Pittock Mansion



Voice students in the 1998 production of *L'Amico Fritz*.

Christmas program in Portland, and a December function for the UO Foundation at Broken Top Country Club in Bend that featured Beudert and selected vocalists performing for 150 alumni. And for the third year, our graduate voice students will be the soloists in the *Messiah* concert in Florence, Oregon.

Beudert also notes that the Oregon Bach Festival has been very supportive in providing a bridge between the summer vocal workshop and the Festival's high-profile mix of choral-orchestral repertoire and vocal

soloists.

To further expose our students to the professional world of singing, the voice department has engaged exciting guest artists in recent years, including sopranos Martina Arroyo and Phyllis Bryn-Julson, and mezzo-soprano Marcia Baldwin. This year we will host the renowned Dutch soprano Elly Ameling, who will work with our students on October 29.

Successful efforts have also recently

VIEWPOINT

Those Who Perform, and Those Who Don't...

by Francis Graffeo

I write this from Graz, Austria, where I am guest conducting at AIMS, an educational/training institute mostly for Americans. Though I am here as a performer, my thoughts are on gauging how well a student has been trained not only in a program like this, but in any form of music education. Yes, progress can be noted in the successful performing student over the course of this kind of program. But how can we appreciate the difference between a student who has improved her performance and a student who, although unimproved as a performer, has sharpened her appreciation of performing? The easiest answer to that question is, "Wait a few years and see if she's successful." But what is success? Universities measure success by administering grades and awarding diplomas. Yet some graduates don't have music careers and some dropouts do.

Last week on an evening stroll here in Graz, I came upon a downtown courtyard full of about 500 people sitting in chairs, attentively watching a free viewing of a film of Verdi's *Otello* (John Vickers was in the title role). I was as delighted as I was astonished to see such a large turnout; Graz is not much larger than the Eugene-Springfield area. I dreamed of such an event in Eugene,

especially since Eugene Opera's upcoming season includes *Otello*. But, as I watched the audience, I wondered how many of them had a musical education. Those who had an education in music certainly enjoyed an enhanced appreciation of the opera. In that crowd there



could have been performers, critics, music writers, composers, and music teachers. But more-over there were clearly music lovers—"appreciators." Their response to the music and drama of *Otello*, with no subtitles, told me it was a well-educated audience.

No, they didn't all have music degrees. But they represented to me a part of society, and a part of those we educate at the University of Oregon on whom I wish to focus: those who choose to enhance their lives through music, but who don't, or rarely, perform.

The participant in a training program such as AIMS here, or in any number of music camps, seminars, or university degree programs, has made a choice to pay us to give her an education in music. The end result is not always a person who will have a professional music career. But she does deserve to enhance her expertise in music by way of our teaching, whether she can perform it or not. I am reminded of the



remark allegedly made by a Harvard music professor in response to the question of why Harvard does not offer performance degrees: "Let me just say that the journalism school does not teach typing either." As malevolent as it may sound, there is a measure of reality in that sentiment. Many people simply love music, want a degree in music, but cannot or don't want to perform at the professional level. Let us never lose sight of who they are.

They sit in an outdoor showing of an opera film. They buy season tickets to The Met. They support scholarships at the UO. They persuade a dozen other people to attend the symphony. Some are composers! They are our audience, our critics, our board members, our agents, our neighbors. They often admire, and sometimes despise performers. But they make performing possible. When they stand up and cheer, or write letters to the editor complaining, or underwrite an entire ballet production, they show us that they have indeed succeeded. They are showing us that we music educators have succeeded in inspiring critical, informed thought in them.

So they can't sing *Otello*. Does that mean they have failed? Or that we have? Success comes in many forms. If we dedicate ourselves to seeking it out in all its incarnations, we can benefit greatly from the exercise, and draw inspiration for ourselves—inspiration we can put directly back into our teaching. ♦

Graffeo is director of the School of Music's opera program, and also serves as artistic director of Eugene Opera.

TOP SINGERS, continued

been made to increase the scholarship fund for qualified voice students. We now have four Jim Polastri Memorial Scholarships designated for undergraduate male voice majors, and two Densmore Scholarships, offered by the Women's Choral Society, for undergraduate female singers. Two other scholarships designated for voice majors

are awarded annually from the Linda Jeanne Moore Memorial Endowment Fund and the Francis Doran Fund.

"The voice department is extremely fortunate to enjoy strong support from our alumni and the School of Music and university administrations," said department chair Ann Tedards. "Furthermore, our collaborative efforts with the Eugene Opera and the Oregon Bach Festival

afford our students exposure to nationally and internationally recognized artists, and help link our students with the larger professional arena. We are proud of the accomplishments of our voice faculty and our students, and with ongoing recruitment of excellent student singers from the region and across the country, we look forward to exciting events in the years to come." ♦

FACULTY

Don Addison (GTF) was an instructor in American Indian Studies at Lane Community College spring term. His critique of a new African CD will appear later this year in *The World of Music Journal*. Addison presented the following papers: "Native American Performance Practice: In-Performance Error Correction in Contemporary Powwow Music" at the UO for the Northwest Chapter of the American Musicological Society; "Aspects of Native American Identity in Powwow Music" for the Northwest Regional Meeting of the Society for Ethnomusicology at the University of British Columbia; and "Crossing Boundaries: Rethinking Musical Analysis in African Performance Studies" for the African Studies Association annual meeting—for which he also chaired the African Music Panel Session—in Columbus, Ohio. Addison coordinated the Native American arts exhibits and vending at the 30th Annual NASU Spring Powwow, during which he was honored as the only Native American student graduating with a Ph.D. this year at the UO. For the UO's 20th Annual Foreign Language and International Studies Day, Addison presented "The Language of Native American Music and Dance" to 2,000 students from 55 Oregon high schools. He presented "Powwow Drumming and Singing in Native American Cultural Contexts" for the Young Writers Association in Eugene, and curated the display "Native American Musical Instruments and Arts," at the UO's Yamada Language Center.

Nancy Anderson (Dance) was honored as the Northwest District's Dance Educator of the Year in April at the National Convention of the American Alliance of Health, Physical Education, Recreation, and Dance. The award was given for excellent teaching as well as for promoting and teaching dance in many venues.

Barbara Baird presented an all-Bach organ recital in Melbourne, Australia, in February, and has been invited back to play in the Ballarat Goldfields Festival there in January 1999. She played a

Lenten organ concert at Central Presbyterian Church in Eugene, and was a featured soloist in C.P.E. Bach's Harpsichord Concerto, performed with the Oregon Mozart Players. She also played an oboe and harpsichord concert with oboists **J. Robert Moore** and **Shawne Melvin** at Eugene's First Christian Church. Baird was a guest lecturer in accompanying at a youth choir event held the first weekend of the 1998 Oregon Bach Festival, and played a Bach Festival concert that included trio sonatas with Jean-Claude Gerard, flute, and Ingo Goritski, oboe. Baird was on the 1997-98 faculty of the Leadership Program for Musicians, sponsored by the Episcopal Church in Oregon, teaching organ and service playing. Baird gave lecture-demonstrations on the organ and harpsichord for Elderhostel during the 1998 Oregon Bach Festival.

Sherrie Barr (Dance), as a member of TwoDance, performed for the Body-Mind Centering Association Benefit in Berkeley, CA, and in the Annual Somatics Conference held at Ohio State

Don Latarski released his ninth publication with Warner Bros. Publishing, titled *The Ultimate Guitar Chord Big Book*, the most comprehensive collection of guitar chords ever published—"the mother of all chord books," according to Latarski. The heart of the book lies in its organizational scheme. Every chord type is organized into a variety of useful categories: common voicings, drop two voicings on string sets 1-4 and 2-5, and inversions. In addition, all chords are also shown by highest note. This innovation will be very useful for people working on melody harmonization. Finally, a chord category exists within each group called stretchy chords (any chord which spans five or more frets). The book is appropriate for guitarists of all skill levels, from beginners to advanced. Another innovative feature of this book is the access it provides to additional chords on Latarski's web site, where 57 additional pages of chords are already posted and musicians are invited to submit chords not found in the book. "It's an ongoing work," says Latarski. "I hope that others will contribute to it to create the world's largest guitar chord database."



Don Latarski

The Ultimate Guitar Chord Big Book is the flagship publication in a series being authored by Latarski. The series will provide insight into the many stylistic uses of chords in contemporary music. Latarski's new CD with Rue de Blues, *Rue II*, was released in July of this year on Crescent Records. Summer concerts featuring Latarski and Rue de Blues included the Portland Arts Festival, The Good & the Hood Festival, DaVinci Days, Riverbend Live, the Eugene Celebration, and the Oregon State Fair. For additional information, contact Don Latarski at (541) 343-8184 or email: <crescent@efn.org> Internet supplement: <www.efn.org/~crescent>

University this spring. Barr also presented workshops concerning creativity and developmental patterns at the NDA conference and at the midwestern region conference for Theatre Movement Educators and Laban Institute of Movement Studies Associations.

Jack Boss presented a paper this spring in collaboration with doctoral student Shellie Gregorich titled "The Unresolved Opposition in a Tonal and an Atonal Song of Arnold Schoenberg." They gave the paper at the Rocky Mountain Society for Music Theory (University of New Mexico) and the West Coast Conference of Music Theory and Analysis (University of Washington). Boss was also elected treasurer of the West Coast Conference of Music Theory and Analysis.

Susan Boynton, winner of a 1998-99 Rome Prize, will spend next academic year at the American Academy in Rome as an NEH Postdoctoral Fellow in Postclassical Humanistic Studies. Her research project concerns the liturgical manuscripts of the abbeys of Farfa and

Subiaco in the eleventh and twelfth centuries. Boynton is also a recipient of a 1998-99 Fulbright award. Boynton published "Performative Exegesis in the Fleury Interfectio Puerorum," in *Viator* 29 (1998), and "The Liturgical Role of Children in Monastic Customaries from the Central Middle Ages," in *Studia Liturgica* 28 (1998). In July, Boynton presented a lecture, "The Role of Children in the Liturgy According to Monastic Customaries of the Central Middle Ages," at the University of Zurich. In September, Boynton will speak on "Latin Glosses on the Hymns in Eleventh-Century Continental Hymnaries" at the International Medieval Latin Congress in Cambridge, England.

Ellen Campbell performed eight concerts with the Oregon Symphony. She performed the world premiere of *Sea Dreams* by David Maslanka (a concerto for two horns) with the Oregon Wind Ensemble and hornist Douglas Campbell. She went on a solo recital tour, performing at Lawrence University, University of Wisconsin-Madison, the University of Wisconsin-Platteville, and Bjorklund Lodge in Baileys Harbor, Wisconsin. She also performed a solo at The Noble Celebration at Luther College in Iowa, and gave a recital with the Oregon Brass Quintet at Western Oregon University. Campbell was also nominated for the Advisory Council of the International Horn Society.

David Crumb has been awarded a Guggenheim Fellowship for 1998. Crumb, who joined the faculty this year as an assistant professor of composition and theory, will use his fellowship to work on two new compositions: a chamber orchestra piece for the Seattle Symphony to be performed in 1999, and a duo-piano piece for Quatromani, which will premiere the work as part of the UO's Music Today Festival in 1999. Crumb was one of 168 artists, scholars, and scientists chosen by the Guggenheim Foundation from more than 3,000 applicants this year.

Paul Doerksen co-authored an article, "Reconsidering the grade level to offer beginning instrumental music" with

Judith K. Delzell that appeared in *UP-DATE: Applications of Research in Music Education*. Doerksen appeared as a clinician and panel member at the Ohio MEA Professional Conference in January, discussing curricular reform, job search preparation, and new directions and experiences for pre-student teachers. He also was a panel member at the Oregon MEA convention, discussing recruiting strategies for beginning band programs. He also did research presentations at both conferences on beginning band and orchestra programs in the U.S.

John Gainer, adjunct assistant professor of gospel music studies, was honored at the UO's Martin Luther King Celebration for his work with the African-American Community Coalition.

Steve Larson was elected as the new President of the West Coast Conference of Music Theory and Analysis.

Greg Mason has been invited to be part of the Mid-America Solo/Chamber Series at Weill Hall, as accompanist to the well-known singer Susan Dunn.

Harold Owen's book, *Modal and Tonal Counterpoint*, is now in its fifth printing, with adoptions in colleges and universities in the U.S., Canada, and worldwide. His recently completed text, *Music Theory Resource Book*, is in the final editing stage and will be published by Oxford University Press in 1999. A third book, *Exercises in First-Year Composition*, is nearly completed and is being considered for publication by Oxford. His Workshop Tutorials for Finale, the excellent music notation software, have been available since 1996 on the internet at <ftp.shsu.edu> and are used all over the world, including translations into Russian, Norwegian, Portugese, and Spanish. In April, Owen was invited as guest composer for the University of

New UO Music Faculty

Robert Cloutier came on board last year as our piano technician. His twenty-year career includes thirteen years as senior piano technician at USC. While in California, Cloutier also served the concert needs of the Los Angeles Philharmonic, the Hollywood Bowl, and all the major motion picture sound stages. In addition to his work with major pianists from both the Steinway and Baldwin Artist rosters, he has routinely prepared concert pianos for performances and recordings by such luminaries as Itzhak Perlman, Mstislav Rostropovich, Pinchas Zukerman, Harry Conick Jr., Victor Borge, Marian McPartland, and Bruce Hornsby. When not working on pianos, Cloutier enjoys landscape painting or restoring his 1928 Hudson sport roadster.



Bob Cloutier



Fritz Gearhart

Fritz Gearhart joins the UO string faculty, teaching violin and chamber music and performing with the Oregon String Quartet. Gearhart received his master's degree and the Performer's Certificate from Eastman, where he studied with Donald Weilerstein. Earlier studies were at the Hartt School of Music, where Gearhart worked with Charles Treger and members of the Emerson Quartet. Prior to his appointment at the UO, Gearhart was first violinist of the Chester String Quartet. A dedicated music educator, Gearhart has taught at the university level for ten years, including previous appointments at East Carolina University and Indiana University at South Bend.

FACULTY, *continued*

Montana's annual Composers' Showcase, where he worked with student composers and heard fine performances of several of his choral and instrumental works in a series of concerts.

Robert Ponto was elected president of the Oregon Band Directors Assn., and completed the first year of his appointment as president of CBDNA's Northwest Division. At the OMEA Conference he conducted the Oregon Wind Ensemble and gave a presentation titled "Metaphors Be With You." Ponto guest conducted the Alaska All-State Band, the Lower Columbia College Honor Band, and adjudicated at clinics and festivals throughout the western states.

Doug Scheuerell performed North Indian classical music with sarodist Ben Kunin at the University of Oregon in January. They also made two CD recordings to be released at a future date. In February, Scheuerell played the tabla

part of Frank Proto's *Fantasy for Double Bass and Orchestra* with Jeff Bradetich and the UO Symphony at the Florence Events Center and at Beall Concert Hall. Scheuerell gave a tabla presentation and solo performance at Kelly Middle School in Eugene, and in April he provided tabla accompaniment for Kathak dancer Megan Black and sarodist Ross Kent at Eugene's WOW Hall. In June he performed with bansuri flutist David Akash at Spring in Coburg and gave a lecture-demonstration at the Asia Society's Teacher's Convention at the University of Oregon. This summer Scheuerell studied with maestro Ali Akbar Khan and tabla master Swapan Chandhuri in California.

Marian Smith served as program chair for the national meeting of the Society of Dance History Scholars, held at the UO in June. The conference featured presenters from all over North America as well as from Turkey, India, Israel, Finland, and England.

Victor Steinhardt performed a recital with cellist **Steven Pologe** for the OMTA at Willamette University, at Cascade Manor retirement home, and for the UO Faculty Artist Series. Steinhardt also performed his own *Profundities* and Bach's *French Suite* with Ballet Northwest in Corvallis and Eugene. He performed Mozart's Piano Concerto, K. 467, with the Rogue Valley Symphony in Grants Pass, Medford, and Ashland, and also performed for Springfield's Learning in Retirement group. Steinhardt performed Messiaen's *Quartet for the End of Time* with Third Angle New Music Ensemble in both Eugene and Portland. He traveled to Taiwan in April to perform with **The Pacific Trio** at Tung-Hai University, Shamung Girl's High School, and Taichung Teachers College. In May, Steinhardt performed songs of Samuel Barber with mezzo-soprano **Milagro Vargas** for the Oregon Festival of American Music. He also performed with Vargas for the Campus Arts Faire and at the Old Church in Portland. He performed Gershwin's "I Got Rhythm" *Variations* with the OSU-Corvallis Symphony Orchestra. Other engagements included solos for Oregon Music Teachers /Eugene District, the Abbey Bach Festival in Saint Benedict, OR, and a duet recital with violinist Alyssa Park at the Oregon Bach Festival.

Ann Tedards sang the world premiere of UO alumna Carol Matthews' four-movement work for soprano and chamber ensemble titled *Rooms in the Wilderness*, at Boise State University. In March, Tedards and **Marc Vanscheeuwijck** repeated their faculty concert from October 1997 at The Old Church in Portland, along with harpsichordist Jillon Stoppels Dupree. Tedards completed her service as president of the University Senate in May, and has served as acting associate dean during Gary Martin's six-month sabbatical.

Mary Lou Van Rysselberghe presided over a three-hour power session on "Music Teacher Education" at the National Music Education Convention in Phoenix. During that week she also completed terms as national chair for the Executive Committee of the Society for

Dave Doerksen, Lawrence Maves Head for Retirement

And Rick Wolfgang heads for South America

Faculty and staff gathered at Dean Anne McLucas' home in early June to roast and toast several departing faculty members.

Dave Doerksen, who has chaired our music education program for years, joined the music faculty in 1983. He was honored in 1990 by the National Federation of State High School Associations as the Northwest Music Educator of the Year, and was presented the Appreciation Award by the OMEA in 1992, citing his work in the area of music teacher evaluation.

Lawrence Maves has been a member of the string faculty since 1958. During those 40 years he influenced the lives of hundreds of students, some of whom

returned to honor him at a special reception spring term (see photo below). Maves has also had a considerable impact on the community, not only as a performer, but as the founding conductor of the Eugene Symphony. Maves was one of the first recipients of the Eugene Arts & Letters Award, given for outstanding service to the arts in the local community.



Dave Doerksen and Rick Wolfgang

FACULTY, *continued*

Music Teacher Education and the Early Childhood Music Group. Van Rysselberghe will serve this next year as chair of the music education department at the School of Music.

David York (GTF) conducted the premiere of his music for an original ballet, *Apollo and Hyacinth*. The ballet, based on the Greek myth of the two characters' tragic romance, premiered in August at the Portland Center for the Performing Arts. York scored the piece for an 18-piece string orchestra and harp, and conducted the premiere himself. The premiere was part of a larger concert program benefitting the Cascade AIDS Project. York's recent electronic music composition, *Timepiece*, was also performed on the program.

Misook Yun (GTF) won the Petri Scholarship last March, and will go to Rome, Italy to perform the role of Susanna in Mozart's *Le Nozze di Figaro* as a participant of the Opera Academy in Rome. After that she will be in Graz, Austria, to participate in the American Institute of Musical Study program. ♦



Former student and colleague Bill Hunt greets Lawrence Maves.

Rick Wolfgang bid farewell to the UO in July, leaving with his wife Karen and daughter Colleen to teach in Quito, Ecuador. They plan to teach and live in Ecuador for at least two years and will consider two additional years there or elsewhere in the world before coming back to Eugene. ♦



THE MOTHER OF ALL SITES...

Jeffrey Stolet, associate professor of music technology, is still getting raves for his interactive website, profiled last year in *Ledger Lines*. The most recent praise came in the May issue of *Electronic Musician*:

"One of the most impressive sites that I discovered while researching this article was Electronic Music Interactive (EMI). It was created by Professor Jeff Stolet in collaboration with the University of Oregon New Media Center. Professor Stolet was motivated to design the site when he was unable to find a suitable text for courses in the school's Music and Technology program. The site, which requires Macromedia's Shockwave plug-in, provides riches that will keep you busy for some time.

"EMI is arranged like a daybook or tabbed notebook, which makes navigating the site a breeze. Clever sound effects, such as button and tab sounds, enhance the user's experience. But despite all the bells and whistles, of which there are plenty, the content itself is what makes this site so appealing... Audio examples, many accompanied by animated graphics, are provided to reinforce most of the main concepts. The Control section introduces MIDI and related topics and also makes heavy use of graphics to illustrate key points. An extensive glossary is also available.

"Like a well-designed CD-ROM, Electronic Music Interactive makes learning approachable and enjoyable and represents the best that the Internet has to offer. Don't you wish this type of learning had been available when you were sweating through school? I sure do."



Stolet



Students and colleagues of Lawrence Maves brought instruments and anecdotes to a special reception in Maves' honor spring term. FRONT: Anthony Dyer, Alice Blankenship, Kevin Lefohn, Holly Stern, Arel Cordero. MIDDLE: Alisa Kincade, Rachel McReynolds, Kathryn Lucktenberg, Hanya Etter, Leslie Sawyer, Lisa Bieber. BACK: Gale Fiszman, Judith Leuck, Michelle Pauly, Lawrence Maves, Bill Hunt, Warren Chisholm.

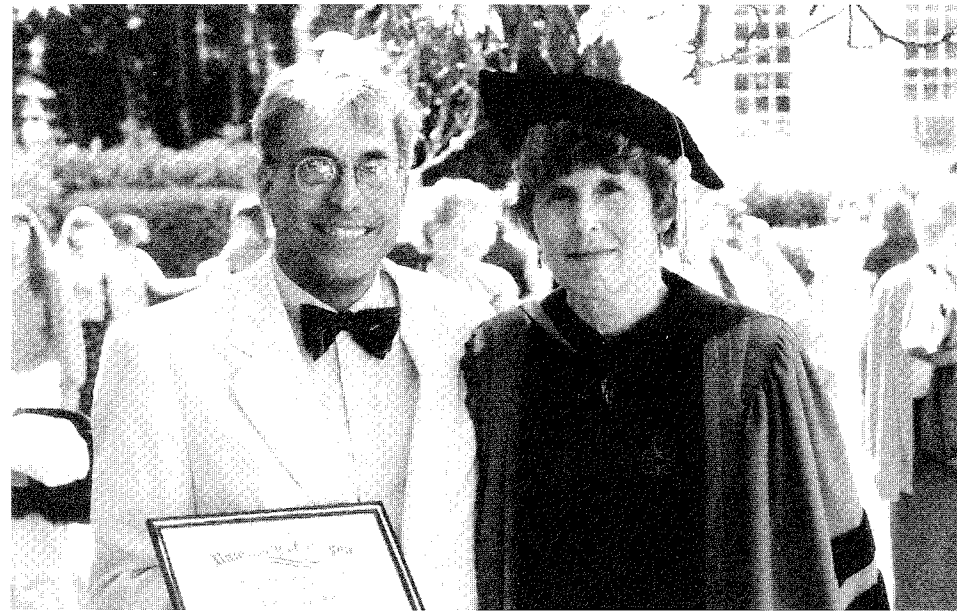
ALUMNI

Sue Keene (B.A. 1959, M.Mus. 1972) was elected chair of the Oregon Arts Commission this past year. Keene has been active in Oregon's arts community for more than 20 years, principally as an administrator, fund raiser, and founder of volunteer support groups for the arts. She served for eight years on the Oregon Commission for Public Broadcasting, and now serves on the board of the Oregon Historical Society. In recent years she has worked at the University of Oregon as co-director of the Forum Lecture Series, acting director of the Museum of Art, and associate dean of the College of Arts and Sciences.

Rodney Wong (B.Mus. 1962) retired from teaching in the Hawaii School District in 1995. Wong is currently principal trombonist with the Kona Chamber Orchestra, the Hawaii County Band, and the Hilo Brass Quintet. He is also a freelance trombonist and pianist.

Richard Benedum (B.A. 1966, D.M.A. 1972) received the Alumni Award for Teaching—the most prestigious teaching award at the University of Dayton, where he is a professor of music. He also received the College of Arts and Sciences Award for Teaching in 1994; the statewide Ohioana Library Association Music Citation in 1995; and the inaugural Opus Award from Culture Works as the outstanding arts educator in greater Dayton in 1996. Benedum is also the founder and music director of the Dayton Bach Society, a highly regarded semi-professional chorus, and is also active as an organ recitalist and church musician. Since 1990 Benedum has directed six Summer Seminars and Institutes for the National Endowment for the Humanities. The seminars are based in Vienna, where teachers study the music of Mozart.

Jerry D. Olson (B.M. 1966, M.M. 1968) produced and performed songs on a CD titled *I Will Keep On Singing*. The songs were written for his wife, the former Marylou Thede (UO 1962). The CDs are available by contacting Olson at P.O.



Distinguished Alumnus Jon Appleton poses with Anne Dhu McLucas at Commencement.

JON APPLETON NAMED DISTINGUISHED ALUMNUS

Jon H. Appleton, a nationally-recognized figure in electronic music, was named the UO School of Music's Distinguished Alumnus for 1998. The award was presented at Commencement Exercises at the School of Music on June 13.

Appleton is a composer, author, and currently the Arthur R. Virgin Professor of Music at Dartmouth College. He received both his bachelor's degree (1961) and his master's degree (1965) from the University of Oregon, and his doctorate from Columbia University.

A composer of both instrumental and electro-acoustic music, Appleton is best known for the latter, much of it composed for the Synclavier, a digital performance instrument he helped develop. He is a founding member of the International Confederation for Electro-Acoustic Music (ICME) and the Society

Box 3223, Newberg, OR, 97232 or phone (503) 554-9744.

Don Van Walk (B.Mus. 1969, M.M. 1977) completed his 29th year in music education, including 19 years in Albany, Oregon, where he taught elementary general music and the middle school and high school bands.

Continued on page 14

for Electro-Acoustic Music in the United States (SEAMUS). At Dartmouth, he directs the graduate program in electro-acoustic music, which combines study in music, computer science, music cognition, and engineering.

Appleton's music is recorded on the Smithsonian/Folkways and Centaur labels, and covers a wide spectrum of styles: chamber music, vocal music, piano music, theatre music, film scores, as well as a great deal of music using electroacoustic and digital technology. He is the author of four books and dozens of articles concerning the relationship of music and technology, including: "21st Century Musical Instruments: Hardware and Software," (Institute for Studies in American Music, Brooklyn, New York, 1989), "Science in the Service of Music; Music in the Service of Science," *Computer Music Journal*, 1992.

Appleton has been awarded Guggenheim, Fulbright, National Endowment for the Arts, National Endowment for the Humanities, Rockefeller Foundation, and American-Scandinavian Foundation fellowships. He has been a fellow at the Dibner Institute for the History of Science and Technology at the Massachusetts Institute of Technology, a visiting professor at the Moscow Conservatory of Music, and at Keio University in Tokyo, Japan. ♦

Leonard John Survives Medical Opus in Europe

by Karen McCowan
Reprinted from *The Register-Guard*

Sacred Heart Hospital is the last place most people would want to spend Thanksgiving. For former Sheldon High School band teacher Leonard John, however, being there was an answered prayer.

But only because of how and where he spent 14 weeks last November: critically ill in a Czech Republic government hospital, where he had three surgeries and nearly died six times before emerging from a medically induced coma with left side atrophy.

Not exactly what he intended when he and his wife, Carol, embarked Aug. 28 on a three-week European tour to celebrate his 70th birthday. Traveling with two other couples, the Johns took what was supposed to be a brief side trip to Prague, a weekend visit with Leonard's former Sheldon student Joel Burnell.

But soon after arriving, Leonard developed a fever that didn't respond to antibiotics administered by Carol, a nurse practitioner. A local doctor suspected diverticulitis, and referred him to the hospital. X-rays showed a rupture spilling into his abdominal cavity. He was rushed into surgery, where doctors found advanced septicemia. He came out of surgery on life support.

...the manual typewriter epitomized the level of technology, and the place still bore marks of the Cold War.

"They said, 'Elderly gentleman, bad heart, very grave,'" Carol recalled. "I tried to tell them, 'No—his heart is very

strong!' But they totally ignored me. The doctor would examine Leonard, then sit down and type out a report on a manual typewriter in the same room. I said I was a nurse practitioner, but they had no concept of how much medical training I had. The nurses there are high school-trained; they only follow orders."

It turned out Leonard was in the best hospital that the Czech Republic had to offer, where Communist Party officials once received care. But the manual typewriter epitomized the level of technology, and the place still bore marks of the Cold War.



Leonard John

Though terribly claustrophobic, Leonard spent weeks with a plastic mask strapped over his face because the facility had no nose tubes to deliver oxygen.

"And there wasn't a doorknob in the place," Carol said. "All doors were locked, and you had to get buzzed in. It would take hours worth of security clearances to get me in, and then only for five minutes and with a doctor escort."

Only after Rep. Peter DeFazio and the U.S. Embassy intervened did Carol get regular access. Even then, doctors didn't keep her apprised. "One night, they removed all of his colon and resected 75 percent of his stomach without even phoning me," she said. "It wasn't because we were Americans. I talked to a (Czech) couple whose child had been in the hospital. They didn't visit—just left him there until he was ready to come home. That's just the way they do things."

Lack of patient autonomy also was a problem. Leonard had never wanted to be on life support. "But they let us know it was their country, their laws, and they would use the respirator as long as they chose," Carol said. "He looked so miserable for so long. I didn't even know how

to pray. I just gave him over to God."

Knowing the importance of human touch and voice, she would go in and massage her comatose husband's feet and hands, talking and reading messages from home.

"They would say 'No talk—no can hear,'" she recalled. "Then one day I started rubbing his foot while a doctor happened to be looking at the heart

"One night, they removed all of his colon and resected 75 percent of his stomach without even phoning me."

—Carol John

monitor. He looked at me and said, 'Heart better, you here! You come!'"

Carol stressed she is grateful for the care Leonard received there—care which saved his life. "And the people were kind," she said. "It's just that they're still learning to be a free society."

After Leonard began breathing, even eating on his own, the couple were eager to return to Eugene. But Czech doctors wanted to keep him another month. Carol obtained a letter from Leonard's Eugene physician authorizing the move, however, and the Prague doctors reluctantly complied.

"They insisted on transporting him to the airport in an ambulance—complete with siren—and loading him onto the airplane on a stretcher," she said. KLM Airlines, nervous about Leonard's condition, donated four seats so he could lie down while flying straight to the U.S. He arrived Nov. 14 at Sacred Heart, where just being back was a gift. "This is like heaven," he said, his brown eyes crinkling in a smile. "We don't really appreciate what we have here." ♦

Editor's note: Leonard John (M.Mus. 1954) had a 40-year career in the Eugene School district as band director at several middle schools and Sheldon High School. He retired seven years ago, but continues to play in the Eugene Symphonic Band. At the Robert Wagner Celebration in May, he proudly noted that he had shed his leg brace months ahead of his therapist's time schedule.

ALUMNI, *continued*

Larry Erickson (B.Mus. 1972, M.Mus. 1976) lives in Milwaukie, Oregon, where he was a music teacher in the North Clackamas School District from 1976-95. Since then he has pursued an interest in travel while attending several music conferences, including the last four Clarinet Fests, the 1995 WASBE Band Conference in Hamamatsu, the 1995 and 1997 Midwest Clinics in Chicago, and the 1996 MENC National Conference in Kansas City. He currently plays clarinet and saxophone in the Salem Concert Band, Swing Shift jazz band at the Milwaukie Elks, and Wally's Cacaphonic Marching Band. Erickson worked on the recent U.S. Senate campaigns for Ron Wyden and Tom Bruggere, as well as the Clinton/Gore '96 campaign.

Jim Hallwyler (M.Mus. 1972) is owner of J and K Marketing in Eugene, which rents and sells keyboards, digital pianos, organs, print music, and keyboard accessories; he also has a lesson program. Hallwyler previously spent 15 years traveling as a district sales manager for Lowrey Organ, Kimball International.

Jack R. Ullom (D.M.A. 1978) is chair of the music department at Santa Barbara City College, and has been a professor of music at SBCC and conductor of the SBCC Symphony since 1969. Ullom has published *Line Scores for Aural Analysis* and *Laserdisc Programs in Music Appreciation*. The latter programs have been recognized by the University of Delaware and the Chronicle of Higher Education as the first comprehensive programs in music history utilizing laserdisc technology. Dr. Ullom also teaches musicianship and music appreciation classes at SBCC and has been a member of the Santa Barbara Symphony for 27 years. In 1989 he was honored by his colleagues and students as the Faculty Lecturer at SBCC, and presented the lecture "The Inner Tension in the Music of Bach, Mozart, and Beethoven."

Ronald Ebel, Jr. (B.S. 1979) teaches and performs in the Portland area. Musicians At Large is his popular performance group, and BellpepPerz is a jazz group

with guitarist Dan Perz. Ebel runs a summer jazz band camp in Beaverton for middle and high school students.

Kari Haugen Epstein (B.Mus. 1982) was recently selected as the newest member of the Jenkins Early Music Consort, based in Boulder, Colorado. She will play bass viola da gamba and tenor viol in the quartet. The group performs on various and sundry viols and early string instruments in the Denver/Boulder area. Epstein is also a freelance cellist and stained glass artist, and resides in Denver with her husband and two children, Anya (6) and Daniel (3).

Timothy Tikker (M.Mus. 1983) won First Prize in the Furio Franceschini Organ Composition Competition sponsored by the Arts Institute of the University of the City of Sao Paulo (UNESP), Brazil. His winning work was *Three Gregorian Sketches*, one of 69 entries from seven countries. First prize included a cash award of 1,000 Brazilian Reals (\$900) plus a performance of the work in an upcoming concert in Sao Paulo. *Three Gregorian Sketches* was commissioned by Illinois organbuilder John-Paul Buzard, and has been recorded by Christopher Young of the University of Indiana for Pro Organo Records. Tikker continues in his position as organist at the Cathedral of St. John the Baptist in Charleston, SC. He has performed in concert in the organ recital series of the Piccolo Spoleto Festival, the Medical University of South Carolina, and Christ Our King Church in Mt. Pleasant, SC.

Carol Matthews (B.Mus. 1988, M.Mus. 1990) had her four-movement work for soprano and chamber ensemble, *Rooms in the Wilderness*, performed at Boise State University, where she is an adjunct professor of theory. Matthews completed her doctorate in composition from City University of New York in 1997.

Tim Clarke (M.A. 1993) wrote horn arrangements for CD recordings by several local artists, including UO faculty members Don Latarski and Julia Neufeld. Clarke recently recorded with his eight-piece disco/funk band Satin Love Orchestra on their all-original

debut CD, *Love O'Clock*, which has already caught the attention of several record labels. Clarke also recorded with Mojo recording artists The Daddies for an upcoming film. Clarke regularly performs with other popular Eugene groups, including Caliente and his own quartet, Tim Clarke's Jazz Collective. Clarke continues to compose original music for computer games, having recently contributed nearly 30 pieces for Sierra's 3-D *Ultra Pinball 3*. Clarke can be reached online at tim@loudmouth.com

Sandra Armstrong (M.Mus. 1995) was chosen as principal viola in the West Virginia Symphony and violist in the Montclair String Quartet.

Christopher Arrell (B.Mus. 1995) had his chamber composition, *They Who Have No Arms Have Cleanest Hands*, performed last year at the 18th Annual New Music and Art Festival in Bowling Green (OH), the Aspen Festival of Music, the Pacific Contemporary Music Center New Music Festival (L.A.), and the University of Texas-Austin New Music Ensemble Recital Series. Arrell was awarded the Texas Excellence in Teaching Award by the University of Texas-Austin in 1997 for outstanding graduate teaching in the College of Fine Arts. Arrell's composition, *Three Courses for Two Pianos*, was recently recorded by the Israel-based Admony/Kanazawa duo for inclusion on their debut CD. Arrell will begin D.M.A. composition studies this fall at Cornell University on full scholarship, where his teachers will include Steven Stucky and Robert Sierra.

Steve Owen (B.Mus. 1995) recently performed the world premiere of Joseph Schwantner's *Concerto for Percussion and Wind Ensemble* at the Eastman School of Music, where Owen is a D.M.A. candidate in percussion performance.

Kim Scheiber (M.Mus. 1996) and husband **Tim Farrell** are the proud new parents of Kathryn Judith Farrell, born April 7, weighing 6 lbs., 10 oz. ♦



IN MEMORIAM

Roberta Spicer Hyers (1935) died in January of a stroke. She was 84. After studying music at Oregon, Hyers earned a graduate degree from Mills College. She studied cello under the Hungarian Quartet and later had a career as a cellist with the quartet and as a cello teacher. Hyers was also a world traveler, spending two years in Nairobi and Kenya.

Douglas W. Stobie (B.A. 1954) died of prostate cancer last December at age 66. A bass-baritone, Stobie was the romantic lead in the University Theater's production of *Brigadoon* in 1953. In the late '50s he became the choral director at Menlo-Atherton High School near Palo Alto, California. Stobie also directed many

HOMECOMING 1998
SET FOR OCT. 23, 24

Music alumni should mark their calendars for Homecoming weekend, Oct. 23 and 24. Friday evening's highlight is our traditional free Homecoming concert, featuring our top ensembles.

The Saturday football game features the Ducks vs. USC, and this year the Fighting Duck Alumni Band Association (FDABA) welcomes former OMB director Stephen J. Paul as director of the Alumni Band. Check-in starts at 8 a.m. in the large covered picnic area at Alton Baker Park, where there is plenty of parking. The picnic area is about a half-mile walk west of Autzen Stadium.

Cost is free to FDABA members, \$10 for everyone else. And due to tight seating and Athletic Dept. policy, non-playing spouses and guests will not be allowed in the Alumni Band section.

Box lunches must be ordered in advance, and there is also an optional dinner/social planned after the game.

For complete information (or to join FDABA, get their Duck ReCall newsletter, and get price breaks on everything from lunches to polo shirts), please contact FDABA by mail: FDABA, PO Box 67048, Milwaukie, OR 97068-1048 or E-mail: FDABA@aol.com ♦

musicals and sang in the West Bay Opera Company. He was a soloist for many musical organizations in the San Francisco Bay Area and Los Angeles. The cancer was diagnosed just after his retirement in 1987. A few years later he moved back to McKenzie Bridge near Eugene, where he grew up. On December 29, his birthday, a remembrance gathering was held at Belknap Springs, a beautiful spa on the McKenzie River not far from his home.

David S. Goedecke (D.M.A. 1976) died February 4, 1998, in Stockton, California, at the age of 69. Goedecke served as the MENC Western Division president from 1988 to 1990, and was a frequent clinician, adjudicator, and conductor. Each summer he directed adult and student musicians from five countries in the Festival Select Band at the Sydney Opera House in Australia. Goedecke was professor of music, coordinator of music education and director of jazz studies at California State University, Stanislaus in Turlock. He was formerly director of bands and associate dean of the Conservatory of Music at the University of the

Pacific from 1966 through 1984. While working on his D.M.A. at Oregon, Goedecke was assistant director of bands. During the 1965-66 school year he was selected by the journal *The School Musician* as one of the ten Outstanding Music Educators in America. The California Music Educators Association recently presented him with the Byron Hoyt Award as the outstanding Music Educator in California for 1990-91. He is listed in the international *Who's Who in Music*, *Who's Who in the Western United States*, and *Who's Who in California*. He was a member of the American Bandmasters Association and the International Association of Jazz Educators. In addition to conducting the Music Educators All-State Honor Band in 1987, he was past president of the Western Division of the Music Educators National Conference, former president of the California Music Educators Association, and was a member of many other professional associations, including the Stockton Arts Commission.

Michael Loren Curry (D.M.A. 1980) passed away in August 1997.

HAVE WE HEARD FROM YOU LATELY?

9/98 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

DEVELOPMENT

Scholarships Top Priority

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

The end of the Oregon Campaign is December 31, 1998. It is touted as the most successful fund-raising campaign in the history of Oregon higher education, and I anticipate many year-end gifts in the final months.

Dean Anne Dhu McLucas has named student scholarships as our most important need at the School of Music. During the Oregon Campaign, the School of Music has benefitted from gifts to support faculty, curriculum, Beall Concert Hall, the Dean's Discretionary Fund, the purchase of new pianos, and the gift from the Ralph family to help match the Phil Knight Endowment.

All donors to endowment funds should be pleased to know that their investments have performed very well this year. Jon Jaqua, Executive Director of the UO Foundation, reports that the return on the Willamette Fund exceeded 19% in fiscal year 1997-98. This kind of strong investment performance increases our endowments at a significant rate, which in turn increases the payouts for scholarships, faculty support, and program support. Additional contributions to endowments are always welcome and are processed through my office. If you wish to make a contribu-

tion to any of these funds, know that a gift to an endowment is a permanent contribution, and one that grows over time. Here are some of the most recently formed active funds:

The Robert Vagner Memorial Fund for band (wind) faculty support

The Wayne Atwood Memorial Fund for general scholarship support

The Vivian Malone Gilkey Memorial Endowed Graduate Fellowship for string performance

The Theodore and Mary Stern Endowment for piano maintenance

In addition, plans are well under way to develop scholarship funds for our Department of Dance.

However, even with these very meaningful contributions, we are still behind in scholarship funds. Every year we receive applications from highly motivated, talented young students. Many times, due to their financial restrictions and better scholarship offers from other schools, we lose these attractive students. Additions to our scholarship funds (gifts to existing funds as well as creation of new named scholarships) will bring the most immediate benefit to the School of Music.

Faculty/Staff Campaign

This fall will kick off an effort on the part of our faculty to raise money for department scholarship support. University of Oregon faculty and staff will be asked to make contributions to their preferred scholarship fund. This additional level of support from within our ranks will send a meaningful message to the community and state that there is a serious commitment to our institution and to recruiting top quality students.

Annual Giving Campaign Seeks Telethon Match

My hope is that by the time you receive this issue of *Ledger Lines* we will have in place a donation to be used as a match for the fall telethon. This means that the student who calls you will be able to offer matching funds for your pledges! The match will be specifically designated for School of Music general scholarships.



Joan Gardner receives a \$100,000 check from Gordon Gilkey for the new string scholarship endowment.

Faculty Musicale Benefit

Mark your calendar for 8 p.m. Sept. 30 as our own faculty artists perform a combined concert in Beall Hall. This traditional concert has been a popular season opener for many years, and this time proceeds will go to the Scholarship Fund. Admission is \$7.

Music Faculty Emeriti Luncheon

We had a lovely luncheon with nearly 100 returning alumni and faculty emeriti on May 23. Special thanks to Morrette Rider, Lynn Sjolund, and Steve Stone for their assistance and participation. All of the notes sent in by alumni were read aloud as tributes to former professors. One amusing comment made at the luncheon by Professor Emeritus Robert Nye: "I think I've taught almost everyone in this room."

In closing, please join us in the last few months of the Oregon Campaign by considering a major gift to these funds or to the Dean's Discretionary Fund. I believe if we focus on our immediate goals, as individuals and as advocates of music education, the return to the School of Music will be significant. ♦

DONORS TO THE WAYNE ATWOOD FUND

IN SUPPORT OF MUSIC SCHOLARSHIPS

Mrs. Cynthia G. Anderson
Mr. Foster R. Anderson
Arnold Gallagher *et al*
Mrs. Phoebe Smith Atwood
Mr. Thomas J. Atwood
Ronald and Julia Love Babcock
Edwin and Marie Baker
Chandler and Virginia Barkeley
W. and Lottie Beavert
Dr. Virgil and Caroline Boekelheide
Milton and Florence Brooks
Mrs. Carolyn S. Chambers
Paul and Nonnie Cole
Mrs. Ellen Cougill
Mr. Robert E. Cox
Mrs. Ann H. Danby
Dr. Robert and Elisabeth Dubin
Don and Laurel Fisher
Mr. Ashley Foster
Dr. Don and Roberta Fox
Ms. Catherine Ross Giffin
Ms. Lynn M. Gonyea
Mrs. Millie Gonyea
John and Kyungsook Gregor
Robert and Margaret Guitteau, Sr.
William and Jane Hallstrom
Mr. Richard W. Hayward
Mrs. Dolly Hoffman
Mr. Lewis F. Hoffman

Mr. Andrew G. Iskra
Mr. David G. Iverson
Dr. Wesley and Patricia Jacobs
Dr. Leonard and Alice Jacobson
Dr. Joe and Muriel Keever
Dr. Robert and Joan Kime
Dr. Leon and Jeanne Koch
Ms. Wanda Lasater
Dr. Dorothy Hill Latham
Joe and Phyllis Lewis
Ms. Louise B. Little
Ted and Emily Lorraine
Mr. John L. Luvaas, Sr.
Ms. Anne Dhu McLucas
Mrs. Ruth Winter Miller
Dr. William and Jacqueline Miller
Donald and Thelma Montgomery
L.J. and Dorothy Moore
Wayne and Kay Musgrove
Emil and Pat Myrmo
Mr. Kurt H. Olsen
Mrs. Lois Giberson Olsen
Peace Health
Mrs. Dorothy Hayden Porter
Mrs. Hope Hughes Pressman
Pritzker Foundation
Dr. Glen and Mary Purdy
Miss Mary F. Ross
Mr. Nels E. Sandstrom

Sheppard Motors, Ltd.
Conrad and Mary Sheffer
Charles and Nadyne Simmons
William and Gloria Skade
Amedee and Audrey Smith
Col. David W. Smith
Warren and Irene Smith
Jonathan and Molly Stafford
Dr. G.F. and Virginia Starr
Crockett and Norma Stearns
James and Marjorie Stevenson
Ms. Dorothy J. Suddath
Sun Microsystems, Inc.
Ms. Frances E. Terry
Jack and Pamela Terry
Ms. Carol B. Thomas
Morven and Nancy Thomas
Timber Products Sales Company
Trygve and Cleo Vik
Mrs. Carol Smith Wilson
Zunamon Family Foundation

Special recognition goes to donors Jim and Ginevra Ralph for their \$50,000 gift in recognition of the community outreach work done by the School of Music. The gift jump-started the campaign to raise \$1.2 million for the Knight match. The Ralph's names were inadvertently missing from the Honor Roll in the last issue of Ledger Lines.

INVEST IN BRAINS
THAT HAVE HEART & SOUL

The research is clear: those who study music get better grades, score better in math and science, and become better-rounded individuals and better citizens. At the UO School of Music, we teach the next generation of artists and performers, and those who will teach and inspire the children that follow them. But many students are unable to afford today's high tuition, and must take the best scholarship offer available—often leading them out of state, even though they may prefer to stay in Oregon. You can help keep the best musical talents here at Oregon by contributing to our Music Scholarship Fund—and you may designate your tax-deductible donation to any area: strings, keyboard, voice, jazz, etc. Make your checks payable to **UO School of Music**. And our future musicians will sing your praises.

SUPPORT UO MUSIC SCHOLARSHIPS

For more information, call Joan Gardner at 346-5687.



Joan Gardner and Helen Vagner at the Robert Vagner Celebration in May.

CALENDAR

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

SEPTEMBER

Sep. 26 – Be A Marching Duck
(Children's Concert Series)

Sep. 30 – Faculty Musicale

OCTOBER

Oct. 11 – Kathryn Lucktenberg, violin
(Faculty Artist Series)

Oct. 13 – Takacs String Quartet
(Chamber Music Series)

Oct. 14 – David Viscoli, piano
(Guest Artist Recital)

Oct. 16 – The Jazz Café

Oct. 17-18 – OMTA Lecture/Recital

Oct. 23 – Homecoming Concert

Oct. 24 – Homecoming: Alumni Band

Oct. 29 – Elly Ameling Master Class

Oct. 30 – Clarita and the Arte Flamenco
Dance Theater (World Music Series)

Oct. 31 – Festival of Bands

NOVEMBER

Nov. 1 – Choral Concert

Nov. 5 – Chicago String Quartet
(Chamber Music Series)

Nov. 7 – Music & Dance of Kenya
(Children's Concert Series)

Nov. 8 – Wayne Bennett, clarinet
(Faculty Artist Series)

Nov. 12 – University Gospel Choir

Nov. 13 – The Jazz Café

Nov. 14 – Talujon Percussion Quartet
(Vanguard Series)

Nov. 16 – Vocal Jazz Ensemble

Nov. 17 – Campus Band

Nov. 18 – Oregon Wind Ensemble

Nov. 19 – University Gospel Ensemble

Nov. 21 – Future Music Oregon

Nov. 22 – University Symphony

Nov. 23 – Oregon Percussion Ensemble

Nov. 28 – Horn Day

DECEMBER

Dec. 1 – Oregon String Quartet
(Faculty Artist Series)

Dec. 4 – Oregon Jazz Ensemble

Dec. 5 – University Percussion
Ensemble

Dec. 6 – Holiday Concert

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>

UNIVERSITY OF OREGON



School of Music
1225 University of Oregon
Eugene OR 97403-1225

Nonprofit
Organization
U.S. Postage
PAID
Eugene, Oregon
Permit No. 63

ADDRESS SERVICE REQUESTED