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
Sept. 28 - Faculty Musicale (Faculty Artist Series)

OCTOBER
Oct. 7 - Janacek Chamber Orchestra (Chamber Music Series)
Oct. 16 - The Brilliance of Brass (Children's Concert Series)
Oct. 20 - Jazz Combos
Oct. 23 - Festival of Bands
Oct. 23 - William Dopphmann, Piano (Guest Artist)
Oct. 24 - University Symphony
Oct. 26 - Choral Ensembles
Oct. 27 - OCTUBAfest

Nov. 5 - Victor Steinhardt, Art Maddox (Faculty Artist Series)
Nov. 6 - Fritz Geierhart, Violin (Faculty Artist Series)
Nov. 6 - Symphonic Composers (Children's Concert Series)
Nov. 9 - Charles Dowd, Percussion (Faculty Artist Series)
Nov. 11 - New York Philomusica with pianist Robert Levin (Chamber Music Series)
Nov. 12 - Oregon Composers Forum
Nov. 13 - Mbira Players of Zimbabwe (World Music Series)
Nov. 14 - California E.A.R. Unit (Guest Ensemble)
Nov. 16 - Quattro Mani (Guest Ensemble)
Nov. 17 - Oregon Wind Ensemble
Nov. 19-20 - Guest Artist Dance Concert
Nov. 20 - Kristin Halay, Flute
Nov. 21 - University Symphony
Nov. 21 - 100th Monkey Ensembel
Nov. 22 - Steven Polage, Cello (Faculty Artist Series)
Nov. 30 - Oregon Opera Ensemble

DECEMBER
Dec. 2 - University Gospel Choir
Dec. 3 - Oregon Jazz Ensemble & Jazz Lab Bands
Dec. 4 - Future Music Oregon
Dec. 5 - University Percussion Ensemble
Dec. 5 - Holiday Concert

For more information about UO School of Music programs, events, and faculty, check our web site: http://music1.uoregon.edu
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.

**MUSIC DEGREES AT THE UO:**

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

**Music and Department of Dance, Eugene, OR 97403-1225**

**Scholarships and graduate application and audition.**

**Deadline for Music Scholarship Application:** March 1, 2000

**http://music.uoregon.edu**

**Audition Dates:** February 25 & 26, 2000 Eugene, Oregon

**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.**

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**AUXILIARY DEANS:**

Gary Martin—Graduate Studies
Robert Hurwitz—Undergraduate Studies

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Peggy Runkert—Oregon Bach Festival

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**ASSOCIATE DEANS:**

- David Crumb—Undergraduate Studies
- Joan Gardner—School of Music
- Robert Hurwitz—Bethlehem Studies

**DEVELOPMENT STAFF:**

- Scott Barkhurst

**SCHOLARSHIP APPLICATION:**

- http://music.uoregon.edu

**FOR information, contact:**

Office of Admissions
School of Music
1225 University of Oregon
Eugene OR 97403-1225
or call (541) 346-1164

**From the Top:**

Anne Dhru McLucas, Dean

This has been a year of hard work for everyone, but with the hard work we have come many rewards.

Uppermost in our minds for most of the time was our accreditation visit from the National Association of Schools of Music (NASM), which happens once in every ten years and is a crucial component of our reputation as an accredited school of music (we were a charter member of the accreditation association, joining in 1928, when NASM was founded).

Undergoing accreditation means writing an extensive self-study document, an exercise in which all departments participated, since they all had to describe their goals and their curricula, as well as detailed descriptions of our facilities, our finances, our outreach activities, our library resources, etc., along with copies of the résumés of all faculty members, their workload records, and all of our publications.

The result was a hefty three-volume report sent out in advance to our three evaluators, who then visited the school for two intensive days in April. While we will not know the ultimate outcome of the accreditation until NASM meets in November, I can quote some of the phrases that were used in the report. As our strengths they described, among other things: "a dedicated and highly qualified faculty who work together as an academic family," "committed and eager students," "good community outreach," "excellent music library and library resources," "noticeable improvement in the quality of pianos over the past 5 years."

While they described no weaknesses, they did have some recommendations for short-term improvement, all of which were items that we were well aware of, and in fact wrote into the self-study: e.g., the need for an enlarged facility and the need for additional staffing.

One of their recommendations was "to implement a strategic planning process designed to address stabilizing enrollments, upgrading facilities, and improving staffing." To this end, we are planning a faculty retreat on September 16 and 17 that will address these and other issues that we need to time to discuss. On the first of the two days we will meet as a whole, with the Department of Dance, and on the second day we will meet in smaller working groups. This will be a wonderful chance to assess where we are and make positive plans for our future.

Meanwhile, our active faculty, students, and alumni continue to make music and dance happen in a variety of venues, from the stage of Carnegie Hall (Fritz Geurtz, Gregory Mason, Milagro Vargas), to the theaters of France (Jeffrey Stoel’s Frankenstein), the groves of academe (an honorary doctorate to Helmut Rilling, and David Shroder named outstanding alumna), and the National Band Association Hall of Fame (alumna Gladys Stone Wright). And our students have been busy winning awards and scholarships as well (Kudos, page 3).

In short, we are working hard, achieving much, and continue to be proud of this school as an immense source of artistic accomplishment, not only in Oregon, but across the country and internationally. We hope you share in our pride.
Helmuth Rilling Receives Honorary Doctorate

Oregon Bach Festival Artistic Director is only the third person so honored by the University of Oregon

Oregon Bach Festival co-founder and artistic director Helmuth Rilling received more than applause after he conducted the final concert of the 1999 festival, Mahler's "Resurrection," on July 11.

At the end of the concert at Silva Hall, UO President Dave Frohnmayer and members of the faculty presented Rilling with the university's highest distinction, an honorary doctoral degree.

"Helmuth Rilling has done much more than keep the legacy of Bach alive," says Frohnmayer.

"Rilling's artistry gives the spirit and soaring architecture of Bach's genius a capacity to reinvigorate our souls. Through his talents as a conductor and educator, we learn the power of a lasting legacy to conductors, performers and grateful audiences."

This was only the third honorary doctorate the UO has granted in the past 50 years. Previous recipients were Mark Hatfield, former U.S. senator and Oregon governor, and Corazon Aquino, former president of the Philippines.

The university normally presents honorary doctorates along with other awards during its June commencement ceremonies. But, because Rilling's international performance schedule prevented his attending spring commencement, he received the honor during the Oregon Bach Festival.

The presentation included an academic procession with faculty members in full regalia. Helmuth Rilling, a native of Stuttgart, Germany, first came to Eugene 30 years ago.

"Rilling was a talented organist and aspiring conductor in his late 30s. Today, he is recognized around the world as one of the leading conductors and teachers of the works of J.S. Bach."

In addition to directing the International Bachakademie Stuttgart and three decades of work with the Oregon Bach Festival, Rilling has been a guest conductor in his late 30s. He also has conducted Bach academies in Buenos Aires, Cracow, Prague, Moscow, Budapest, and Tokyo.

A believer in the power of music to cross political and ethnic boundaries, Rilling has been a guest conductor in Prague, Moscow, Budapest, and Tokyo.

Helmuth Rilling (left) and UO President Dave Frohnmayer.

TROTTER ENDOURED CHAIR SEARCH BEGINS

The School of Music has now formally opened the search to appoint a senior faculty member in music whose strengths and interests parallel those of former music dean Robert M. Trotter (1922-1994).

Proceeds of the now Robert M. Trotter Memorial Fund will be used to support this position, which calls for "a humane, forward-looking teacher of analysis and criticism, pedagogy, and musicianship, who is at once comfortable with music education and ethnomusicology, music majors and non-majors, and professional musicians and lay people. This teacher should be ready to teach courses to non-majors as readily as majors, and to relate to the community as readily as the academy."

Candidates should have a doctorate and a successful background as a teacher of courses in basic musicianship skills (such as aural skills, keyboard skills, counterpoint, harmony, and analysis) and of graduate-level courses in music theory and analysis. They should also have a distinguished record of research and publication.

Letters of application with C.V. and three references will be accepted and reviewed until the position is filled, with primary consideration given to applicants coming in before Nov. 1. The position begins on Sept. 16, 2000. ◆

Saltzman, who still serves as executive director of the festival, from a simple workshop for choralmusicians, the festival has grown into one of the most expansive celebrations of Bach's works and influences worldwide, with a budget of $1 million and a head of 500 staff members.

Bach and the Oregon Bach Festival reflect that intercultural and international understanding.

Helmuth Rilling co-founded the Oregon Bach Festival at the UO School of Music in 1970 with UO professor emeritus Royce Hurwitz.

HURWITZ ASSUMES NEW ASSOCIATE DEAN POST

In an effort to reorganize administration to give more attention to undergraduate affairs and advising, the Faculty Advisory Committee helped the dean do an internal search for a new position: associate dean and director of undergraduate studies, which is parallel to that of associate dean and director of graduate studies.

After intensive interviews with several candidates, the committee chose Dr. Robert Hurwitz, longtime undergraduate coordinator, who will serve a three-year term in the associate dean's position. The new associate dean and director of undergraduate studies will upgrade undergraduate advising, take over scholarship allocation duties, oversee recruiting and admissions, and in general tend to undergraduate affairs.

"There is no one in the School better qualified than Robert Hurwitz to take on this new position," Dean McCues said. "And I look forward to working closely with Bob to see that our undergraduates are even better served."
Festival of the Millennium '99
Music Today Festival returns for the new century... and beyond
by Robert Kyr

Second, Festival of the Millennium '99 will celebrate the creativity of artists in America, and in particular, in the Far West; the festival underscores our hope that the millennium will herald a much-needed cultural renaissance throughout our country. Rather than fearing creativity and the "new," we will embrace them as the foundation for a thriving 21st-century arts community. And perhaps the most essential aspect of that community is a well-informed audience. Hence, in conjunction with concerts, the festival features a number of outreach events, including panel discussions, lecture-demonstrations, and "Meet the Composer" receptions.

The California E.A.R. Unit

A week (Nov. 15-22) of concerts and pre-concert events featuring our composer-in-residence, George Crumb, winner of the Pulitzer Prize and internationally recognized as one of America's greatest contemporary composers.

- Concerts by three highly acclaimed new music ensembles from the Western United States: Third Angle (Portland); California E.A.R. Unit (Los Angeles); and Quattro Mori (Denver), a piano duo selected by George Crumb as one of the foremost interpreters of his music.
- Two concerts of music by father and son, George and David Crumb, the latter a member of our composition faculty. The son, George and David Crumb, will be featured as part of the School of Music's Festival of the Millennium 2K.
- Several concerts featuring world music ensembles: the Legend, a music ensemble from Zimbabwe, Nuja Laras javanese gamelan from Eugene, and the UO's own Pacific Rim Gamelan in concert with Third Angle.
- Concerts by the Eugene Symphony, SoundMoves (Western Oregon University), and Seventh Species (Eugene).
- Faculty and regional artists: pianist Victor Steinhauser, percussionist Charles Dowd, violinist Fritz Geisshart, cellist Steven Polego, pianist Art Maddox, and flutist Kristin Halay.
- University ensembles, including the Oregon Composers Forum, University Symphony, and the UO's new contemporary group, the 10th Monkey Ensemble.
- A host of pre-concert talks and panel discussions, including such topics as "Inventing in the Arts Community," "Music from the West Coast," and a two-part series titled "Father and Son: Music by George and David Crumb.

Festival of the Millennium '99 will be a major cultural event for our entire community—a time when the past (represented by the twentieth century) be- comes our future, as we experience the millennial visions of three dozen composers who have created works to be premiered at the festival.

I hope that you will join us all and continue on page 5.

If you are wondering "Why 2K"—perhaps I can give you at least two important reasons. First, no other global event in our lifetime will give us a better opportunity to focus on our hopes and aspirations for the future; in this spirit, the theme of our festival is "Ring in the New: Three Dozen Pre-composers by Robert Crumb for the new millennium..."

And if you are wondering "What's in a Title?"—perhaps I can give you at least two important reasons. First, no other global event in our lifetime will give us a better opportunity to focus on our hopes and aspirations for the future; in this spirit, the theme of our festival is "Ring in the New: Three Dozen Pre-composers by Robert Crumb for the new millennium..."

Am I embarrassed to admit that one of the more difficult tasks I grapple with as a composer is the selection of an appropriate title for a finished composition? Right now I have two pieces that remain nameless. Because I can imagine nothing more arduous and all consuming then the act of composing, it seems ridiculous that I should struggle with so many trivial afterthoughts. But perhaps there is a reason for my dilemma. Recently, while visiting with a composer friend from Memphis, we discussed this very issue. I posed the question, "What's in a title, anyway?" He suggested that, first and foremost, an evocative title— as opposed to one that is nondescript such as "Sonata"—ought to cue the listener to the music's quintessential emotional content. In his view, this holds true even if a title is deliberately programmatic like, for example, Threnody for the Victims of Hiroshima by Krzysztof Penderecki.

Interestingly, when Penderecki presented a talk last summer at our UO chamber music concert, he said that he approved of an evocative title- Here's how: "I believed that the title Victims of Hiroshima was added only as an afterthought (apparently at the urging of his publisher) and that the piece originally went by a rather nondescript name. I was flabbergasted! I recall feeling de- ceived since so much of what I thought and felt about the piece was connected to the nightmarish mental image I had formed of the Hiroshima event. Then it occurred to me that Penderecki's choice of title was really not so arbitrary after all. Here's why.

Ultimately, it is the sense of words. The feelings they evoke, the way in which they reflect the aesthetic sensibility of the piece that is important, not their literal meaning. In terms of emotional content, Victims of Hiroshima, with its screaming siren-like glissandi and intense dissonant sound-mass clusters, expresses something akin to horror (although I am always amazed at how inadequate words are at describing the nature of music). The literal image the title forces into the mind's eye certainly mirrors this sense of horror. Yet, hypothetically, the composer might have chosen an altogether different title, such as Victims of the Holocaust or Jack the Ripper, that would still reflect the music's sense.

Like Penderecki, many of today's composers are definitely concerned with the notion of "how to package a piece."
**Oregon Bach Festival**

**Full Houses, Rilling Degree Mark Successful Festival**

The Oregon Bach Festival concluded its 1999 theme of Legends and Legacies by acknowledging its own: Helmut Rilling, artistic director and conductor, accepted an honorary doctorate from the University of Oregon onstage following the closing-night performance of Mahler’s *Resurrection Symphony*. It was a fitting conclusion to a 30th anniversary season that set a new mark for sold-out performances while indicating a direction for future festivals. Of the 29 ticketed concerts, 15 were sold-out, the most for one season in the festival’s history. They included Bach’s *Brandenburg Concertos* on opening night and the *Resurrection Symphony*, both in 2500-seat Silva Hall, and six of the seven chamber music concerts in Beall Concert Hall. The 19,300 paid admissions were an increase of 6% over 1998. Total attendance for the festival’s 46 events numbered more than 32,000.

As Rilling accepted his degree, he invoked the words of J. S. Bach, who said, “Thirty years later, it is gratifying to see that the support from our audiences and the greater community is still going strong.”

High school vocalists from across Oregon studied and performed in the Youth Choral Academy. Hundreds of audience members participated in meet-the-artist sessions, pre-concert lectures, and the Discovery Series of lecture-concerts, which included explorations of Bach canontas, the Mozart Requiem, and the influence of Bach and his sons on Mahler. Helen Boorstein, a former member of the Los Angeles Philharmonic, was the festival’s 46 events numbered more than 32,000.

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Robert Levine (right) and Jeffrey Kahane rehearse Bach’s *Handelich Concerto*, recorded at this year’s Bach Festival for CD release in 2000.

Rilling led the festival choir in a sold-out concert.

According to Rilling, the inclusion of new artists and soloists, such as vocal soloists Camilla Nylund, Susan Platt, and lecturer/keyboardist Robert Levit, signified a continued vitality for the festival. “Robert Levit is on one side an excellent performer, which he proved in our harpsichord concerts,” Rilling said. “But on the other side he knows very much the process of music. Our audiences could see that directly, and how he could express his knowledge was great for them.”

Rilling was also pleased with the blend of traditional and new programs, including the youth choir and finishing with such a large piece like the *Resurrection*. “It shows we are always reaching out to new things,” said Rilling. “We will continue to do that.”

Next year’s festival will include Bach’s St. Matthew Passion, St. John Passion, B Minor Mass, and Beethoven’s *Symphony No. 9.*

**New Faculty Appointments**

Music students will be greeted by four new full-time faculty this fall:

- **Kathleen Jacob-Karna joins our music education faculty.** She received her master’s and doctoral degrees at the University of Arizona. She comes to the BMO from Central Washington University, where she has been coordinator of the music education program and director of the Music Experience Laboratory of Young Children. Dr. Jacob-Karna has also directed the Kittitas Valley Children’s Honor Choir in Ellensburg. She is certified in both Kodaly and Orff-Schulwerk instructional methods.

- **Kathryn Olson joins our music education team.** She received her master’s degree in voice performance and pedagogy from Westminster Choir College in Princeton, New Jersey, and is completing her doctorate at Colorado State. Olson is an accomplished singer, having sung roles with the Spoleto Festival and with the Princeton Opera, and was a winner of the Aspen Voice Competition. She also has substantial choral directing experience with singers of all ages, from preschool to adults, in both secular and sacred settings.

- **Todd Zimbelman is the new associate director of bands and director of the Oregon Marching Band.** A former UO student of the Spoleto Festival and the Interlochen Arts Academy. He has a Certificate of Piano Technology from the New England Conservatory of Music.

**Youth Choral Academy Thrills Bach Festival Audiences**

The Youth Choral Academy, an intensive preparatory high school vocalists, has added a dimension of youth to the Oregon Bach Festival’s educational offerings. In its second year this past summer, the academy was open to students from across Oregon. The 75 participants came from Eugene/Springfield, Portland, Salem, Klamath Falls, Jacksonville, and Medford to work with conductor Anton Armstrong, the noted conductor of the St. Olaf College Choir.

The students spent a week at the festival, living in the dorms among the regular musicians, rehearsing, attending workshops and other Festival programs, and making friends.

The students also had the opportunity to work with Helmut Rilling to prepare a lecture-concert of a Bach cantata. The festival’s artistic director was on hand to offer suggestions. "I heard your fine German pronunciation," he announced, before giving the first downtown of rehearsal, "and I look forward to the opening move-\textbf{\textcolor{red}{ment."}}

But the highlight was the free concert performed by the academy performed before 1200 welcoming fans in Silva Hall at the Hult Center. Armstrong’s performances spanned a range of styles and groups from the Renaissance to calypso, which the choir traversed with ease.

Citing recent concerns about high school violence, Armstrong was especially proud of the affection, dedication, and talent the young singers brought to the festival. "Go back home and tell your teach-\textbf{\textcolor{red}{ers," he instructed the audience, "we have a gold mine here."}}

Richard Clark of the School of Music administered the academy. The program received underwriting from Target stores, Symanette, Timber Products Co., the Oregon Community Foundation, and the National Endowment for the Arts, as well as a private gift from Mary Ann Myers of Tucson, Arizona.

Next year, the academy will be open to students from across the Northwest by aud-\textbf{\textcolor{red}{itions, with Armstrong returning as conductor.}}

For information, contact the Oregon Bach Festival office, (541) 487-1486 or http://bachfest.uoregon.edu.
Barbara Baird was the featured international soloist at the Ballarat Goldfields Early Music Festival in Australia, playing an organ recital, a harpsichord recital, and a concert with the Australian Elysium Ensemble. The standing ovation she received for her organ concert was the first such ovation in the history of the festival.

Barbara Baird presented a lecture-demonstration titled "Rhetoric in the Art of the German Freisler/Toccata" at the American Guild of Organists Regional Convention in Fort Worth, Texas. Her harpsichord and organ recital for the convention was titled "J.S. Bach and The Italian Connection." Baird gave a faculty concert in Beall Hall in January, and also played in J. Robert Nevin's faculty ober concert. She gave a Lenten organ recital at Central Church on January 19, and also played in the Oregon Mozart Players' March performance of Rarely Heard Orchestra Music of the 18th Century.

The Oregon Bach Festival, has been in whose honor the works will be performed by first-class artists. Their recital for the Oregon Mozart Players included two world premieres by the Oregon Symphony, the first being in Portland's Arlene Schnitzer Concert Hall on September 22.

Sherrie Barr (Dance) received a Fulbright Lecturing/Research Award to teach fall term courses in dance theory, pedagogy, choreography, movement analysis and criticism in the dance department of the Technical University of Lisbon, Portugal, and to do research on the interplay between tradition and innovation in dance in the intensely creative dance culture in Portugal. Sherrie Barr also presented a paper titled "The Dancer and the Performative Process: Imagination, Protege and the Artist" at the SUNY Stony Brook Cultural Studies Conference. Aspects of the paper were drawn from two choreographic works created this year: Out of Duf's Basement and What Do I Take... What Do I Leave Behind.

Wayne Bennett was conductor of the Eugene Symphony Holiday Pops with Muriel Williams last weekend. Wayne Bennett conducted the Eugene Symphony Play- ers for Governor Kitzhaber's inauguration in January. He was a clinician at Central Washington University this summer and performed in March, adjudicator of the State Solo Contest in April, adjudicator/critic at the Spokane Music and Allied Arts Festival in May, and performed a chamber recital at the Sunriver Music Festival with conductor Laurence Leighton Smith in June.

The University of Oregon faculty recital was described by the Eugene Register-Guard this year. Jared Burrows (GTIF) announced the release of a CD, "Northern Exposure," featuring the Jared Burrows Ensemble on the Third Rail Music label. The CD features all original jazz compositions by Burrows, and the ensemble was named "first-class chamber music players" by the Register-Guard.

Pamela Geben (Dance) presented "Variations," an informal evening of choreography, at the Dougherty Dance Theatre. The concert included two group works on 19th-century music: the American Ballet Theatre's "Le Beau Prince" with choreography by George Balanchine and music by Giacomo Puccini, whose birthplace is Luco, and in whose honor the works will be performed at the University of Oregon. The Oregon Symphony performed the world premiere of "Sleeping Beauty" by the Eugene Ballet in February.

Michael Denny spent the summer performing jazz guitar with the Mike Denny Trio, and taught at both the Peter Britt Summer Jazz Camp and with Steve Owen at the University of Oregon Jazz Camp. In August Denny performed with Marin Alsop at the Cabrillo Festival in Santa Cruz, doing Leonard Bernstein's "On the Nature of Longing" and with the Oregon Festival of American Music, featuring Dicky Husman.

George Evanu, marketing director for the Oregon Bach Festival, has been named president-elect of the Southern Oregon Chapter of the American Marketing Association.

Fritz Gearhart and pianist John Owings will return to Welk Hall in New York for the third consecutive season on September 21, presenting a special evening of French music. In celebration of the centennial of the birth of world-renowned pianist, teacher, and composer Robert Casadesus (1898-1972), the Gearhart-Owings duo will perform his Second Sonata for Violin and Piano, dedicated to the great French violinist (Zino Francescatti). The Gearhart-Owings duo will also participate in a "Recital in honor of Casadesus," a concert to be held at Welk Hall on September 22.

The Can't Miss Recital was described by the Oregonian. Sofia Koch (Dance) presented "Motets" vol. 17, edited by Karl Bergquist. This recital featured eleven essays on Lasso by scholars from all over the United States and Europe. Bergquist has also been doing music reviews for the Register-Guard this year.

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Jeffrey Stolet's opera, Frankenstein, was given its world premiere at the Le Manège theater in Reims, France. The hour-long opera was staged by Jean-Marie Lejode and co-produced by the CNATSome Naionale de Reims and the Regional Council of the Center Region of France. The music was scored for string quartet, piano, and saxophone. Critics commented on its success as far away as Japan at the premiere. "The musical composition is extremely captivating," wrote one reviewer, "as is the scene idea of concentrating the monotony of the creature through use of three optical lenses." Stolet likened the theme of Frankenstein to that of Jurassic Park, in which "the characters are so obsessed with the idea of knowing whether or not they are capable of doing something that they completely ignore the moral question of whether they should actually do it."

Dick Trombley gave a second guest lecture this year at the School of Journalism on the function of music in film. He has also been awarded his fourth freshman seminar, a class in war films. His previous seminars concerned classic film comedies, science fiction films, and an introduction to film music; these courses have collectively awarded him over $10,000 in research funds.

Marc Vanscheeuwijk has been doing research on early 17th-century bass violins in Italy (thanks in part to a UO Summer Research Award). As a result, he was invited to perform a concert in July on his violon at the Flemish Festival in Bruges, one of the most prestigious early music festivals in the world; the concert was broadcast live on the Belgian NationalRadio. Last April he played a concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and the concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and the concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and the concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and the concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and the concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and the concert.

Three long-time members of the School of Music and Department of Dance were honored spring term for their years of service to the university. Gifts and stories were shared at the annual end-of-the-year party at Dean Anne McLucas' home.

Janet Descutner served the university and the dance theatre community since 1971. She choreographed 48 major modern and tap dance works and 20 full-length musical and lyric theater productions, including two collaborations with theatre colleagues that won national awards. Hundreds of UO dancers benefitted from Descutner's credentials and her desire to impart the heritage of the School of Music and Department of Dance.

Marilyn Bradetic served the university since 1974, first in the Law School and later in the School of Music, where she took the act of admission and advising undergraduate students to new heights. With her personable style and her detailed knowledge of the curriculum, she befriended many a new student from their first visit to campus through to the completion of a music degree. As an active musician herself, Bradetic brought personal interest to her job and to the School of Music.

Mary Lou Van Rysselberge served the music education department since 1977. A devoted and talented teacher, she imparted her knowledge of early childhood musical learning to generations of students who are now teaching in the schools or running their own early childhood programs. Her "laboratory" school for pre-schoolers and their parents has a steady waiting list, and it was one of only four high schools in the state to receive first division ratings in the Oregon Band Contest.

The next year, her band repeated the honor and Wright decided to test the job market. When she applied for openings, if she signed her first name "Gladys," a letter came back explaining that women weren't too warmly welcomed as school band directors. "The character was so obsessed with the idea of knowing whether or not they are capable of doing something that they completely ignore the moral question of whether they should actually do it."
Why Do State Institutions Need Private Funding?

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

Recent alumni Kelly Kuo and Brian McWhorter with Anne Dhu McLaus at the special reception at Steinway Hall in New York. The event, held at elegant Steinway Hall—the international showroom for Steinway pianos. We enjoyed visiting with recent music and dance graduates, some of whom are currently working and performing in the New York area, and New York chapter alumni members. It was a successful first-time event in New York, and with the number of our faculty artists who are performing at Carnegie Hall it looks like we certainly will have more opportunities in the future. (Note: UO faculty violinist Fritz Geonhart will appear there again with pianist John Owen on Sept. 21.)

School of Music Credits:
• Former music student Francis Parsell passed away in April, leaving a gift of $60,000 to the School of Music for violin scholarships. Parsell benefited from scholarship money when she was a student, and wished to return the favor by providing funding for others like herself.
• Kathleen Richards has made a generous gift of stocks in the amount of $60,000 for merit scholarships. The money has been...
has been invested in the School of Music April 1998. The KCB also appears with Itzhak Perlman in his klezmer concerts “In the Fiddler’s House.” In Boston, Berney can also be seen playing trumpet with the All-Star Dixieland Band (punknambo), the Bridgewater Ant- triposian Brass Society, the James Merenda Wind Ensemble, and the Metropolitan Wind Symphony. E-mail Berney at: MCberney@aol.com

Olivea Cole (B.Mus. 1994) and her hus- band live in Monterey, CA. She sub- stitutes for the Monterey school district, teaches private piano to 20 students, and accompanies John and Mary music mini- stry concerts. She also started three community piano courses at Hartnell College, and took the position of children’s music director at Carmel Presbyterian Church.

Eric Barber (B.A. 1995) is a saxophonist, improviser, and composer, living in Los Angeles. He is finishing his Master of Fine Arts degree in Jazz and African-American Music at UCLA’s School of the Arts, where he has studied com- position, improvisation, contemporary chamber music, Hindustani, Carnatic, and Balinese music. Barber was a fea- tured soloist at the 1997 CalArts Spring Music Festival, where he was saxophone and cello soloist (Cullen Price) soloist in the premiere of South Indian percussionist Trichy Sankaran’s Mela Tempping for saxophones, suing, mrdangam, and gamales. Barber also performed several concerts with South Indian mrdangamist Poovalur Srinivasan, performing traditional Carnatic music and improvisational compositions. As an improviser, Barber has performed in groups led by trumpeter Tahmald Nadada Loom Smith, saxophonist William Vininty Colia, and per- cussionist Alex Clime at the Open Gate and FaultLines new music concert series in L.A. Last year Barber composed the original score for and performed to the three-eighty dance production Wondering in the Cage, with choreography by Robin Conrad. Upcoming projects include a collaboration with violinist Yvonne Golia on the Ventura County Hall New Music Series; a concert at the Skirball Cultural Center in L.A.; featuring percussionists Glen Veley, Peter Pfau, Srinivasan and John Bergamo; a performance of Sofia Gubaidulina’s In Extremis for sax- phone quartet and six percussionists; the world premiere of Roger Allen Ward’s Concerto for trombone, timpani, and percussion; and a new composition for the Newport Jazz Festival. Barber can be reached by E-mail at earbar@calarts.com

Dennis Davenport (D.M.A. 1995) at Northwestern University, where he is director of music theatre and an assistant professor in the theatre department. His wife Sarah is also teaching in the department, and their daughter Lily is now three years old.

Kolly Kuo (B.A. 1996) joined the accompanying staff at the Chauncey Institute this summer. He will then join the accelerator program at Houston Grand Opera as one of two vocal coaches.

Gabriel J. Caretto (M.M. 1997) is in his sixth year as vocal music director at Meridian High School in Idaho. In addi- tion, he has directed the Boise Valley Chorale (barbershop) Chorus for more than five years and sings bass in a quartet. Straight Ahead! Since Gibson Caretto (M.A. 1998) is an adjunct faculty member at Boise State University, teach- ing music history, music appreciation and ear training. She is also the music coordinator at Southminster Presby- terian Church. Gabe and Julie have a three-year-old son, Wesley, and their second son, William Joseph, arrived in late June.

Don Addison (Ph.D. 1998) now teaches anthropology and American Indian Studies at Lane Community College, and serves as program coordinator for the Oregon Department of Corrections, Counseling and Treatment Services. He has served as ethnographic research advisor and performer for the exhibit of Yoruba art and musical instruments from Nigeria at the UO Museum of Natural History earlier this year; his taped lecture-demonstrations were per- formed by the Yoruba spoken language impacts the music compositional process for the drum (为了更好) drum) formed a permanent component of the exhibit. Addison’s recent publications include: “The Native American Sneak- Up Dance Song” in Proceedings Society of Dance History Scholars, the University of Colorado at Boulder; a re- view of an African CD “Rhythms of Life, Songs of Wisdom: Anka Music from South West Africa,” appeared in The World of Music, Otto-Friedrich Uni- versity of Bamberg, Germany, 1998. Academic papers include “Silk and Bamboo: The Shanghai Chinese Music” for “The Cultural Di- mensions of a Chinese Garden: Cosmol- ogy, Art and Society” symposium at Lewis & Clark College; participation in the Indigenous Architectural Symposium, UO School of Architecture; and “Performance of Native American Pow- wow Music and Dance: Indigenous Aesthetics in the Sneak-Up Dance” for the Nature of the Literary Interdisciplinary conference of the Comparative Literature Program at the University of Oregon.

Brian McWhorter (B.Mus. 1998) is doing graduate work as a student of Ray Mase at The Juilliard School. He is active with contemporary music in such groups as the Extension Ensemble, Easy Embly, the New Juilliard Ensemble, and Cons- titution. As a member of the Extension Ensemble, he won first place awards this year in the Fischhoek Chamber Music Competition and Monterey Bay Music Competition. He is also a member of the critically acclaimed After Quartet, whose music is involved with film as a live performer and composer. McWhorter returned to Eugene this summer to per- form in the Museum of Art’s popular MuEveNings series and the Oregon Bach Festival’s grand finale concert, Mahler’s Resurrection Symphony.

IN MEMORIAM

Robert Zimbelman died June 10 of pul- monary disease at age 67. A euphonium player, Zimbelman earned bachelor and master’s degrees from the UA, and was a school band teacher in Toledo, Myrtle Point, Reedsport, and Astoria. He changed careers and moved to Salem in 1974, where he played in the Salem Symphony for three years.

HAVE WE HEARD FROM YOU LATELY?

8/99

UO School of Music & Dance Alumni WHAT’S UP?

NAME_________ Class of _______

Degree_________

Comments_________

H ave you heard from me recently?

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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

NAME_________ Class of _______

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HOMECOMING '99
OCTOBER 29-30 WELCOME TO ALUMNI, PARENTS, STUDENTS, AND FRIENDS!

University of Oregon Homecoming is slated for the weekend of October 29-30, and as usual the School of Music will offer opportunities for alumni and friends to visit the school and sample some of the music.

Homecoming Concert
Our traditional Homecoming Concert begins at 7 p.m. Friday in Beall Concert Hall, featuring the University Symphony, University Singers, Oregon Wind Ensemble, and Oregon Jazz Ensemble. Admission is free, and a reception will follow the concert.

If you haven’t been back to the school since Beall Hall got its new seats, carpeting, and fresh paint in the lobby two years ago, you’re in for a treat!

Alumni Band
Remember sitting in Autzen Stadium, cheering on the Ducks as a member of the Oregon Marching Band? Well, you can do it again by playing in the Alumni Band at this year’s Homecoming game on Saturday, Oct. 30.

The Ducks will be facing the Arizona State Sun Devils. The Alumni Band will once again meet at Alton Baker Park (in the largest covered picnic area) at 7:30 a.m. for registration and rehearsal. Game time is currently slated for 1 p.m.

We will once again offer a post-game FDABA social. Last year’s social was quite an event, with a wonderful candlelight ambiance as the rain sprinkled down around the picnic area. This year’s social will begin one hour after the conclusion of the game, back at the picnic area in Alton Baker Park. There is also a change for the social.

Given the limited number of tickets that the Alumni Band is allotted, it is highly recommended that you register in advance. All meals must be ordered in advance.

For more information on how to join the Fighting Duck Alumni Band and/or Homecoming Alumni Band activities, contact: Fighting Duck Alumni Band Association PO Box 67048 Milwaukie, OR 97268-1048 You can also E-mail for more information at FDABA@aol.com.

Participation in the game is free for members of the Fighting Duck Alumni Band (FDABA) and $10 for non-members. Sack lunches will also be available for a nominal fee (order in advance, please).

There is a chance this game will kick off at a time other than 100 for purposes of live television. Please check your newspapers for possible game time changes. (Game time can change with as little as one week’s notice).

Here are a couple of other scenarios:

• 5:30 p.m. kick off: check-in will begin at 10 a.m. and the social will be held one hour after the game ends.

• 7 p.m. kick off: check-in will begin at 1 p.m. and the social will be at 4 p.m.

GO DUCKS!

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 Foundation / School of Music.

And our future musicians will sing your praises.

INVEST IN BRAINS THAT HAVE HEART & SOUL

For more information, call Joan Gardner at (541) 346-5687.