



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

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

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 Doppmann, Piano
(Guest Artist)

Oct. 24 - University Symphony

Oct. 26 - Choral Ensembles

Oct. 27 - OctUBAfest

Oct. 29 - Homecoming Concert

NOVEMBER

Nov. 5 - Victor Steinhardt, Art Maddox
(Faculty Artist Series)

Nov. 6 - Fritz Gearhart, 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. 19 - Third Angle
(Guest Ensemble)

Nov. 20 - Kristin Halay, Flute

Nov. 21 - University Symphony

Nov. 21 - 100th Monkey Ensemble

Nov. 22 - Steven Pologe, 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>



LEDGER LINES



NEWSLETTER for ALUMNI & FRIENDS
August, 1999 Vol. XI, No. 2

UNIVERSITY OF OREGON

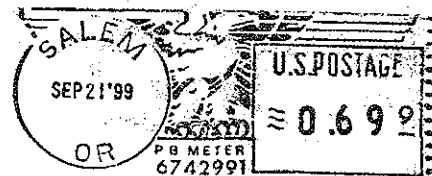


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University of Oregon

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

For information, contact:
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Audition Dates:
February 25 & 26, 2000
Eugene, Oregon

Scholarships and graduate teaching fellowships are available, based on application and audition.

Deadline for Music Scholarship Application:
March 1, 2000

UO Music web site:
<http://music1.uoregon.edu>

LEDGER LINES

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COVER PHOTO by Laura Littlejohn:
Long-time faculty members Janet Descutner and Mary Lou Van Rysselberghe celebrate at their retirement party. See story, page 10.



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FROM THE TOP

Anne Dhu McLucas, Dean

This has been a year of hard work for everyone, but with the hard work 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 3-4 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 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 Gearhart, Gregory Mason, Milagro Vargas) to the theaters of France (Jeffrey Stolet's *Frankenstein*), the groves of academe (an honorary doctorate to Helmut Rilling, and David Shrader named outstanding alumnus), 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.

Anne Dhu McLucas

WHAT'S NEW

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 conveys this rare honor only to those who have performed extraordinary service to the nation or the world. The faculty-staff committee that selects recipients of the university's annual Distinguished Service Awards also occasionally recommends awarding an honorary doctorate. The recommendation must be approved by the University Senate and the Oregon

State Board of Higher Education.

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 processional with faculty members in full regalia.

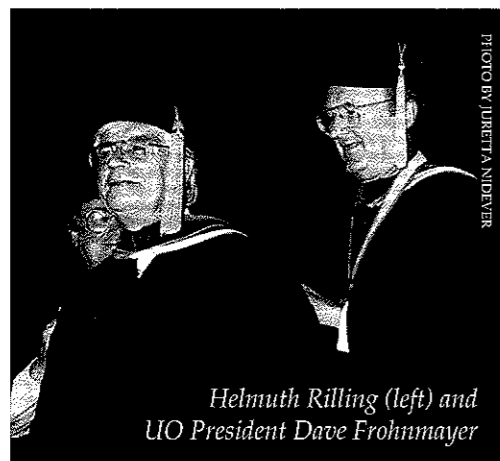
When Rilling, a native of Stuttgart, Germany, first came to Eugene 30 years ago,

he 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 with major orchestras around the world. 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 was the first German conductor to direct the Israeli Philharmonic. In 1995, he received the Theodor Heuss Prize for advancing reconciliation and international understanding.

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



Helmuth Rilling (left) and UO President Dave Frohnmayer

PHOTO BY JURETTA NIDDERER

TROTTER ENDOWED 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 new 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 applications 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 choral musicians, the festival has grown into one of the most expansive celebrations of Bach's works and influence in America, with a catalog of award-winning CD recordings, nationally syndicated broadcasts, internationally recognized performers, and an annual worldwide audience of 30,000 for its two summer weeks of concerts.

Teaching has always been a central focus of Rilling's work, and the Oregon Bach Festival reflects that interest, offering extensive instructional programs for young composers, conductors and musicians, and audience education programs for all ages. ♦

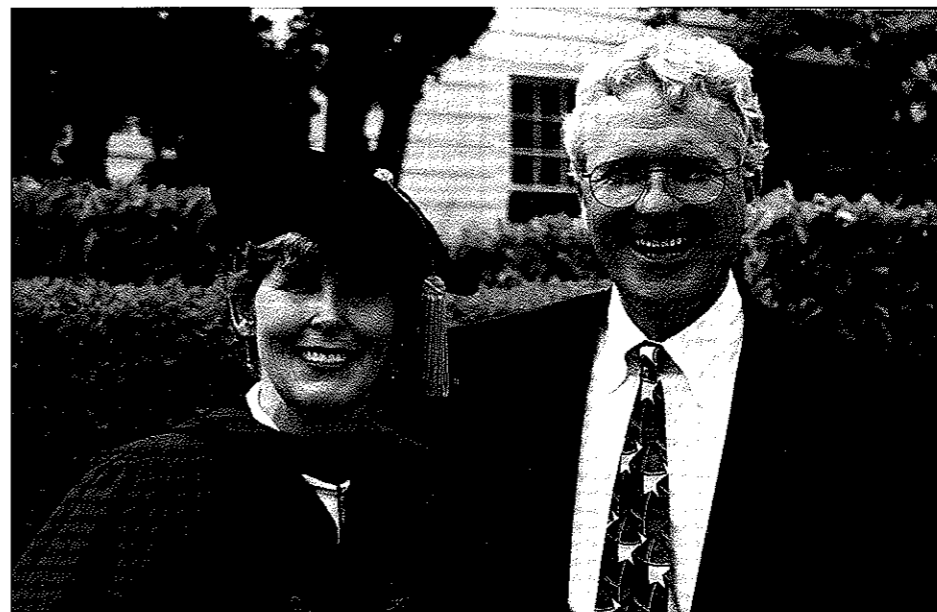


PHOTO BY LAURA LITTLEJOHN

Anne Dhu McLucas shares a light moment with David Shrader following Commencement

DAVID SHRADER NAMED OUTSTANDING ALUM

David Shrader, a nationally-recognized administrator and percussionist, was named the University of Oregon School of Music's Distinguished Alumnus for 1999. The award was presented at Commencement Exercises at the School of Music on June 12.

Dr. Shrader received his undergraduate and master's degrees from the University of Iowa, and received his Doctor of Musical Arts degree from the University of Oregon in 1970. He served as instructor of percussion at the University of Oregon from 1963 to 1969 and at the University of Washington from 1969 to 1974. He was active as a performer of contemporary music in the 1960s and 1970s, primarily on the West Coast. In

1972 he was a recipient of a Naumberg Chamber Music Award with other members of the Contemporary Group at the University of Washington.

Shrader is the inventor and author of the TAP system for rhythmic sight-reading, and is composer of several compositions for percussion. He participated as a soloist or ensemble member in premiere performances of works by Alfred Blatter, Roque Cordero, George Crumb, and William Bergsma.

Shrader is dean of the College of Music at the University of North Texas. He has served as chair of the Department of Music at Illinois State University and dean of the College of Fine Arts at the University of Nebraska-Omaha. ♦

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 McLucas said, "and I look forward to working closely with Bob to see that our undergraduates are even better served." ●

KUDOS

Rebecca Saylor, a senior in music education with a 3.93 GPA, was awarded a \$2,200 Presser Scholarship for 1998-99. Presser scholarships are awarded annually to outstanding music majors entering their senior year in college.

Anna Ballard won the Oregon Music Teachers Association Piano Award in Portland in May. She just completed her freshman year as a piano major, studying with Claire Wachter.

Karen Lam won the 1999 Mu Phi Epsilon National Grant-in-Aid award. Lam is a master's student in both piano pedagogy and performance, studying with Claire Wachter. Lam was also accepted to the prestigious Prague International Piano Masterclasses this summer. The two-week long program took place in July with more than 40 pianists from the United States, Canada, the Czech Republic, Russia, Germany, and France.

Kyle Gantz won his division (Male College II) in the National Association of Teachers of Singing competition held in Eugene in April.

Sarah Dornblaser, a doctoral student in vocal performance, won a national competition sponsored by the Rome Festival Orchestra, and as a result sang the role of Rosalinda in *Die Fledermaus* with the Rome Festival Orchestra in Italy this summer. Dornblaser is a student of Ann Tedards.

Elyzabeth Meade, a doctoral student in composition, won the 26th International Percussion Composition Contest, sponsored by the Percussive Arts Society. The award included a \$1000 prize, plus publication of her winning piece, *Tapas*, by C. Alan Publications of Greensborough, North Carolina. Her piece will also be performed by the Percussive Arts Society at its convention in October.



Festival of the Millennium '99



Music Today Festival returns for the new century...and beyond

by Robert Kyr

As I write this article, some "calendar-counters" remind us that the new millennium is only a few short months away, while others judge that the millennial page-turning is January 1, 2001. Who is actually correct and what can we do about this temporal dilemma?

Well, the School of Music has its own answer: we will celebrate both millennial turnings with two November festivals. The first is *Festival of the Millennium '99*, to be followed a year later by *Festival of the Millennium 2K*.

And if you are wondering "Why 2K?"—pun intended—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 Premieres for the Third Millennium." As the longest and most diverse contemporary music festival in the western United States, *Festival of the Millennium '99* will spotlight a record number of premieres—three dozen instead of only four or five, which is typical at events of this type. Many of the works are being created expressly for our own festival.

The California E.A.R. Unit



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.

Check the wealth of concerts and cultural events that will be presented Nov. 4-22:

- 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 Mani (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 and a recent recipient of a Guggenheim Fellowship

- A concert on the UO Chamber Music Series featuring Robert Levin and the New York Philomusica

- Several concerts featuring world music ensembles: the Legendary Mbiras from Zimbabwe, Nuju 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 Steinhardt, percussionist Charles Dowd, violinist Fritz Gearhart, cellist Steven Pologe, pianist Art Maddox, and flutist Kristin Halay

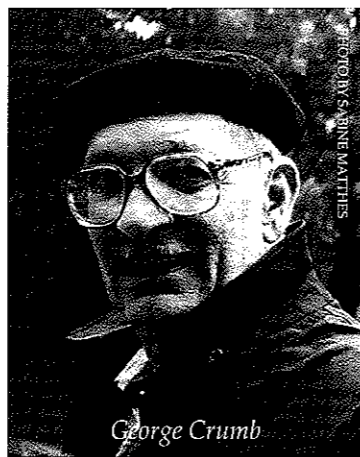
- University ensembles, including the Oregon Composers Forum, University Symphony, and the UO's new contemporary group, the 100th Monkey Ensemble

- A host of pre-concert talks and panel discussions, including such topics as "Investing 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) becomes 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 and all

continued on page 5



George Crumb

VIEWPOINT

What's in a Title?

by David Crumb

I am 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 than the act of composing, it seems ridiculous that I should struggle so with these 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—

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

as opposed to one that is nondescript such as "Sonata"—ought to cue the listener to the music's quintessential emotionality. 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 Com-

FESTIVAL, continued

of our featured performers and composers as we celebrate the new year in November. It's never too early to "Ring in the New!"

For more information about *Festival of the Millennium '99* or to receive the festival's complete calendar of events brochure this fall, contact the music school's community relations office at (541) 346-5678. ♦

Robert Kyr is an associate professor and chair of the composition program at the University of Oregon.

posers Symposium during the Oregon Bach Festival, he was asked how he felt, retrospectively, about this seminal work from the early sixties. In response, Penderecki revealed 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 deceived 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 these words, the feelings they evoke, and 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 intensely dissonant sound-mass clusters, expresses something akin to "horror" (although I'm 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 (myself included) are definitely concerned with the notion of "how to package a piece." They collectively ask: what's in a title for listeners who, among themselves, may form widely divergent impressions and interesting associations after listening to a whole panorama of various new musics, all of different ilk and flavors?

Composers in the vanguard strive to reach beyond a purely musical language, not just for inspiration, but often for the very conception of a work. Detailed and extensive program notes expound on a composer's supposed "vision." Sometimes they reveal the piece's "inner program" or, at the very least, some extra-musical association directed at satisfying an audience's natural desire to understand and therefore appreciate the new work.

As a consequence, an audience's response is more than likely prejudiced in favor of the "idea" or the "program" at the expense of authentic intrinsic qualities. In my view, music is and always has been an abstract, yet powerfully evocative art form. It can express spirituality, melancholy, tranquility, anger, and various other emotional states. As an art form, it transcends the mundane world of words and ideas.

So what will I ultimately choose for a title? My recently composed instrumental music, while not specifically program-inspired, is clearly evocative of a whole range of human emotional experience. It is, I hope, not some tepid and expressionless "absolute" music. My challenge is to find a title that appropriately reflects the sense of my work, yet avoids the artificiality of an arbitrary programmatic reference. Come this November, when my music is presented as part of the School of Music's *Festival of the Millennium*, I hope to have succeeded in this quest. ●



David Crumb is an assistant professor of composition and theory at the University of Oregon. His music, and that of his father, George Crumb, will be featured as part of the *Festival of the Millennium* (see page 4).

OREGON BACH FESTIVAL

Full Houses, Rilling Degree Mark Successful Festival

The Oregon Bach Festival concluded its 1999 theme of *Legends and Legacies* by acknowledging a legacy of its own: Helmuth 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 sellouts, 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 the purpose of music is for the edification and re-creation of the soul.

The variety of programs at the festival provided numerous opportunities for re-creation in major works for orchestra and choir by Bach, Mendelssohn, Beethoven, Bernstein, Copland, and Mahler. International performers such as

Colin Carr of England, Ernesto Tamayo of Cuba, Marion Verbruggen of Holland, and the Russian ensemble Trio Voronezh, packed houses for their programs of Bach and other masters.

Education took place on many levels. Professional conductors from Korea, the Philippines, Spain, Poland, and across the United States participated in the festival's conducting master class.



Robert Levin (right) and Jeffrey Kahane rehearse Bach's *Harpsichord Concertos*, recorded at this year's Bach Festival for CD release in 2000.

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 cantatas, the Mozart *Requiem*, and the influence of Bach and his sons on Mozart. Three children's concerts gave kids the opportunity to watch and participate in music making.

"Thirty years later, it is gratifying to see that the support from our audiences and the greater community is still going strong."

ourselves, and audiences grew with us," Saltzman recalled. "Thirty years later, it is gratifying to see that the support from our audiences and the greater community is still going strong."

That support included sponsorships

from 40 regional and national corporations, individuals, and grants from city, county, and state agencies as well as the National Endowment for the Arts.

The 66-year-old Rilling is gradually reducing his workload, and at this year's festival a team of conductors assumed roles in performance and education. Jeffrey Kahane of the Los Angeles

Chamber Orchestra, in his 11th year with the festival, and Hugh Wolff of the St. Paul Chamber Orchestra, in his festival premiere, conducted major choral-orchestral programs. Thomas Somerville of the Los Angeles Bach Festival led three concerts in the Discovery Series, Anton Armstrong conducted the Youth Choral Academy, and Kathy

Romey 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 Platts, and lecturer/keyboardsist Robert Levin, signified a continued vitality for the festival. "Robert Levin is on one side an excellent performer, which he proved in our harpsichord concertos," 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 huge piece like the *Resurrection*. "It shows we are always reaching out to new things," said Rilling. "We will continue to do so in the future."

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 Jacobi-Karna** joins our music education faculty. She received her master's and doctoral degrees at the University of Arizona. She comes to the UO 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. Jacobi-Karna has also directed the Kittitas Valley Children's Honor Choir in Ellensburg. She is certified in both Kodály and Orff-Schulwerk instructional methods.

- **Kathryn Olson** also 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



Kathryn Olson

was a winner of the Aspen Voice Competition. She also has substantial choral directing experience with singers of all ages, from preschool to adult, 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 bandsman himself, Zimbelman has built a superb band program at Grants Pass

High School in the past decade. The Grants Pass Marching Band received



Todd Zimbelman

twenty Grand Championships in the past six years, and the Jazz Ensemble and Wind Ensemble consistently placed in the top three in their competitions.

- **Scott Higgins** is our new piano technician. Higgins comes to us from the New England Conservatory of Music, where he was director of piano services. He has also been piano technician for 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 in-depth program for 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 new friends.

The students also had the opportunity to work with Helmuth Rilling to prepare a lecture-concert of a Bach cantata. The festival's artistic director was impressed with their preparation. "I heard your fine German pro-

nunciation," he announced, before giving the first downbeat of rehearsal, "and I look forward to the opening movement."

But the highlight was the free con-

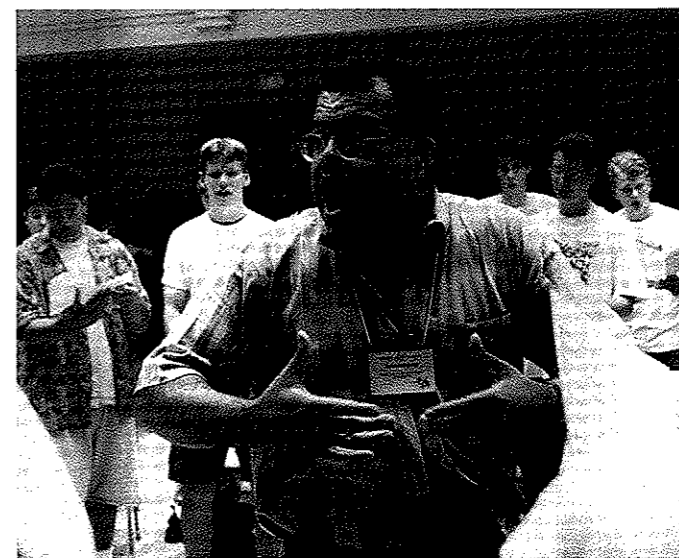
Renaissance to calypso, which the choir traversed with ease.

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 teachers," 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, Symantec, 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 audition, with Armstrong returning

as conductor. For information, contact the Oregon Bach Festival office, (800) 457-1486 or <http://bachfest.uoregon.edu>. ♦



Dr. Anton Armstrong rehearses the Youth Choral Academy

cert the academy performed before 1200 welcoming fans in Silva Hall at the Hult Center. Armstrong's repertoire spanned a range of styles and forms from the

FACULTY

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 reception in the history of the festival.

Baird presented a lecture-demonstration titled "Rhetoric in the North German Prelude/Toccata" at the American Guild of



Barbara Baird

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 Moore's faculty oboe concert. She gave a Lenten organ recital at Eugene's Central Presbyterian Church and played the organ dedication recital at the First United Methodist Church. Baird adjudicated for the Oregon Music Teacher's Association Jr. Bach Festival in Corvallis, Newport, and Salem. She was a faculty member of the Pacific International Children's Choir Festival in June, and taught an Elderhostel class during the Oregon Bach Festival.

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 climate of dance in Portugal. Barr also presented a paper titled "The Dancer and the Performative Process: Engaging Protonarrativity" in March at the SUNY Stony Brook Cultural Studies Conference. Aspects of the paper were

drawn from two choreographic works created this year: *Out of Dad's Basement* and *What Do I Take . . . What Do I Leave Behind*.

Wayne Bennett was conductor of the Eugene Symphony Holiday Pops with Mason Williams last December, and conducted the Eugene Symphony Players for Governor Kitzhaber's inauguration in January. He was a clinician at Central Washington University's Wind Festival in March, adjudicator of the State Solo Contest in April, adjudicator/clinician 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.

Peter Bergquist added to his publishing credits with *Orlando di Lasso, "The Complete Motets,"* vol. 17, edited by Bergquist. He also edited *Orlando di Lasso Studies*, recently published by Cambridge University Press, UK. It contains eleven essays on Lasso by scholars from the United States and Europe. Bergquist has also been doing music reviews for *The Register-Guard* this year.

Jared Burrows (GTF) announced the release of a CD, *Northern Exposure*, featuring the Jared Burrows Quartet on the Third Rail Music label; the CD features all original jazz compositions by Burrows. Burrows and the Kohler Quartet made a 17-day tour of the Northwestern states and Canada, including performances at the Vancouver International Jazz Festival and the Medicine Hat International Jazz Festival.

Mike 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 *Mass*, and with the Oregon Festival of American Music, featuring Dick Hyman.

George Evano, 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 Weill 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 (1899-1972), the 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 "Tribute to Robert Casadesus," a concert to be held at Weill Hall on September 22. Writing in *New York Concert Review*, Harris Goldsmith described the Gearhart-Owings duo's all-Grieg recital last January as "a superlative evening of musicmaking—a real pleasure!" Classical Net called their recently-released CD of the music of Quincy Porter on the Koch label "first-class chamber music played by first-class artists." Their recital of this music for the Sonneck Society's National Convention in Fort Worth, Texas, was featured on NPR's *Performance Today*.

Pamela Geber (Dance) presented "Variations," an informal evening of choreography, at the Dougherty Dance Theatre. The concert included two group works set on UO dance students, a solo for Assistant Professor Amy Stoddart, and two solos danced by Geber. This summer she performed with Sara Rudner for a 25th anniversary concert at St. Mark's Church in New York City and then headed to Vermont to teach in Bennington College's summer program.

Francis Graffeo made his debut appearance in Italy this summer, conducting orchestra concerts and opera performances at the Opera Theater of Lucca, Italy. Orchestral selections included Mozart's *C Minor Mass* and his overture to *Don Giovanni*. Graffeo also conducted works of Ottorino Respighi and some rarely heard orchestral music of the renowned opera composer Giacomo Puccini, whose birthplace is Lucca, and in whose honor the works will be per-

formed. Graffeo also conducted Rossini's comic opera, *La Cenerentola*, not only in the opera house, but in outdoor performances in two villas in the Tuscan countryside. Last summer Graffeo made his European debut conducting in Graz, Austria. Engagements in 1998-99 included *The Marriage of Figaro* with Tacoma Opera, *The Nutcracker* with Eugene Ballet and *Madame Butterfly* and *Il Barbiere di Siviglia* with Eugene Opera.

Graffeo also judged the renowned Sorantin Competition in Texas. In January Graffeo was called upon by the Oregon Mozart Players to fill in for a snowbound conductor Andrew Litton on 36 hours' notice. After that engagement, Graffeo was immediately re-engaged by the Mozart Players to conduct in the 2000 season. The spring of 2000 will see Graffeo returning to OperaDelaware, where he will conduct *Madama Butterfly*.

Kathryn Lucktenberg and **Steven Pologe** received a grant from the Aaron Copland Fund for the release of their upcoming CD; pianist Victor Steinhardt



Francis Graffeo

and composer/bassist Jon Deak are also featured on this release of music by Deak, due in the spring of 2000.

Anne Dhu McLucas remains on the board as past president after serving her final year as president of the now newly renamed Society for American Music (formerly the Sonneck Society). Several of her articles have appeared recently: co-written with Paul F. Wells, "Musical Theater as a Link Between Folk and Popular Traditions," in *Vistas of American Music: Essays and Compositions in Honor of William K. Kearns*, Harmonie Park Press, 1999; "On the Importance of Music and Music Education to the Community," *Oregon Humanities: a Journal of Ideas and Perspectives*, Spring 1999. Still at press is "Music and Social Class" for vol. 3 of *The Garland Encyclopedia of World Music: The United States and Canada*.

Bernard Scherr (GTF) had his orchestral composition, *Victimae Paschali Laudes*, performed and recorded in June by the Moravian Philharmonic of the Czech Republic on the Vienna Modern Masters label. His *Six Pieces on Rose Texts* for SATB chorus was selected as finalist in the 1998 Greater Boston Choral Consortium Composition Competition. "Ring Out, Wild Bells" for soprano and piano received *cum laude* recognition in the second Diana Barnhart American Song Competition (1998). Scherr was also a 1998 district adjudicator for the Oregon

Music Teachers Association.

Doug Scheuereil participated in a three-day tabla workshop in Portland led by Pandit Samir Chatterjee in November. In January, he played tabla with sarodist Ben Kunin in a performance of North Indian classical music at the University of Oregon. He also played tanpura with sitarist Kartik Seshadri and tabla player Arup Chatterjee at Beall Hall in February.

Gene Slayter (B.S. 1951) has joined the music education faculty at the UO, assisting the full-time faculty with the practicum program. In addition, he has been given the assignment of director of summer music camps and workshops for high school students. Slayter was appointed West Coast Representative for the John Philip Sousa Foundation/Bandworld Magazine Legion of Honor award; along with other representatives, he nominates ten outstanding band directors each year for membership. Slayter also continues on the board of the Western International Band Clinic and serves as organizing chair for the four 150-piece honor bands which rehearse and perform at the November clinic in Seattle.

Amy Lynn Stoddart (Dance) presented a paper titled "A Comparative Analysis of George Balanchine's *Agon* and Jerome Robbins' *West Side Story*" at the 1999 Society of Dance History Scholars' Conference. This paper will be published in the SDHS 1999 Conference Proceedings. Stoddart served as faculty advisor for the Spring Student Dance Concert in May, and co-directed the UO Repertory Dance Company, restaging and creating new works which toured Eugene area high schools. She also taught workshops to students at three local high schools. Stoddart presented a new choreographic work titled "Octet" at the Dance Department Faculty Loft, at the LCC Collaborations 99, and at The Nature of the Literary conference. As a performer, Stoddart was a guest artist in Eugene Ballet's performance of *Sleeping Beauty* throughout Oregon. She also performed an original solo created for her by Assistant Professor Pamela Geber.



John Gainer and the University Gospel Ensemble perform for the opening of the legislative session at the Oregon State Capitol in Salem.

FACULTY, *continued*

Jeffrey Stolet's opera, *Frankenstein*, was given its world premiere at the Le Manege theater in Reims, France. The hour-long opera was staged by Jean-Marie Lejude and co-produced by the CNAT Scene Nationale de Reims and the Regional Council of the Center Region of France. The music was scored for string quartet, piano, and saxophone. Critics from as far away as Japan attended the premiere. "The musical composition is extremely captivating," wrote one reviewer, "as is the scenic idea of accentuating the monstrosity 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 Vanscheuwijck 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 violone at the Flanders Festival in Bruges, one of the most prestigious early music festivals in the world; the concert was broadcast live on the Belgian National Radio. Last April he played a concert with the Arcangeli Baroque Strings for the annual meeting of the American Assn. of Italian Studies, and collaborated with Steven Pologe, Kathryn Lucktenberg, and world renowned baroque violinist Jaap Schroeder in a performance at the UO Museum of Art. He recently published the first facsimile edition of Domenico Gabrielli's complete works for cello with an extensive introductory essay for Forni in Bologna.



Retirees Janet Descutner, Marilyn Bradetich, and Mary Lou Van Rysselberghe

Recent Retirements: Bradetich, Descutner, Van Rysselberghe

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 theatre 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 modern dance through Labanotation. A Certified Reconstructor of the National Dance Notation Bureau, she was in demand to set modern dance classics at the

Carl Woideck is editor of and contributor to two anthologies: *The John Coltrane Companion* and *The Charlie Parker Companion* (Schirmer Books). Woideck's *Charlie Parker: His Music and Life* was recently published in a new paperback edition by the University of Michigan Press. ●

UO and other campuses.

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

Mary Lou Van Rysselberghe 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 the Children's Concert Series that she designed for the School of Music has a large and loyal following. Her activities in the national and international scene of early childhood education brought stature to the field and to the University of Oregon. ♦

PROFILE

Blazing Trails for Women

UO alumna Gladys Stone Wright becomes the first woman inducted into the National Band Association Hall of Fame

by John Norberg
Lafayette, Indiana Journal and Courier

When she started her career fifty years ago, Gladys Stone Wright had trouble finding a job as a high school band director.

There was a problem. She was a woman, and women just did not get these jobs. Women couldn't carry tubas, she was told. They couldn't discipline students.

And yet, this past February she became the 48th person (and the first woman) inducted into the National Band Association Hall of Fame of Distinguished Band Conductors, whose members include such luminaries as John Philip Sousa, Arthur Pryor, Henry Fillmore, Karl King, William Revelli, and Frederick Fennell.

A native of Oregon, Wright received both her bachelor and master's degrees from the UO School of Music. Upon graduation in 1948, she entered the band director field.

"In those days, women were not welcomed with great enthusiasm into the field of band directing," says Linda Moorhouse, president of the Women Band Directors International. "She had to settle for a position

"I came into the field at a time when people said women weren't supposed to do this. It was very difficult for women."

in a very small high school in Elmira, Oregon."

When Wright arrived in 1948, the band numbered 27. They rehearsed in a woodshed. One year later, the band had

grown to 60 members, 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 would not be considered for the position.

So she applied for band director jobs using only her first initial, G.

"They'd write back and say, 'You're just what we're looking for,'" she says.

But as the interview process continued and they realized the initial G stood for Gladys, she was told they would not hire a woman.

"I came into the field at a time when people said women weren't supposed to do this. It was very difficult for women."

She stayed in Elmira, where within three years the community had built her a band room. After five years in the town, she was invited to perform at the Northwest Music Educators Conference in Bellingham, Washington, where she received a standing ovation.

It was at Elmira that Wright established a philosophy that's guided her in life: "It is not where you are that counts, it's what you do while you are there."

In 1951, she attended the Gunnison Music Camp in Colorado, and what she did there, in addition to her professional work, was meet Al Wright, then director of music, band, and orchestra at Miami High School in Miami, Florida. Two years later, they married and she moved to Miami.

In the early 1950s, the accepted practice was for women to quit work once they married.

"When everyone told me I had to quit what I do and stay home if I got married, I decided I wasn't getting married," Wright says. "Al was the first one who came along and said, 'You can do both.' I thought that was a good deal, so I married him."

In 1954, Al Wright accepted the position of director of bands at Purdue, and Gladys joined her husband in West Lafayette. "Again, she found that women were not too warmly welcomed as school band directors," Moorhouse says.

She found a job at the small high school in Otterbien. There were 25 students in the band—fewer than Elmira when she first started there.

By the end of her first year, there were 65 students in the band, and it received a first division rating at the Indiana State Band contest.

She had done it again.

Five years later, Otterbien had a concert band of 80 pieces—more than twenty percent of the students in the school. It had a string of first division contest ratings and had become a feature at the Indianapolis 500 each May.

In her sixth year at the school, the band performed at the Indiana Music Educators Conference. In 1961, she was invited to perform at the Great Midwest

Continued on page 12

BLAZING TRAILS, *continued*

Band Clinic in Chicago, where a capacity audience of more than 1,000 college band directors gave her group a standing ovation.

School consolidation came in 1963, and Otterbein became part of another school. Wright became band director at Klondike High School, where she continued first-division ratings and began traveling with bands doing concert tours in Mexico and Central America.

In 1970, when Klondike merged into the new Harrison High School, Wright became director of bands, director of the marching band, head of the fine arts department, and county music chair.

During her tenure at Harrison, her band never received less than a first-division rating from concert festival judges.

The Harrison band performed at the American School Band Directors Association national conference. In 1980, the John Philip Sousa Foundation numbered the Harrison band among the top 46 high school programs in the country.

Wright took her Harrison band on numerous concert trips, including the western United States, northeast United

GLADYS STONE WRIGHT'S AWARDS AND HONORS

1959—third woman to be elected to the American School Band Directors Assn.
1969—founded the Women Band Directors National Assn. (WBDNA)
1970—received the Citation of Excellence from the National Band Assn.
1971—awarded the Tau Beta Sigma National Service to Music Award
1973—first woman to receive National Honorary Membership in Phi Beta Mu
1974—received the Silver Baton from the WBDNA
1984—first woman to be elected to the American Bandmasters Assn.
1988—received the Sudler Order of Merit from the Sousa Foundation
1990—received the International Golden Rose from the WBDNA
1991—won the Sudler Gold Medal from the Sousa Foundation

DEVELOPMENT NEWS

Why Do State Institutions Need Private Funding?

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

A little known fact about the University of Oregon is that only 15% of its budget is provided by the state of Oregon. I say "little known," because over and over again when I talk to our School of Music donors they express surprise when I mention this. So our "state institution" has become more and more a privately funded institution, receiving most of its revenue from tu-

States, the South, Canada, the Bahamas, Europe, and fourteen tours of Mexico and Central America.

In 1974, the band received the Gold Medal in the open concert class at the World Music Festival in Kerkrade, Holland.

Wright credits her success to her students. "After I retired, I realized what I missed most was the students," she says. "It's rewarding to see how well they're doing."

In 1969, Wright formed what is now the Women Band Directors International organization. She was the first president of the organization, and has served as executive secretary since 1984.

She was the third woman elected to the American School Band Directors Association, and was the first woman elected an honorary member of Phi Beta Mu, the national honorary band fraternity. She was also the first woman to be elected to the American Bandmaster Association.

"She is truly a pioneer woman in her field," says Susan Creasap, president-elect of Women Band Directors International. "She is most worthy of this highest honor that can come to a band conductor." ♦

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ition fees, government grants, and more recently, gifts from the private sector.

As the cost of higher education grows, pressure remains strong to keep tuition costs frozen. But with such limited funding from the state legislature, it is difficult for the university to maintain the high standards of education without supplemental funding. This is why we ask you for private gifts. This is why we also want you to take stock of the gifts you have given, and take credit for the results.

A gift to the School of Music benefits us directly today and ensures long term financial stability. Making investments in faculty, curriculum, and scholarship support has created new endowments and other cash funds which have had a direct effect on the overall quality of the music school. Thank you, alumni and friends, for making this possible.

During the course of the Oregon Campaign, new income streams were created that now offset state budget cuts dating back to 1990, when Measure 5 took effect. Furthermore, our scholarship funds have increased and the number of



Joan Gardner



Recent alums Kelly Kuo and Brian McWhorter with Anne Dhu McLucas at the special reception at Steinway Hall in New York.

planned gifts from estates has tripled. Private gifts have enabled us to address specific immediate needs, such as our piano crisis two years ago, our need for new instruments, and the need to restore Beall Concert Hall, as well as planning for our long term objectives.

The Dean's Discretionary Fund, the Vagner Memorial Endowment for wind faculty support, the Community Outreach Fund (provides music lessons for children), the new School of Music General Scholarship Endowment (augments departmental scholarships), the Elizabeth P. Slottee Memorial Fund (for oboe and music education), the Dorothy Fahlman Piano Endowment, the Wayne Atwood Memorial Scholarship Fund, and the Vivian Malone Gilkey Fellowship Award (for violin) are just a few of the funds which provide things that we didn't have before.

The point is, our alumni and friends have made a big difference—in fact they have made *all* the difference. As our reputation continues to grow, we remain committed to serve the increasing number of students that come through our doors, and you are helping us do this.

Spring Development Events:
School of Music Goes to New York
We were pleased to attend the performance of mezzo-soprano Milagro Vargas on May 18 at Carnegie Hall, where she was a guest artist with the

American Composers Orchestra. UO alumni came from Oregon, Texas, Massachusetts, and Washington, D.C. for the concert.

The next evening we were entertained by pianist Kelly Kuo (UO 1996), now studying at the Manhattan School of Music, and trumpeter Brian McWhorter (UO 1998), currently studying at Juilliard. The UO Alumni Association co-sponsored 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 Gearhart will appear there again with pianist John Owings on Sept. 21.)

School of Music Credits: Recent Gifts

- Ruth Siegenthaler provided a significant gift to the Oregon Opera Ensemble for its performance of *Così fan tutte* this past April. Siegenthaler was a student of voice and is a member of Phi Beta. She comes from an extensive music background and is a music philanthropist, particularly in the field of opera. This production was in partnership with the Eugene Opera, and the featured performers were graduate voice majors from the School of Music.
- 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 stock in the amount of \$60,000 for music scholarships. The money has



A few of our new endowment donors at the Patron Scholarship Recital held in April in Beall Hall: Margaret Guitteau, Phoebe Atwood, Associate Dean Gary Martin, Gordon Gilkey, Dean Anne Dhu McLucas, and UO Trustee Ruby Brockett.

been invested in the School of Music General Scholarship Endowment Fund, a recent endowment which enhances scholarship funds within all departments. Richards and her late husband, Norman, started a fund which contributes significantly to the Dean's Discretionary Fund. They have been loyal supporters of music education.

• **Lorene Ferris Brady** has pledged \$5,000 for sponsoring the June 2000 University of Oregon master class and performance of Mills-Payne Dance Company of New York. Tiffany Mills (UO 1992) is a contemporary dance choreographer and co-director of this fine, cutting-edge young company. New York composer Matthew Aiken (UO 1994), who works with Mills-Payne on an ongoing basis, will also perform with the company. Brady was introduced to these two artists in late May at the Steinway Studio alumni event in New York. She is a 1976 UO graduate and resides in Salem. ♦

SALUTE TO THE DEAN'S ADVISORY COUNCIL

The Dean's Advisory Council was created seven years ago by Dean Anne Dhu McLucas as a means of promoting and advancing the goals of the University of Oregon School of Music.

As ambassadors, they act as informed advocates of the music school and communicate its strengths and goals to the public. They provide informed counsel on issues raised by the dean and assist with development strategy as it relates to fundraising activities.

Current council members:

Lester Anderson
Exine A. Bailey
Ernest Bloch, II
Sue Keene
John McManus
Madelon F. Petroff
LeVene E. Pickett
David Porter
Kaye Robinette
Jean Sanesi
Mildred Savage
Thelma Schnitzer
Gene D. Slayter
Tom Wildish

ALUMNI

Janet Shafer Hanneman (B.A. 1948) is still teaching violin, piano, and organ. She has been concertmaster at Marylhurst College for 21 years and has been a church organist for 32 years—currently at St. James Episcopal in Tigard, OR.

Ian Johnstone (D.M.A. 1973) retired this year from Bridgewater State College in Massachusetts after 26 years as a professor of music—teaching music theory, music education, and other related music courses to both music majors and non-music majors.

Todd Barton (M.A. 1979) is composing original scores for this season's productions at the Oregon Shakespeare Festival, including *Othello*, *Rosmersholm*, *The Three Musketeers*, and *Pericles*. Barton gave a solo recital at Southern Oregon University in April, titled *My Favorite Things*, featuring his favorite compositions and the world premiere of his *Transformation* for soprano saxophone and piano. Barton continues to perform with author/poet Ursula K. Le Guin, improvising music to her reading of the Tao Te Ching.

James Ellickson-Brown (M.A. 1980) recently completed a four-year tour of duty as Cultural Affairs Officer at the U.S. Embassy in Kuala Lumpur, Malaysia. His next assignment will be at the Foreign Press Center in New York City.

Barry McNabb (B.S. Dance, 1981) just finished choreographing and co-directing a production of *Chicago* in Madrid to rave reviews and sell-out houses. This is McNabb's third hit production in Spain in the same number of years.

Mark Berney (B.Mus. 1994) is living in Boston and is the cornetist for the Klezmer Conservatory Band. He has performed with this group in Europe, Canada, Mexico, and major venues throughout the U.S., including the Hollywood Bowl and Lincoln Center's Avery Fischer Hall. The band was featured on the CBS television special "To Life: America Salutes Israel's 50th" in

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 Cha Cha Cha All-Stars, Babaloo (punkmambo), the Bridgewater Antiphonal Brass Society, the James Merenda Quintet, and the Metropolitan Wind Symphony. E-mail Berney at: MCBerney@aol.com

Olivia Cole (B.Mus. 1994) and her husband live in Monterey, CA. She substitutes for the Monterey school district, teaches private piano to 20 students, and accompanies John and Mary music ministry 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 California Institute of the Arts, where he has studied composition, improvisation, contemporary chamber music, Hindustani, Carnatic, and Balkan musics. Barber was a featured soloist at the 1998 CalArts Spring Music Festival, where he was saxophone and suling (Balinese flute) soloist in the premiere of South Indian percussionist Trichy Sankaran's *Mela Tempang* for saxophones, suling, mrdangam, and gamelan. In 1998 Barber also performed several concerts with South Indian mrdangamist Poovalur Srinivasan, performing traditional Carnatic music and original compositions. As an improviser, Barber has performed in groups led by trumpeter Ishmael Wadada Leo Smith, woodwind artist Vinny Golia, and percussionist Alex Cline at the Open Gate and FaultLines new music concert series in L.A. Last year Barber composed the original score for and performed in the three-night dance production *Wandering in the Cage*, with choreography by Robin Conrad. Upcoming projects include: a concert with the Vinny Golia Ensemble on the Ventura City Hall New Music Series; a concert at the Skirball Cultural Center in LA., featuring percussionists Glen Velez, Poovalur Srinivasan, and

John Bergamo; a performance of Sofia Gubaidulina's *In Erwartung* for saxophone quartet and six percussionists; the world premiere of Roger Allen Ward's *Concerto for Soprano Saxophone, String Quartet, and Two Marimbas*, to be performed at the Skirball Cultural Center in April. Barber can be reached by E-mail at ebarber@calarts.edu

Dennis Davenport (D.M.A. 1995) is at Northern Kentucky University, where he is director of musical 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.

Kelly Kuo (B.A. 1996) joined the accompanying staff at the Chatauqua Institute this summer. He will then join the apprentice 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 addition, he has directed the Boise Valley Chordsmen (barbershop) Chorus for more than five years and sings bass in a quartet, Straight Ahead. **Julie Gibson Caretto** (M.A. 1998) is an adjunct faculty member at Boise State University, teaching music history, music appreciation and ear training. She is also the music coordinator at Southminster Presbyterian 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 served as ethnomusicological 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-demonstration of the process by which the Yoruba spoken language impacts the music compositional process for the *dundun* (tension 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 California at Riverside, 1998; and his review of an African CD "Rhythms of Life, Songs of Wisdom: Akan Music from Ghana, West Africa," appeared in *The World of Music*, Otto-Friedrich University of Bamberg, Germany, 1998. Academic papers include "Silk and Bamboo: Continuity and Change in Chinese Music" for "The Cultural Dimensions of a Chinese Garden: Cosmology, Art and Society" symposium at Lewis & Clark College; participation in the Indigenous Architectural Symposium, UO School of Architecture; and "Performance of Native American Powwow 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, Endy Emby, the New Juilliard Ensemble, and Continuum. As a member of the Extension Ensemble, he won first place awards this year in the Fischhoff Chamber Music Competition and Monterey Bay Music Competition. He is also a member of the critically acclaimed After Quartet, where he is involved with film music as a live performer and composer. McWhorter returned to Eugene this summer to perform in the Museum of Art's popular MusEvenings series and the Oregon Bach Festival's grand finale concert, Mahler's *Resurrection Symphony*.

IN MEMORIAM

Robert Zimbelman died June 10 of pulmonary disease at age 67. A euphonium player, Zimbelman earned bachelor's and master's degrees from the UO, 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 _____

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

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

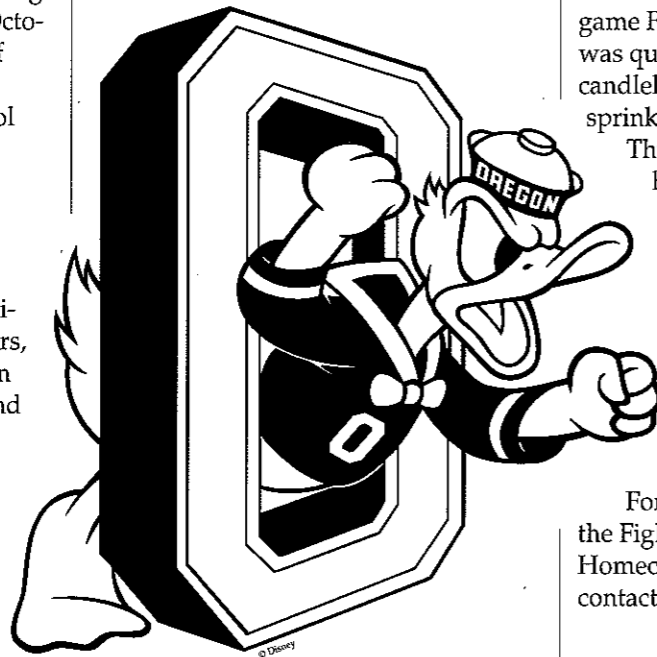
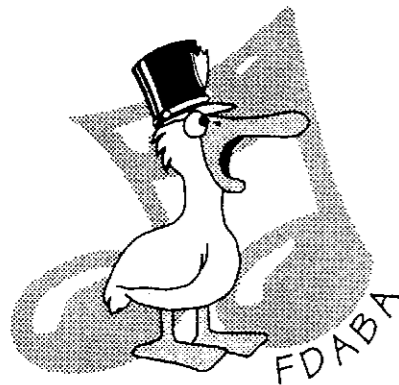
Our traditional Homecoming Concert begins at 7 p.m. Friday in Beall Concert Hall, featuring the University Symphony, University Singers, Oregon Wind Ensemble, and Oregon Jazz Ensemble. Admission is free, and a reception will follow the concert.

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 charge 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 ♦

GO DUCKS!

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 1:00 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:

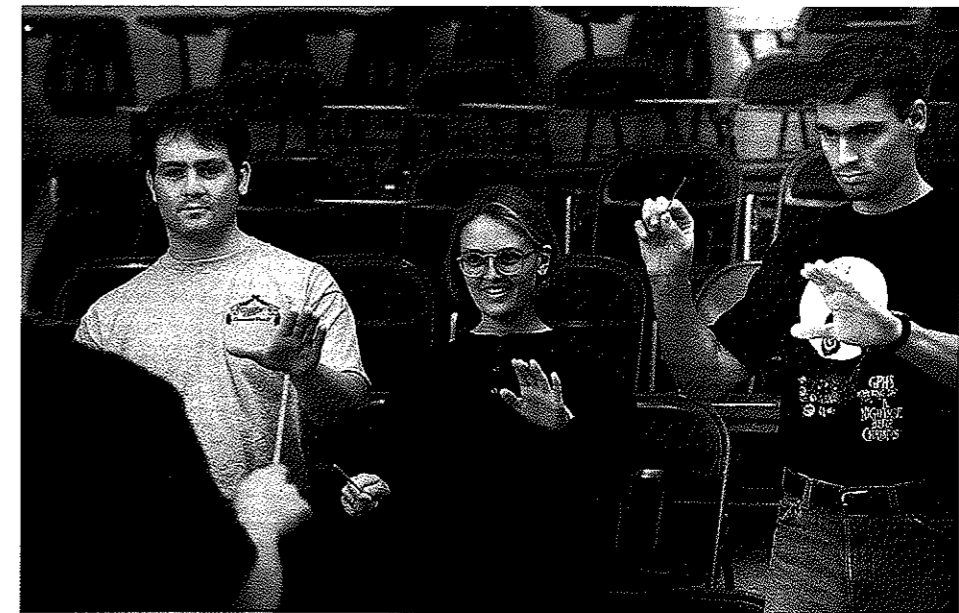
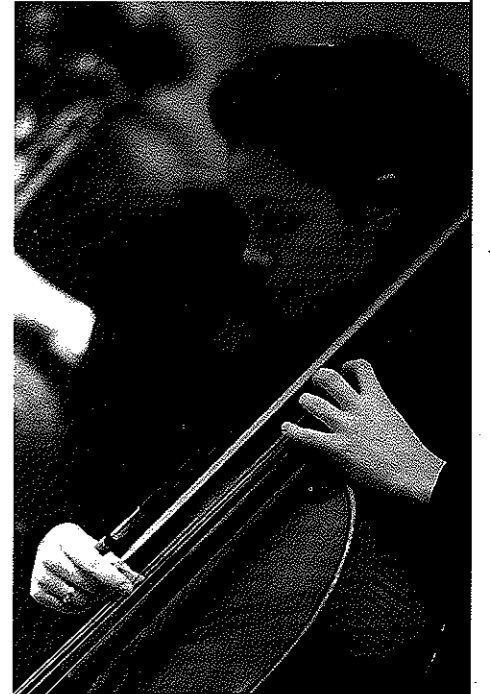
- 3:30 p.m. kick off: check-in will begin at 10 a.m. and the social will be held one hour after the game ends.
- 7 p.m. kick off: check-in will begin at 1 p.m. and the social will be at 4 p.m.



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 Foundation / School of Music**.

And our future musicians will sing your praises.



SUPPORT UO MUSIC SCHOLARSHIPS

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