

E2144

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.

FEBRUARY

- Feb. 1 - "Culminations" (Dance Department)
- Feb. 9 - Cypress Quartet (Chamber Music Series)
- Feb. 10 - UO Trombone Ensemble & Roosevelt Middle School Choir
- Feb. 11 - University Gospel Choir
- Feb. 12-14 - NW MENC (Portland)
- Feb. 13 - High School Vocal Workshop
- Feb. 14 - J. Robert Moore, oboe (Faculty Artist Series)
- Feb. 16 - Oregon Composers Forum
- Feb. 17 - Flute Class Recital

- Feb. 19 - The Jazz Café
- Feb. 20 - Suzuki Spectacular (Children's Concert Series)
- Feb. 22 - Symphonic & Campus Bands
- Feb. 23 - Pacific Rim Gamelan
- Feb. 24 - "From Granados to Gershwin" (Faculty & Guest Artists)
- Feb. 25 - University Gospel Ensemble
- Feb. 27 - Kartik Seshadri, sitar (World Music Series)
- Feb. 28 - University Symphony
- Feb. 28 - UO Chamber Choir

MARCH

- March 1 - Vocal Jazz Ensemble
- March 2 - Fritz Gearhart, violin
Kathryn Lucktenberg, violin (Faculty Artist Series)
- March 4 - Berlin Philharmonic
Woodwind Quintet (Chamber Music Series)

- March 6 - The Magic of Dance (Children's Concert Series)
- March 6 - Future Music Oregon
- March 7 - Oregon Wind Ensemble
- March 7 - University Singers and Collegium Musicum
- March 8 - Oregon Percussion Ensemble
- March 11 - Men's & Women's Chorus
- March 12 - Oregon Jazz Ensemble and Jazz Lab Bands
- March 14 - University Percussion Ensemble
- March 14 - Chamber Musicale
- April 20 - Stephen Hough, piano (Chamber Music Series)

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



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER LINES



UNIVERSITY OF OREGON



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

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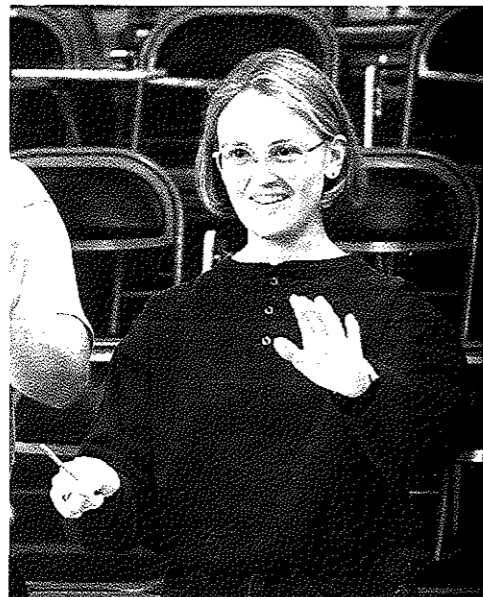
NEWSLETTER for ALUMNI & FRIENDS
February, 1999 Vol. XI, No. 1



1

University of Oregon

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

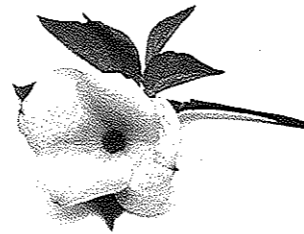


MUSIC DEGREES AT THE UNIVERSITY OF OREGON:

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

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

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



LEDGER LINES

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

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

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COVER PHOTO by Juretta Nidever:
Acclaimed soprano Elly Ameling (right) with UO graduate vocalist Daun Hayes during Ameling's master class at the music school fall term.



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

FROM THE TOP

Anne Dhu McLucas, Dean

We've ended the University of Oregon Capital Campaign and 1998 on a high note for the School of Music: three wonderful endowments (see page 2), which will take us into the next century with the opportunity to bring in some extraordinary faculty and students to join our already stellar group. We thank these donors and all of you who have contributed over the years for your devotion to the School of Music.

I am continually amazed by what is accomplished around here—from the Bach Festival's broadcasts on over 210 stations (see page 4) to the international conference hosted by the Dance Department (page 7) to the three Carnegie Hall appearances to be made by our faculty (Fritz Gearhart, Gregory Mason, Milagro Vargas) in the first five months of 1999.

But what is perhaps the most gratifying is to witness and hear about our students' successes as they go out into the world. The story of Paul Anthony and his movie-music project (page 8) speaks for itself, but it is not isolated.

I have talked recently with two of our alumni who have gone on to prestigious schools in New York City (Juilliard and the Manhattan School) and are already starting to make their marks: one, Brian J. McWhorter, performs in one of the most renowned contemporary groups, Continuum, and will soon tour Europe with them; the other, Kelly Kuo, heads a group of improvising musicians who go into local elementary schools to get youngsters interested in musical instruments. Both Brian and Kelly do this while pursuing difficult masters' programs in their respective schools.

I asked B. J. (as McWhorter is affectionately known around here) what he had gotten from the UO School of Music that helped him, as well as what he felt he lacked. He said that the support we had given him to experiment, to do novel things—such as some surprising pieces he did on his senior recital and a performance of Stravinsky's *Soldier's Tale* he produced—had made a real difference in his confidence to be more than



just a fine trumpet performer. He felt he would never have had such chances at Juilliard, but that now he could draw on those experiences to be part of the larger performing world in New York City and beyond.

I received a similar sense from pianist Kelly Kuo—that he had felt supported and encouraged to do innovative and meaningful things during his time here.

Our students are going to need more than just performance skills to survive in the current world of music and dance. Because we are still small enough to give students personal attention and to support their best ideas, I hope that we offer them the chances to learn how to communicate, innovate, and test the many skills they will need when they go into the world.

The amount of personal growth that can happen in four years is breathtaking—a talented student from a small town in Oregon can grow into a performer capable of taking on the largest metropolis—but that growth needs the support and nurturing of a caring faculty, fellow students, and community, and that is what I hope we will always be able to offer.

Anne Dhu McLucas

P.S. For those alumni who have not yet completed our recent questionnaire, please return it no later than Feb. 15.

Dates and locations for
1999 Auditions:
February 26, 1999 – Eugene, OR
February 27, 1999 – Eugene, OR

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

Deadline for Music
Scholarship Application:
March 1, 1999

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

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

DEVELOPMENT NEWS

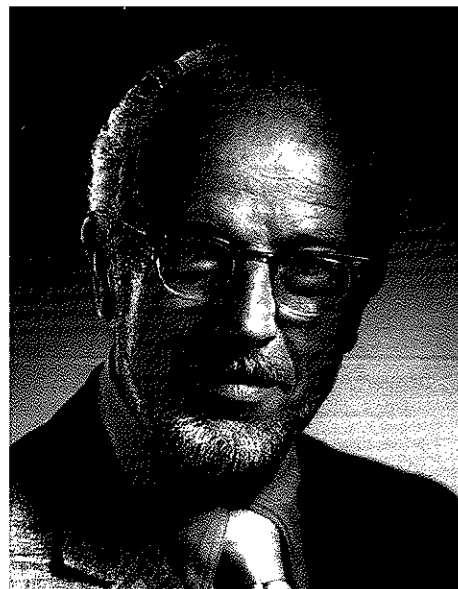
Oregon Campaign Concludes with \$1 Million Gift to Music

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

As the calendar year came to a close, the School of Music received an extraordinary gift: a \$1.2 million check from an anonymous donor to endow the Robert M. Trotter Memorial Fund. The gift arrived at the School of Music on December 31 and pushed the Oregon Campaign over the quarter billion dollar mark.

Robert Trotter was dean of the School of Music from 1963 until 1975, and continued his association with the music school until his death in 1994. He was the personification of a life-long learner, and had a particular fascination with world music.

In that spirit, proceeds from the Trotter Memorial Fund are to be used, in the words of the donor, "to support a humane, forward-looking teacher of analysis and criticism, pedagogy, and



Robert M. Trotter

musicianship, who is at once comfortable with music education and ethnomusicology, music majors and non-majors, and professional musicians and lay people."

"This gift means all the more to many of us who remember Robert Trotter, because it is in his name and because it seeks to carry on so much of what he stood for."

Anne McLucas, dean of the music school, said "This gift means all the more to many of us who remember Robert Trotter, because it is in his name and because it seeks to carry on so much of what he stood for. His

spirit is very much alive and well at this school, and I am sure that this gift will perpetuate it into the next century."

Because of its extraordinary size, the gift qualifies as a match to the Knight Endowed Chairs, and therefore brings two significant new sources of faculty funding to the School of Music. We are proud to announce this unprecedented and exciting moment in our history, and we are very grateful to the donors for their generosity and foresight.

Thanks for Recent Gifts

Thanks to Samuel McClure, who helped us establish our new **General Scholarship Endowment Fund**, which will serve all departments within the School of Music. Please consider making a one-time contribution to help build this important fund; your money will be invested, and the annual interest will help provide ongoing support to our students.

A generous gift from **Mr. and Mrs. Steve Slottee** of Salt Lake City, Utah, has been made in memory of their daughter, Elizabeth, who died in 1996. The gift has established **The Elizabeth P. Slottee Memorial Endowment**, which will pro-

vide a scholarship for undergraduate music education and/or oboe performance majors. Elizabeth studied oboe with Professor J. Robert Moore and graduated in music education in 1995. The School of Music welcomes contributions to this fund, which is a tribute to an outstanding and well-remembered graduate.

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It's a pleasure to acknowledge all those who have contributed to the School of Music in the past year. Many of you have been loyal annual donors for many years. Your gifts add up! Thank you. And for those of you who are new donors, it's been a treat for me to take your phone calls and receive your checks in the mail—they often come as a welcome surprise in the course of my work day! Please take a minute to look at the names on our Honor Roll (page 16). You will be pleased to recognize some of your colleagues, and in particular some special high-end donors who made a significant impact to the School of Music this year.

Special Events

In conjunction with raising the visibility of the School of Music and as it relates to our development program, two Holiday Music Fests were held in December—one at the Pittock Mansion in Portland and one at Broken Top Country Club in Bend. The music programs featured our University Singers, French Horn Ensemble, and Trombone Ensemble. Thanks to Dick Clark, Ellen Campbell, and Jeff Williams for their leadership in making the music programs memorable. Students, faculty, and the dean all enjoyed the opportunity to ski together the following day at Mt. Bachelor, celebrating the end of finals.

Stay in touch with me this spring for upcoming benefit recitals and/or receptions which may take us as far as New York City. I hope to announce a co-sponsored reception at the Steinway Studios in conjunction with a performance by one of our faculty artists, mezzo-soprano Milagro Vargas, at Carnegie Hall on Sunday afternoon, May 16. Ticket information for this concert can be obtained directly from Carnegie Hall, at (212) 247-7800. We are going to be there! Call me for details. ♦

New Endowed Fellowship to Honor Violinist Vivian E. Gilkey



Vivian Gilkey and pianist Ernst Dornfeld in a 1976 concert at the Portland Art Museum.

Dr. Gordon W. Gilkey, professor at the Pacific Northwest College of Art, curator of the Center for Graphic Arts at the Portland Art Museum, and dean emeritus of the College of Liberal Arts at Oregon State University, has established an endowment in honor of his late wife, Vivian, which will fund a fellowship in advanced violin studies at the University of Oregon.

Application information has been sent to 500 colleges and appears on the UO School of Music web site. The first award provides tuition beginning fall term of 1999.

Vivian Gilkey completed her undergraduate major in violin performance in 1934 at the UO School of Music. While here, she was a soloist with the University Orchestra and taught violin lessons.

Graduate work followed in Los Angeles with noted violinist Calmon Luboviski. Then, with a Phi Beta scholarship, she continued her violin studies at the Juilliard School in New York. Additional studies followed at the American Conservatory of Music in Chicago.

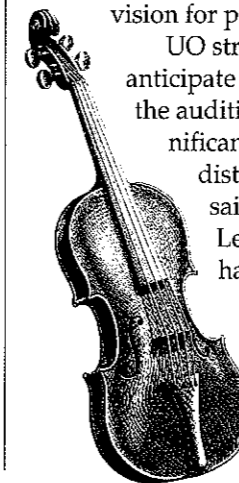
She was a member of the first violin section of the Houson Symphony Orchestra and was a soloist in New York

City, Chicago, Los Angeles, Houston, Portland, and other cities in the West and Midwest.

During her last years her chief interest was chamber music performance for violin and piano. She specialized in sonatas by French and Italian master composers, plus sonatas by Bach, Beethoven, Brahms, and Mozart.

"She had a keen interest in violin students and she would be pleased that in this way they could further their training with advanced study," Gordon Gilkey said. Another particularly attractive aspect of the scholarship is a provision for possible study abroad.

UO string faculty members anticipate many applicants for the auditions. "This is a significant gift in honor of a distinguished alumna," said Department Chair Leslie Straka. "It will have far-reaching benefits to both the department and to violin students for many years to come." ♦



VIOLIN AUDITIONS ANNOUNCED FOR NEW GILKEY SCHOLARSHIP

The School of Music announces the first auditions for the new **Vivian Malone Gilkey Endowed Violin Scholarship** for graduate or senior violin majors who intend to become professional violinists. This two-year scholarship awards the recipient \$8000 annually for a minimum of two years toward study at the UO School of Music. The scholarship does not carry regular teaching or office assignments as in traditional graduate teaching fellowships.

The Gilkey Scholarship is designed to encourage the exploration and growth of a serious and motivated student, and may include support for up to one year of study abroad or at another accredited music institution during the student's term of study at the UO.

Applications should include a proposed plan of study, a résumé and two letters of recommendation. Live auditions will take place on February 27, 1999, at the UO School of Music and will consist of a fifteen-minute audition that should include three contrasting works from the standard repertoire.

If the applicant cannot attend the live auditions, an audio or video tape may be submitted. The taped auditions should include a minimum of 30 minutes of music consisting of three contrasting works (single movements acceptable) from the standard repertoire.

All materials must be received by February 19, 1999. Send applications to:

Fritz Gearhart
Gilkey Award Committee
School of Music
1225 University of Oregon
Eugene OR 97403-1225

Questions about the scholarship should be directed to Gearhart at (541) 346-3886, or through E-mail at: gearhart@oregon.uoregon.edu ♦



WHAT'S NEW

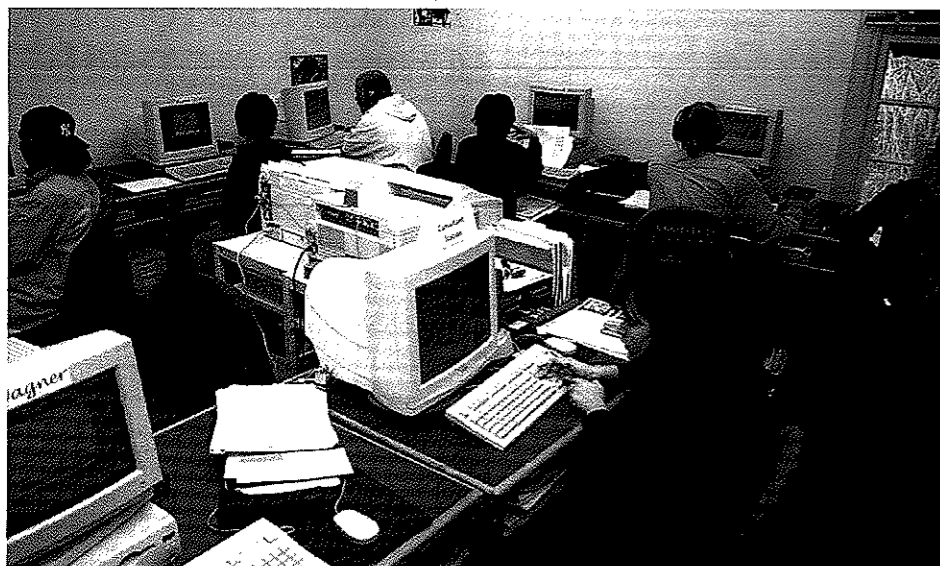


PHOTO BY SCOTT BARKHURST

The School of Music's Kammerer Computer Lab with its new inventory of Macintosh computers, custom computer furniture, and state-of-the-art software at its twelve workstations.

Grant Allows Music School to Upgrade Computer Lab

The University of Oregon's student technology fees have made the campus computer facilities—and student access to them—among the best in the country. One of the best examples of that access is at the School of Music, where the Kammerer Computer Lab was outfitted several years ago with Macintosh computers, keyboards, and various software for music students to use for their academic work and special projects.

Thanks to a recent grant from the UO's Educational Technology Committee, the Kammerer Lab received a major facelift, including the replacement of five aging Macintosh Performas with Power Mac 8500s. The lab also received two new G3 Power Macs, eight new 17" monitors, software upgrades, an 11x17 printer enabling composers to print their larger scores, and two CD-ROM recorders to allow students to create CDs and CD-ROMs of their work.

Bill Moore, the music school's computer systems supervisor, notes that the grant also gave us space-saving, custom-built computer desks, allowing two additional workstations in the lab. We've also been able to renovate the small GTF

lab across the hall, installing two of the new desks, and some hand-me-down equipment from the Kammerer lab.

Future plans include replacing the remaining Performas with Power Macs, additional audio-editing capability, MIDI keyboards and sound modules, and appropriate software and resources for other departments within the school, such as music education, music theory, and composition. ●

210 STATIONS PICK UP BACH FESTIVAL CONCERTS

As reported in the previous issue of *Ledger Lines*, the Oregon Bach Festival has launched a series of concerts nationally syndicated to classical radio stations, thanks to a major grant from the Portland-based Meyer Memorial Trust. In the first year of the three-year project, the concerts have been picked up by more than 210 stations coast to coast in the United States and Canada.

The four-program series will be heard in the winter and spring of 1999 in such major markets as New York, Denver, Los Angeles, Seattle, Cleveland, and Philadelphia. In Oregon, the broadcasts are available throughout the state on KWAX and its translators, as well as KBPS in the Portland area.

This year's concert programs include the Bach *Mass in B Minor*; a two-hour special on baritone soloist Thomas Quasthoff, including his 1998 OBF recital; the Mozart *Requiem*; and the world premiere of Krzysztof Penderecki's *Credo*, captured live at last year's Festival. The radio programs are syndicated by WCLV/Seaway productions from Cleveland and are hosted by Caitriona Bolster of KWAX.

For air dates and times in your area, please contact your local classical station. ◆

FACULTY EQUIPMENT: HOW YOU CAN HELP

Money for our student computer lab and technology-related student services comes from specifically designated student funds, so the School of Music cannot use those funds to purchase equipment or software for faculty or staff use. Consequently, many of the computers and printers used by faculty are quite old (in computer years). At times, this means teachers are unable to read documents from students or colleagues with newer equipment or software. Older computers are increasingly unable to use recent software releases, which require the newer processors and memory capability of newer models.

Because our equipment budget serves many areas (everything from pianos to bassoons and marimbas), electronic equipment often takes its place in a long line waiting for funds to upgrade. One solution: let friends and alumni know of our needs and invite donations of equipment. We would choose from among the donations and then hold an electronic "garage sale" for the rest, using the proceeds to purchase additional technology. Tax-deductible donations could include computers, printers, stereo equipment, digital cameras, electronic keyboards, etc. Power Macintosh computers and Apple-compatible printers are of particular interest to us.

If you have equipment to donate, please contact Bill Moore at 346-3799. ◆

OREGON BACH FESTIVAL



PHOTOS BY JURETTA NIDVEVER

30th Oregon Bach Festival to Celebrate Legends & Legacies

Bach, Dvorák, Mahler, Mendelssohn, & Bernstein

The Oregon Bach Festival, in celebration of its 30th anniversary June 25-July 11, will explore the legacies and legends of great composers and their masterworks.

The lineup of major masterpieces includes works by Bach, Mendelssohn, Dvorák, Mahler, Mozart, and Bernstein. The Discovery Series, lecture-concerts that have been a favorite educational experience for Festival audiences since the beginning, will be expanded to nine performances (from six) and include demonstrations by pianist Robert Levin. As always, many free and low cost events will be offered for families and children.

The "Bach" in this year's Festival focuses on the composer's treasury of instrumental works. Setting the stage on opening night is the complete set of *Brandenburg Concertos*. They will be performed as Bach intended—in a chamber orchestra format without conductor, with the spontaneous interplay of the musicians lending to the excitement of the performance. Featured players include violinist Kathleen Lenski and harpsichordist Jeffrey Kahane.

Artistic Director Helmuth Rilling

conducts Bach's *Double Harpsichord Concertos* with Levin and Kahane as soloists. He also conducts two major works for chorus and orchestra, the Dvorák *Stabat Mater* and Mahler's *Resurrection Symphony*, a Festival premiere that concludes the two-week event.



The master class in conducting remains at the educational heart of the Bach Festival.

The Discovery Series explores four Bach cantatas, the Mozart *Requiem* (performed over the course of three lecture-demonstrations) and Levin's two lectures, in which he will improvise, in the styles of Bach and Mozart, themes suggested by the audience. Levin will also be the guest lecturer during the Mozart *Requiem* concerts. His reconstruction of Mozart's great unfinished work was commissioned by Rilling and recorded in 1991, and has since been performed all over the world.

A diverse lineup of guest artists includes a return engagement by the sensational Russian folk musicians Trio Voronezh. Following their American debut at the Festival in 1996, the Trio has toured the West Coast and appeared on NPR with Garrison Keillor.

Kahane conducts the orchestra and chorus in Leonard Bernstein's *Chichester Psalms*, and performs keyboard works by Bach and Mozart in his own recital.

Hugh Wolff, conductor of the St. Paul Chamber Orchestra, will conduct the chorus and orchestra in a program that includes Mendelssohn's *Die Erste Walpurgisnacht*.

The focus is on Bach in the chamber music series, with guest artists Colin Carr, who will perform Bach's unaccompanied *Cello Suites*; Dutch recorder virtuoso Marion Verbruggen; the chamber ensemble Bach's Circle; and Spanish guitar phenomenon Ernesto Tamayo. Also featured in the series is the Oregon String Quartet.

On July 3, noted choral conductor Anton Armstrong leads a performance of the Festival's Youth Choral Academy, composed of the best high school vocalists from across the state. In residence for a week of rehearsals, workshops, and performances, the 80 Academy vocalists will be featured later that afternoon in a Discovery Series Bach cantata conducted by Rilling.

Among the family concerts is an encore of Robert Kapilow's musical setting of Dr. Seuss' *Green Eggs and Ham*, presented on opening weekend.

Concerts take place in Beall Hall and at the Hult Center for the Performing Arts. For a complete schedule, see the Festival's web site, <<http://bachfest.uoregon.edu>> or call (800) 457-1486. ◆

VIEWPOINT

Early Music in Eugene

by Marc Vanscheeuwijck

Although many people in the community or connected to the University of Oregon School of Music have been actively involved in the Early Music movement as early as the mid-1960s, it has somehow had difficulty in finding its niche in the local musical landscape. Let me first define what Early Music has come to mean in the Western music world during the past twenty years.

Led by Arnold Dolmetsch in the first third of the twentieth century, and later by Robert Donington, English musicians were the first to become interested in performing music of the English sixteenth century on lutes, viols, recorders, crumhorns, harpsichords, shawms, sackbutts, and other "arcane" old instruments. Through their distinguished university choirs in the nineteenth century, the British had already revived the great days of Renaissance polyphony, never abandoning the use of countertenors and boys' voices in the alto and soprano registers.

A new interest in Baroque music, on the other hand, first emerged on the European continent, starting under the impetus of Dutch musicians, including harpsichordist Gustav Leonhardt, flutist Frans Brüggen, violinist Jaap Schröder, and cellist Anner Bijlsma; the Belgian brothers Wieland (gamba), Sigiswald (violin), and Bart (flute) Kuijken; and the Austrian cellist, gambist and conductor Nikolaus Harnoncourt in the late fifties and early sixties. Although these musicians tried energetically to convince audiences that Baroque music could not come into its own when performed on modern instruments and in late-romantic style, it took another fifteen years for performances on "period instruments" to be widely accepted.

Festivals in Bruges and Utrecht, with their competitions for harpsichord, organ, fortepiano, period strings and winds, stimulated the younger generation to take up the serious study of performance practice of the 17th and 18th

centuries.

First institutionalized in the Royal Conservatory of The Hague (the Netherlands) and in the Schola Cantorum in Basel (Switzerland)—and soon thereafter in several American universities—the study of period instruments and performance practice has since flourished in most of the western world. In some parts of Europe it has even become obsolete for concerts and recordings to perform music from before Mozart on modern instruments.



The Collegium Musicum rehearses with crumhorns for a fall term concert.

For two decades now, "Early Music" has connoted the pre-1800 repertoire performed on instruments from the appropriate period and region, or good copies thereof—a 1700 harpsichord made in Sicily is quite different from a 1720 instrument made in Florence. Moreover, early music practitioners use scores that are as original as possible, and adopt all the available information from the period and area on how to play an instrument and how to understand the music.

Recently, however, "Early Music" conductors have expanded their repertoire all the way up to the Second World War. It is only shortly before that time,

for instance, that the standard pitch (a=440Hz) was accepted worldwide and that orchestras switched from gut strings to steel strings. Pianists are also going back to 1840s Pleyel instruments to play Chopin, or the fundamentally different 1890s Erards to perform Debussy or early Ravel. These initiatives recreate a world of sound that each of these composers was familiar with, and expose the modern listener to a wider variety of fascinating timbres, which unfortunately were partially lost in the general tendency toward uniformity in the post-war period.

• • •

The University of Oregon School of Music offers several courses along these lines, including performance practice seminars and the Collegium Musicum.

When I inherited the direction of this university Early Music ensemble from my inspiring predecessor Hal Owen in 1995, I decided to have students explore not only the pre-1800 repertoire for small vocal and instrumental ensembles (up to 25 performers), but also the performance practices of each of the areas and periods we study.

In the past three years I have observed that students and community members who have joined Collegium Musicum have shown a growing interest in another way of approaching music. We explore this approach not only through the use of period instruments

DANCE NEWS

Dance Scholars Flock to UO for Conference

Over 100 international scholars, writers, and educators converged in Eugene June 18-22 when the Department of Dance hosted the 1998 Conference of the Society of Dance History Scholars. Department Chair and Associate Professor Jenifer Craig, a member of the Society's Board of Directors, organized the conference arrangements with help from a busy committee of dance faculty and graduate teaching fellows. In exchange, students were admitted to conference sessions for free.

School of Music Associate Professor Marian Smith chaired the Program Committee that selected such diverse topics as dance and disability; Native American, Asian, and African dance forms; feminism and dance; as well as topics in ballet and modern dance history.

Special events unique to the UO conference included awarding the status of lifetime honorary fellow to three eminent dance historians, Ivor Guest, Genevieve Oswald, and Christena

Schlundt. Guest and Oswald were present to receive their awards. Dance historian Selma Jeanne Cohen was also present for a dinner in her honor, with the young scholars who are annually chosen to receive the Society's award in her name.

The Department of Dance also produced a special performance, "Oregon Dancers in Concert," featuring Portland dancers/choreographers Mary Oslund and Gregg Bielemeier, Margo Van Ummersen (M.A. '92) and Kim Christensen (M.S. '94) of the Eugene-based Rosehips Dance Company. Current UO students were seen in a new work by guest artist Les Watanabe, and in the cornerstone of the concert, an historic reconstruction of Isadora Duncan's choreographic expression of Beethoven's *Seventh Symphony*.

To prepare for this event, the Dance Department engaged Duncan expert Kay Bardsley for a three-part year-long teaching and rehearsal residency, super-

EARLY MUSIC, continued

but also through a different way of producing sound, of reading and understanding the musical text, which can be explained using architectural, art historical, and literary examples of comparable cultures and periods.

Many larger communities and cities have developed a substantial audience for familiar or unknown repertoires played in a new way. But in Oregon, only the Portland Baroque Orchestra has been able to attract a large regular audience to their productions, although many chamber ensembles and choirs have asserted their presence on the Early Music scene.

In Eugene, various groups have emerged and disappeared, having had difficulty in finding more than 200 people to attend their performances. On

the other hand, well-advertised events such as Eugene's 1996 mini-baroque festival featuring Jaap Schröder, the Kuijken String Quartet and German organist Harald Vogel turned out to be quite successful; that event was jointly sponsored by the School of Music, Oregon Mozart Players, and First Lutheran Church.

I am convinced that there is an interest for Early Music out there, but we need to join forces to make it happen. Historically informed performances not only provide music students with a crucial element in their career preparation, they also offer a refreshing new way to bring younger audiences into the concert hall. ♦

Vanscheeuwijck is an assistant professor of music and directs the Collegium Musicum.

vised by Associate Professor Sherrie Barr. After the performance, Associate Professor Steven Chatfield hosted a question and answer session with the artists.

Among the attendees to the conference were UO alums Michele Bloom (M.A. 1994), Robin Collen (M.A. 1984), and Catherine Roach (M.S. 1996).

NEW DANCE FACULTY

Amy Stoddart has joined the Department of Dance as a tenure-related assistant professor. She has an M.F.A. in Dance from the University of Colorado (Boulder) with an emphasis in dance history. She received her B.A. in Dance



Amy Stoddart

from Mercyhurst College in Erie, Pennsylvania. She has performed as principal dancer with the Boulder Ballet and Mercyhurst Dancers, and as a soloist with Ballet Caravan and the Empire State Ballet. Stoddart taught ballet at the University of Colorado for three years and was the artistic director of Youth Ballet Colorado.

Pamela Geber is a visiting assistant professor for the years 1998-99 and 1999-2000. She has an M.F.A. in Dance from the University of Washington and received her B.F.A. in Dance from New York University Tisch School of the Arts. During nearly a decade in New York City, she performed extensively with a variety of choreographers, including Sara Rudner, David Gordon, Wendy Perron, Doug Varone, and Mark Dendy, among others. ♦



Pamela Geber

Musical Entrepreneur Sets His Own Course

Paul Anthony and Alcala Entertainment Score Success in the Competitive Recording Business

Paul Anthony decided not to wait until graduation to start his career. Since 1995, Anthony—who is majoring in music composition and minoring in business—has founded his own music publishing business, Alcala Entertainment.

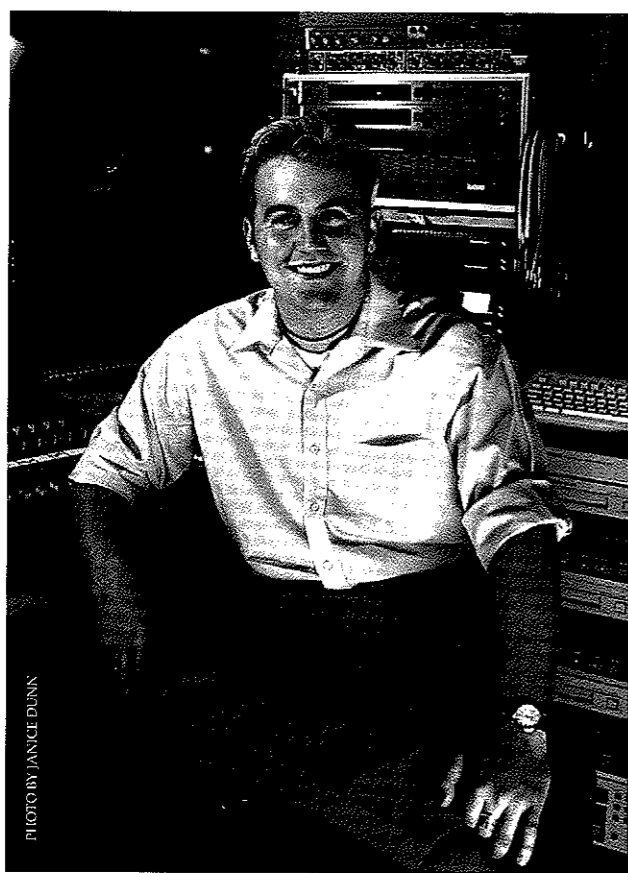
Alcala, now with twenty-five employees, has already established an impressive track record, producing music for multimedia and theatre productions, and nearly a dozen recordings, including tracks for UO gospel singer Julia Neufeld and Grammy Award-winning artist Sarah McLaughlan.

Last spring Anthony and a group of his fellow University of Oregon students received some hands-on experience in the creative and competitive world of film scoring and producing. The main recording session for a 42-minute independent film, titled *Dawn of the Dwellers*, took place last May at the UO School of Music, featuring members of the University Symphony.

More than 100 students from the School of Music—together with another dozen or so from the School of Journalism and Communication and the Charles H. Lundquist College of Business—were involved in the film project. The score was written by Anthony and orchestrated by graduate music student Lay Kar Kho. Yamaha provided corporate support for the recording session and donated orchestral instruments in their continuing support of up-and-coming composers and performers. Revelation Pictures of Los Angeles, in cooperation with Darkhorse Entertainment, produced the film.

Dawn of the Dwellers was directed by

Loyola Marymount University Film School graduate Kevin Hageman—whose younger brother Daniel, an undergraduate at the University of Oregon, had suggested that his roommate, Paul Anthony, write some music for an earlier



Paul Anthony

ten-minute film. That project went smoothly, so last year Hageman again approached Anthony to tackle the more ambitious *Dawn of the Dwellers*. Heralded as "the next *Goonies*" by Los Angeles professionals at preliminary screenings, *Dawn of the Dwellers* is a family-friendly adventure-mystery with imagination and heart, and has been scheduled for entrance in the Student Academy Awards, Slamdance Film Festival, Sundance Film Festival, and

various other showcases across the country. The film is scheduled to open in Eugene this spring.

Anthony and the Alcala team recently completed work on their latest project, *The Killing Club*, a feature film starring Traci Lords, produced completely in Los Angeles and scored exclusively in Eugene. Automatic Media, the film's L.A. production company, hired Alcala to compose and produce the orchestral underscore and soundtrack for the film.

Anthony has recently completed negotiations with Chambers Communications to score their next film at Chambers' highly publicized New Media Center in Eugene, using members of the Eugene Symphony and other professional musicians from around the state.

Anthony is straightforward about the main attraction Alcala has for out-of-state film companies: price. "Projects like this will act as a catalyst and excite feature film producers about the quality, resources, and cost-effectiveness of film production in Oregon," he said.

Anthony's enterprising company owes some of its success to the University of Oregon. While most of the students working on *Dawn of the Dwellers* did it simply for the experience, several UO students received credit through the Career Development Internship Program at the UO Career Center. Moreover, Anthony's Alcala Entertainment received some of its initial funding through a 1996 grant via the Center for Entrepreneurship at the Lundquist College of Business.

Anthony is a member of ASCAP and the National Music Publishers Association, and last year the Center for Entrepreneurship nominated him in a national competition for the 1998 Student Entrepreneur of the Year award.

With all those accomplishments and projects under his belt and Alcala Entertainment firmly established, Anthony can safely set aside one worry facing most college seniors: "What am I going to do after graduation?" ♦

FACULTY

Peter Bergquist saw his seventh volume of *Orlando di Lasso: The Complete Motets* published last summer by A-R Editions, edited by Bergquist. There are now eight volumes of this edition in print of the total 21 projected.

Jared Burrows (GTF) performed jazz/improvisation with the Jared Burrows Trio, Graves/Burrows Quartet and Karen Graves Quartet at the Vancouver International Jazz Festival, June 21-July 1. The Ensemble Symposium of Vancouver, BC, performed Burrows' composition, *Quartet for Improvising Musicians* for the Douglas College Noon Concert Series. Vancouver guitarist Jordan Nobles also performed another one of Burrows' compositions, *Preludes for Solo Electric Guitar, Book I*, for the Vancouver Pro Musica Concert Series in Vancouver. Burrows was recently commissioned by Vancouver Pro Musica to compose a

UO FACULTY PERFORM AT CARNEGIE HALL

Three members of the UO music faculty will appear in Carnegie Hall concerts in 1999, a testament to the performance quality that currently inhabits the school.

- Violinist Fritz Gearhart continued his touring with long-time associate and pianist John Owings, as they made their second appearance on the Mid-America Series in Weill Hall (formerly Carnegie Recital Hall) on January 12, performing music by Edvard Grieg.

- Pianist Gregory Mason will accompany Grammy-winning soprano Susan Dunn in a recital in Weill Hall on March 20, performing an all-German program. Dunn is chair of the voice department at Duke University, and has performed frequently with Mason.

- Mezzo-soprano Milagro Vargas will be a featured soloist on May 16 with the American Composers Orchestra directed by Dennis Russell Davies, performing music by Hindemith; Marilyn Horne and André Solomon Glover will perform on the same concert. ♦

new piece for electric guitar for the Festival of New Music and a May performance for the Montreal-based saxophone quartet, Thingamaphone.

Ellen Campbell was principal horn for the International Opera Academy Orchestra in Rome, Italy, last summer, and performed in three concerts with the Fontana Ensemble for the Fontana Festival of Music and Art in Michigan. In October Campbell was soloist for Mozart's *Concert Rondo* and Benjamin Britten's *Serenade for Tenor, Horn, and Strings* with the Portland Chamber Orchestra.

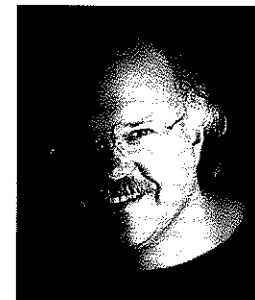
Steven Chatfield (Dance) presented a paper titled "Neuromuscular patterns in movement: Moments of choice or habit?" at the November 1998 Congress on Research in Dance Annual Conference, held at Ohio State University.

Mike Denny made another trip to Mississippi to study blues performance practice of the Delta and North Mississippi hill country. The trip culminated at the Sunflower River All-Mississippi Artists Blues Festival. The following week, Denny toured Appalachia in search of traditional music. In September, Denny conducted a master class in jazz guitar at USC (the second time in two years).

Denny's two 1998 recordings, *Now...Here...This* and *Looking In*, were given positive reviews in *Cadence Magazine*, *Victory Music Review*, and *Just Jazz Journal*. Denny was recently approved to teach studio guitar at the 600 level at the UO.

Paul Doerksen attended the 1998 National Biennial In-Service Conference of the Music Educators National Conference, held in Phoenix, Arizona, where he was a panel member on teacher preparation experiences and a presenter at the Research Poster Session.

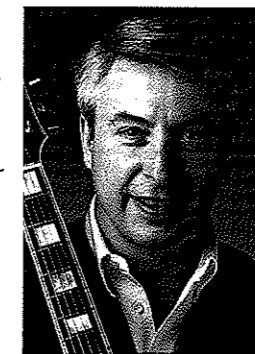
Charles Dowd accepted a percussion mallet endorsement from Vic Firth, Inc. of Boston. Dowd performed *Sonata No. 1 for Timpani and Piano* at San Jose State University in October with Victor Steinhart, and is currently principal timpanist with six ensembles: Eugene Symphony, Oregon Bach Festival, Cabrillo Music Festival, Oregon Festival of American Music, Oregon Mozart Players, and Oregon Coast Music Festival. In January he produced and was



Dowd

vibraharp soloist on a new CD: *Kammerer-Dowd Jazz Reunion* on Dowd's new cdm USA record label. He is timpanist on Hänssler's new Bach Festival CD, *Credo* by Krzysztof Penderecki, and was percussion soloist for Stravinsky's *L'Histoire du Soldat* at the Hult Center. Last February he served as a voting member for the Grammy Awards, and participated in lessons at The Juilliard School. In November, Dowd attended the Percussive Arts Society International Convention in Florida and performed a solo recital at the Oregon Music Teachers Association's state convention. Last season, Dowd conducted five premieres with The Oregon Percussion Ensemble and conducted and performed at the Northwest Percussion Festival. He appeared as marimba soloist with the Oregon Mozart Players and as a drumset clinician at the Oregon Jazz Celebration. He also was a state contest percussion judge, and was percussion soloist and conductor at Lower Columbia College in Washington.

Fritz Gearhart was a guest artist on the second oldest chamber music series in the country—the Buffalo Chamber Music Society—in Weinham Music Hall in Buffalo, NY. The concert was part of their 75th anniversary season, and featured the Chester String Quartet with Gearhart as guest artist. Gearhart and pianist John Owings (Texas Christian University) performed in Weill Recital Hall at Carnegie Hall as part of the Mid-America Concert Series.



Denny

FACULTY, *continued*

Rita Honka (Dance) attended the Colorado Dance Festival, where she studied with Dionne Kamara of the Urban Bush Women dance company. She also studied West African Dance in Seattle this past summer.

John Jantzi (GTF) played piano in two Red Cross benefit concerts of "Cabaret and Fun Songs" with soprano Bronwyn Baz. Jantzi conducted *Tubby the Tuba* at a children's concert in October, which will be repeated again in May for the public library's Children's TV-Turn-Off Week finale. In November, Jantzi performed in "Organ Music of the Romantics" at Central Presbyterian Church with works by Boellman, Dupre, Liszt, Franck, DuBois, Reger and Brahms, and in December he conducted *Amahl and the Night Visitors* by Menotti.

Dean Kramer performed the Beethoven "Emperor" Concerto in two concerts with the Oregon Symphony and conductor Murry Sidlin.

Robert Kyr was commissioned by the women's vocal ensemble, Tapestry, to create a work on texts of Hildegard von Bingen in celebration of her 900th birthday year. The set of three motets, titled *From the Circling Wheel*, has been released on the compact disc *Celestial Light* (Telarc). Tapestry has toured Kyr's motets throughout the country and abroad, including concerts in Boston, Chicago, Seattle (Early Music Guild), Cleveland (Art Museum Series), and the renowned Holland Festival in Utrecht. In September, the Concord Choir (David York, director) performed Kyr's *Three Italian Motets* in Rome, Florence, and Assisi during their two-week Italian tour. Kyr was commissioned by the ensemble to compose the work on texts from the three cities where it was performed; the texts are by Michelangelo, Leonardo, St. Francis of Assisi, and St. Benedict. The choir gave the work its American premiere in Portland. In November, Kyr's large-scale work, *The Passion according to Four Evangelists*, was performed twice at the University of

Continued on page 12



Steve Stone and the Emerald City Jazz Kings Bring History Alive

by Fred Crafts

Reprinted from *The Register-Guard*

The great bands of the 1920s and 1930s—Casa Loma Orchestra, Paul Whiteman, Cab Calloway, Red Nichols, Jimmie Lunceford—had a sound all their own. The Emerald City Jazz Kings own a sound that, at one time or another, resembles all of them.

That's the band's purpose—to play like the great bands of the past. Other outfits may beat out the old tunes, but none does it with as much authority as this 11-piece retro band created by retired UO music professor Steve Stone for the Oregon Festival of American Music (OFAM). For the past two years, local jazz aficionados have been singing the praises of

Stone's all-star aggregation. Now, thanks to recent concerts in Florence, Newport, Medford, and Portland, more and more Oregonians are joining in.

Among the 100 or so people who

attended the band's debut concert in January 1997 in Eugene, few would have guessed that 18 months later its concerts would be a hot ticket. Today, the Emerald City Jazz Kings' concerts in Eugene are sold out each time.

The Emerald City Jazz Kings are many things, but a big band isn't one of them. Technically speaking, they are too small. Practically speaking, they play music from the period just prior to the big band era. Dance music. Pop tunes. Novelty numbers. The antecedents of the swing era. The stuff Duke Ellington and Benny Goodman grew up on, then later massaged into an art form.

So far, Stone has created programs on music written in 1930 and 1931, music about the South, music by Harry

Warren, George Gershwin, Duke Ellington, Hoagy Carmichael, and music for jazz pianists.

"Steve is tremendous. He knows the repertoire like the back of his hand,"

"Steve is tremendous. He knows the repertoire like the back of his hand...If we didn't put some brakes on Steve, each program would be three hours long."

—OFAM President Jim Ralph

festival president James Ralph says. "I don't know what OFAM would be without Steve. Not only are the Jazz Kings top notch, he writes high quality articles for the festival's program books. What other artistic director can claim to be putting together the program book on top of putting together the program and conducting it and everything? If we didn't put some brakes on Steve, each program would be three hours long. Every concert I say 'Steve, you've got more concerts you can do; you don't have to use them all up this time.'"

Something Old, Something New

Stone, now 70, was inspired to start the Emerald City Jazz Kings by listening to another band leader, Roy Weisman, when he appeared at the Oregon Festival of American Music four years ago. Jazz historian Weisman's pickup band played old-time arrangements.

"I told Jim (Ralph), 'We can do that.' Not necessarily better, because Roy is a real scholar, but I just thought there was a way to make it more interesting."

Stone, who had taught classes in jazz and pop history, already had done something like that when he had musicians play several different arrangements of "King Porter Stomp" during a festival lecture he gave in 1996.

Drawing upon his long association with his trombone-playing buddy Caleb Standafer and the Starlighters big band in Eugene, Stone enlisted some of the area's best jazz players and began assembling the music. That turned out to

be tougher than imagined, especially since he wanted to use some singers.

"The typical arrangement would have an introduction, then they'd play a chorus, then they'd play a verse, then they'd play a chorus, then they'd repeat the chorus, then they had a chorus in a different key going out. These were not intended to be sung.

"A song like 'Oh, Lady Be Good' was sung in the Broadway show, but these were dance bands. Even in the big band era, they didn't write with singers in mind."

"When jazz got away from being dance music and became art music, people started taking it seriously."

—Steve Stone

Working around that has been a headache. "These keys are all over the map," Stone says. "Sometimes we've had to discard arrangements because the keys were not singable. Either the low key or the high key. They're sort of in limbo. Also, by the time you get to the early '30s the verse is no longer there. For people like the Gershwins, Cole Porter, and Rodgers and Hart, the verse was an integral part of the song. What we've had to do is copy the verse out of the sheet music, tack it on the front (of the band arrangement), have the rhythm section play that, then go into the arrangement."

While the music sounds authentic to the unschooled ear, Stone is quick to point out that the band is not always historically accurate.

"We've already compromised authenticity by having four singers," he says. "You wouldn't have found anything like that back then. What you would have had was dance bands in the '20s with no vocalists, or maybe somebody in the band would sing a novelty song. But at the same time you had all these songs being written that were to become part and parcel of what we call the American standard music repertory—George Gershwin, Cole Porter, Richard Rodgers, and all these marvelous composers whose names we don't know.

"I doubt if anything we do is really authentic, except some of the arrangements we play—like Duke Ellington or Jelly Roll Morton. But that's not important. The question is: How slavishly do we want to try to play something exactly like somebody else?"

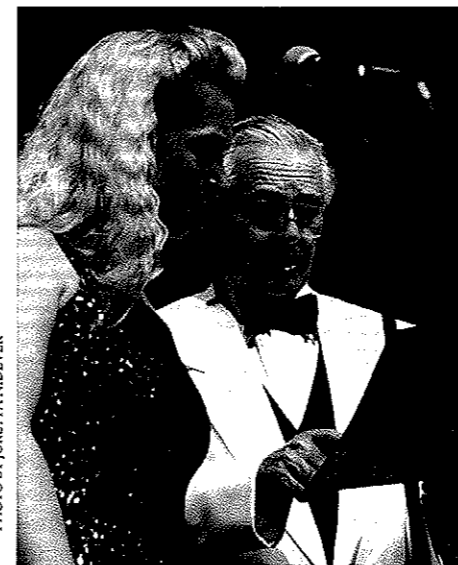
Stone is clear on one point: he would rather do whatever is necessary to have a good concert than be locked in to historical arrangements. To keep the tone the same, he has occasionally had Tim Clarke, Steve Owen, Caleb Standafer and Lou Halmy write new arrangements that sound old.

What emerges from Stone's concerts is a new appreciation for music of the 1920s and 1930s. "I'll do anything I can to make the music come alive," says Stone. "I put the focus back on the creator of the songs rather than the interpreter of the song. Jazz has always used that material as raw material. I am debating whether George Gershwin cared about that. Richard Rodgers did not like jazz interpretations of his songs. He felt they fouled them up. Irving Berlin even felt that way to a certain extent. I want people to have heard the original songs. So oftentimes we'll put the verses back in and have the singers sing them. Of course these are all mixed with pieces that were written as jazz pieces. I have a hard time putting an umbrella over that."

The result, fan Gordon Parker says, is "just a lot of fun."

Stone agrees: "That's something that's often missing, particularly in jazz. When jazz got away from being dance music and became art music, people started taking it seriously. A lot of the *joie de vivre* went out of it. I think that's one of the reasons people come to hear us—we enjoy what we're doing." ♦

Besides Steve Stone, others with ties to the School of Music who have performed with the Jazz Kings include singers Dan and Shirley Sachs ('92), Wade Willis ('91), and Al Villanueva ('83), trombonist Caleb Standafer ('63), trumpeters Dave Bender ('90) and Tim Clarke ('93), saxophonist James Phillips ('91), bassist Nathan Waddell ('84), banjo artist and former UO piano technician Alan Phillips, and saxophonist Steve Owen, director of UO jazz studies.



Vocalist Shirley Sachs and Steve Stone

FACULTY, *continued*

Wisconsin at Madison, receiving standing ovations. The performers were Carole Haber, soprano; Gloria Raymond, alto; William Hite, tenor; Paul Rowe, baritone; and the Choral Union under the direction of Beverly Taylor. Taylor has recorded the work with the soloists and the Back Bay Chorale, released earlier this year on New Albion Records. In October, Kyr was awarded a commission from Meet the Composer for his ninth symphony, *The Spirit of Time*, which will be premiered in November 2000 by the Eugene Symphony.

Don Latarski spent most of the summer building a personal recording studio adjacent to his home, which is now the location for a new School of Music class: "Beginning Recording Technique," which introduces students to the ins and outs of audio recording. One of Latarski's books, *Practical Theory for Guitar*, was selected as one of the top 100 books in print by Acoustic Guitar Magazine in the Dec. 1998 issue. Latarski was a featured clinician and performer at Western Oregon University's Jazz Celebration in November; he lectured there and performed with **Tom Bergeron's** Whirled Jazz group. Latarski and his group (Marilyn Keller, vocals; **Jason Palmer**, drums; Mark Schneider, bass; Janice Scroggins, piano) accompanied the Eugene Concert Choir at their Christmas concerts, including original music and selections from Paul Winter's *Missa Gaia*. Latarski also released his second CD with his Rue de Blues group; the CD has garnered impressive reviews from *Vintage Guitar* and *Blues Review* magazines. Summer concert appearances for Latarski and Rue de Blues included gigs at the Inner City Blues Festival (Portland), Henry Estates Winery, King Estates Winery, and a gig for Microsoft in Bellevue. **Steve Owen** (saxophone) and **Tim Clarke** (trumpet) have been helping Rue de Blues become one of the finest blues-based groups in the Northwest.

Sean Malone (GTF), had his latest solo CD, *Gordian Knot*, released in Japan, Europe, North and South America, and Canada. The CD was produced by Trey

Gunn of the progressive rock group King Crimson, and features Sean Reinert (cynic), John Myung (Dream Theater) and Ron Jarzomber (Watchtower). Malone's book, *Dictionary of Bass Grooves*, is available nationwide from Hal Leonard Corporation. It features 34 styles of music with a companion CD, providing history, samples, and noted players in each style.

Sally Maxwell was elected president of the American Harp Society Foundation at last summer's AHS National Conference in Louisiana. The foundation houses funds for scholarships and other projects of the AHS. Maxwell had just finished serving a four-year term as president of the American Harp Society prior to being named to the foundation. During her term of office she put a number of innovative programs into action that helped further AHS goals.



Maxwell

Randall Moore presented a research paper titled "Matching The Carnival of the Animals to Drawings with Children 6-9 Years Old in England, Japan, Korea, Spain and the United States" at the ISME Research Seminar in Johannesburg, South Africa, and at ISME World Congress meeting in Pretoria last July. In November, Moore was a visiting lecturer in the endowed chair at the University of Alabama School of Music.

The Oregon String Quartet (Fritz Gearhart, Kathryn Lucktenberg, Leslie Straka, Steven Pologe) performed a number of outreach concerts at Northwest high schools this fall, including performances and workshops in Bend, Boise, and Salem, and a concert with the combined orchestras of McNary and North Salem high schools at the historic Elsinore Theatre in Salem.

Robert Ponto conducted the Oregon Wind Ensemble in the premiere of *Three Dragons* by Gregory Youtz, which was

commissioned by the UO School of Music. Ponto continues as Northwest president of the CBDNA.

Marian Smith made a presentation at a November conference in London titled "Choreomusic," and advised graduate students in the Dance Department at the University of Surrey. She has also been evaluating grant proposals for the National Endowment for the Humanities.

Amy Stoddart (Dance) is currently doing historical research on George Balanchine and Jerome Robbins, and will be presenting her most recent choreographic work, "Octet," at the Loft Series Performance in the Dance Department, at the Creative Literature Conference on campus, and at the LCC Collaboration Performance in February. She attended the Congress on Research in Dance Conference in October and has submitted a proposed paper she hopes to present at the Society of Dance History Scholars Conference in June.

Leslie Straka, in addition to performing with the Oregon String Quartet, organized the annual Viola VIP Workshop fall term. Straka assembled a roster of seven top violists from the local area to lead the workshop, which offered a variety of technique classes throughout the day, accommodating all skill levels. Over 70 viola students attended.

Mary Lou Van Rysselberghe took an active part in the Eighth International Seminar of the Early Childhood Commission of the International Society for Music Education, held in South Africa; two weeks of presentations and concerts were given. Van Rysselberghe represents the United States on the commission, and was elected chair to serve for the next two years.

Marc Vanscheeuwijck participated in an international symposium on the history of the violin family in the 16th century at the Brussels Royal Conservatory (Belgium) last April. He then spent the spring and summer doing research in libraries and archives in Bologna and in Naples, and taught Umbrian culture and history at the UO Italian Summer pro-

gram in Perugia, Italy. He recently completed a substantial article, "Sacred Music in the Late 17th Century in San Petronio in Bologna," to be published in the *Alamire Yearbook* 1997 (Belgium), and a book titled *The Concerto Through the Ages* (with two CDs) to be released in 1999 by Harmonia Mundi. He has also written liner

notes for several recent recordings by Harmonia Mundi, Accent, and Symphonia. As a baroque cellist, Vanscheeuwijck performed at the Harvest Music Festival in Arcata (CA) and in

Handel's *Messiah* with the Jefferson Baroque Orchestra in Southern Oregon last fall. He also gave pre-concert lectures for performances of the Portland Baroque Orchestra and gave a Work in Progress talk at the Oregon Humanities Center on 16th- and 17th-century bass violins. In January 1999 he taught baroque music seminars and workshops at the Royal Conservatories in The Hague (The Netherlands) and Brussels.

Claire Wachter performed a solo piano recital for the University of Portland's Polish Music Festival in September. In June, Wachter's article, "The Piano Teaching of Johannes Brahms," appeared in *Piano Life* magazine.

David York (GTF) conducted the Concord Choir in two Portland performances this fall: "Return of the Light," which celebrated the winter solstice by combining music with a light show at the OMSI planetarium; and a performance of Hildegard von Bingen's *Ordo Virtutum* ("Play of Virtues"), which received an excellent review in *The Oregonian*.

Misook Yun (GTF) received the Korean Honor Scholarship last September. The scholarship was given by the Korean Embassy to 84 Korean students (four of whom are music majors) in the United States. ●



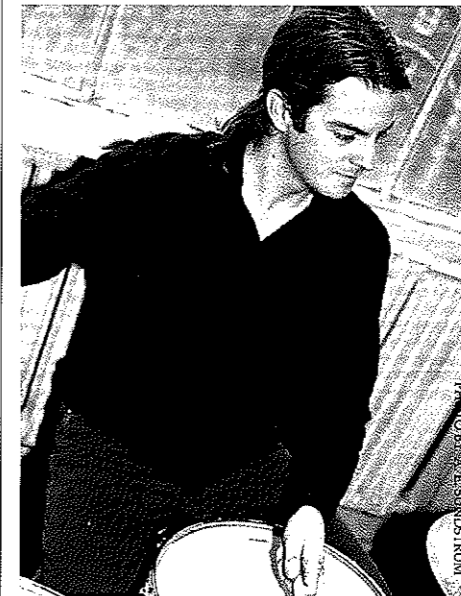
Vanscheeuwijck

ALUMNI

Sally Lewis Burger (B.A. 1951) retired in 1990 from teaching music in public schools, and since then has been teaching private lessons in piano and harp. Burger sings with the Sweet Adelines, has been playing organ and piano at church (about 40 years), and also harp.

Pamela D. Kuhn (B.Mus. 1974) recently moved to Greenwich, CT, after living and performing for the past eighteen years in London, England. She has sung in major opera houses in England and Europe, performed with conductors such as Seiji Ozawa at Tanglewood and at the Edinburgh Festival, made her American operatic debut as Aida at Florentine Opera in Milwaukee, and recently performed as soprano soloist in a gala operatic evening with the London Philharmonic Orchestra, which will soon be released on CD. She is currently preparing for her first solo CD, a collection of operatic excerpts with the

Matt Aiken (B.Mus. 1994) is a drum set artist, percussionist, and composer living in New York City. He received his master's in Jazz and Contemporary Media at the Eastman School of Music, where he studied performance and composition with Mike Cain and Ralph Alessi. As a freelance artist, Aiken has recorded and toured in Europe and is currently working with the Situation, performing in the heart of the downtown music scene at venues such as The Knitting Factory, Internet Cafe, and last summer at the 1998 JVC Jazz Festival. Aiken has most recently been working with Romanian pianist and composer Dinu Ghezzo. The Matt Aiken Ensemble's



Matt Aiken

Bournemouth Symphony and songs with piano, to be recorded in London. As a teacher, Kuhn conducted a thriving vocal studio in London and has recently opened a studio in Greenwich.

Alice Olsen (M.Mus. 1977), a singer/songwriter, has recently completed a new CD titled *Lead Me to the Light* on the Fat Fish Productions label. This album of original songs combines several different musical styles in an emotionally powerful expression of New Age philosophy. In addition, Olsen has recently had nine new elementary choral works published. "Dolphin Song" and "Christmas Time Is Here" have been published by Warner Bros. "It's going to Snow Today," "Whichever Way the Wind Blows," "Island Paradise," "Hear the World Singing Its Song," "Reach Out and Touch Your Dreams," "The Octopus Polka Band," and "A Brand New Day" have been published by Hal Leonard Corp. Several of these include optional Orff instruments.

New York debut was a performance opening for the Mills and Payne Dance Company in the fall of 1997. They were welcomed to New York City with a review in the *Village Voice*, which stated "the Matt Aiken Ensemble was a rare bonus." Aiken was then commissioned to compose a piece for the Mills and Payne Dance Company and received the Meet The Composer grant for the creation of *Mobius*, which was performed live with his ensemble at Toronto's Fringe Festival and at the Lincoln Center Out of Doors Festival. Aiken was recently commissioned by the company to create music and dance that will be performed at the Merce Cunningham Studio in New York City this March. Aiken's E-mail is at: MWAiken@aol.com

ALUMNI, *continued*

Mel Unger (M.Mus. 1979) has been appointed director of the Riemenschneider Bach Institute at Baldwin-Wallace College in Berea, Ohio. Unger succeeds Dr. Elinore Barber, who served as director of the institute and editor of the *Bach Journal* since 1969.

Michael Wing (B.Mus. 1979) has returned to the classroom after spending the past fifteen years in church music ministry, having been named music instructor at St. Mary's School in Medford. He is teaching middle school and high school choir, band, chamber orchestra, and general music classes. His wife, Kathleen (Hansen) Wing (B.S., Northwest Christian College), who also attended the School of Music, is the new drama instructor at St. Mary's.

Dr. R. Joseph Dieker (M.Mus. 1980) is in his tenth year as professor of music at Culver-Stockton College in Canton, MO. He is also principal clarinetist of the Quincy (Illinois) Symphony Orchestra. Dieker was recently featured as a soloist with the orchestra in a performance of Aaron Copland's *Clarinet Concerto*. Dieker is also the conductor and music director of the Quincy Area Youth Orchestra.

Matt Cooper (B.Mus. 1984) gave a presentation at the Oregon Music Teachers Assn. Convention in June, served on two OMTA panel discussions, and is now serving as State President-Elect. In September, he represented the state at the MTNA Summit for Leadership, held in Cincinnati. In April, he performed Rachmaninoff's *Piano Concerto No. 2* with the Grande Ronde Symphony Orchestra. In October, he performed a series of piano duet recitals with **Beth Tomassetti** (UO 1987) in Newport, Monmouth, and La Grande. Matt and Beth are releasing a CD of live concert recordings of their duet recitals from 1997; the CD was due for release last October. Cooper continues on the faculty of Eastern Oregon University, where he teaches piano, jazz studies, and music theory.

Tom Bergeron (D.M.A. 1989) teaches saxophone, music theory, and jazz studies at Western Oregon University, where he has served as faculty president, and was recently promoted to full professor. He has released three CDs since 1996: *Saxophone Alone*, which is entirely unaccompanied; *Leopard's Tale*, which features his quintet, "Whirled Jazz"; and *Labirynth*, which was recorded in Poland with three Polish musicians. All are available through North Pacific Music (www.jemmusic.com) and at independent record shops throughout Oregon.

Suzanne Seiber (M.A. Dance 1994) has been teaching dance and performing in Ashland since leaving Eugene. Last year she performed in three plays (*Rough Crossing*, *As You Like It*, and *Two Gentlemen of Verona*) and danced in the Green Show at the Oregon Shakespeare Festival. She directed *The Fantasticks* at Ashland High School, and taught a musical theatre class there. Last year several thousand children enjoyed The Rogue Valley Symphony's *The Sorcerer's Apprentice* that she choreographed with a giant puppet and thirty-five children as "splinters" (with Seiber as the Apprentice). Seiber choreographed and directed *Peter and the Wolf* with the Rogue Valley Symphony (and played the role of Peter) for their youth concerts last fall. She is performing in the Southern Oregon University Youth Outreach program, doing assemblies in the schools on health professions and the communications field. For the past three years she has taught dance to children at the Rogue Valley Waldorf School; this year she continues teaching teens and adults tap dance and social dance privately, and teaches jazz dance and adult ballet at Southern Oregon University's Extended Campus Credit Program. Her favorite venue for performance in Ashland has been the Oregon Cabaret Theatre, where she has performed in seven shows in the last eight years, including *Nonsense*, *Dames at Sea*, *Pump Boys and Dinettes* and *A Day in Hollywood*, *A Night in the Ukraine*. She is performing with The Penningtons, a tap duo from Los Angeles, in their upcoming tap concert at the Rogue Music Theatre in Grants Pass.

Bergeron lives with his wife, Joey, in the foothills of the Coast Range near the small town of Falls City.

Shawn Brekke (B.Mus. 1991) and wife, Kathie, have moved to Detroit Lakes, Minnesota. Shawn has taken a high school band position and Kathie has taken a middle school/elementary general music position in the same community. Their e-mail addresses at work are: <sbrekke@detlakes.k12.mn.us> <kbrekke@detlakes.k12.mn.us>

Shira Fadeley (B.Mus. 1992) continues as band director at Judson Middle School in Salem. She is assistant director of the Sprague Marching Band and was All-State Band Site Chair for OMEA '98.

Bryce Peltier (B.Mus. 1993) is finishing his fourth season with the Oregon Shakespeare Festival, where he is a Green Show musician.

Tim Curle (B.Mus. 1994) is married and lives in the Los Angeles area where he is busy performing, recording and teaching. He performs with several artists, including local notables Mark Winkler and Mark McMillen, and a seven piece funk band called *Four Letter Word*. Curle performed with Mark Winkler for his CD release party in April at L.A.'s premier jazz club, Catalina Bar and Grill.

He also leads his own jazz quartet and is getting ready to record his first CD with that group. In the past year, Curle has recorded on two movie sound tracks, including the independent film, *Johnnie Twennies*, which held a screening at Warner Bros. Studios and is expected to be released this year. Curle also recorded with the California Pops Band on a CD that was released last June in Japan. Curle has worked with bassist John Patitucci, guitarist Scott Henderson, and recently with legendary folk/pop vocalist Judy Collins in a concert with the Torrance Symphony. Along with the gigs and recording work, Curle teaches percussion at Pasadena High School and Magnolia High School in Anaheim and also has a few private students. In the fall of '96 he completed his Master of Music degree at USC.

Teun Fetz (B.Mus. 1995) is acting principal percussionist for the Illinois Symphony Orchestra (Springfield, IL) and assistant professor of percussion at Millikin University (Decatur, IL). Fetz is a D.M.A. candidate at the University of Illinois (Champaign/Urbana) in percussion performance, studying with William Moersch, and is a graduate teaching instructor for the UI Marching Band drumline and the UI Steel Band.

Gregory Short (B.Mus. 1971, D.M.A. 1995) lives in Freeland, WA, where he teaches private composition and piano from his home, and teaches music history, music literature, history of rock, and history of jazz at Skagit Valley College. A number of Short's compositions have been performed and recorded in recent years: *The Raven Speaks*, performed and recorded by the Northwest Symphony Orchestra; *Mount Tahoma*, performed by the Cascade Symphony, Tacoma Symphony, and Northwest Symphony, and recorded on KING-FM and the Koch International label; *Chief Seathl (Seattle) for Orator and Orchestra*, performed by the Northwest Symphony; *The Tlingit Story of Fog Woman*, commissioned and performed by the Bremerton (WA) Symphony; *Spirituals for Piano*, performed by John Zielinski in Brazil and Chile; and *Southwest Sonatina for Piano*, performed by Matthew Goodrich

in St. Petersburg, Russia. Short was also the subject of a feature article in the Bremerton newspaper last year. Short serves as music director for the Saint Francis Episcopal Church in Mill Creek, and adjudicates regularly for various city, regional, and state composition competitions.

Kelly Kuo (B.A. 1996) graduated in 1998 with a master's degree in piano from the Manhattan School of Music. In addition, he was presented with two awards at the commencement ceremony: the Helen Cohn Award, presented to the outstanding graduating pianist in chamber music, and the Saul Braverman Award for outstanding accomplishment in the study of music theory. Last summer he was one of eight piano apprentices at the Hot Springs Music Festival in Arkansas, where he played keyboards in the Festival Orchestra, accompanied for the concert of American Songs, played chamber music, and performed the premiere of a trio by P. Kellach Waddle. Last September, Kuo started another master's degree program at the Manhattan School of Music, as one of two newly-accepted

students in the vocal accompanying studio of Warren Jones. In September, Kuo played a series of three concerts at the Taipei Theater in New York City with the New Music Consort. He made his Lincoln Center debut in October, performing in Alice Tully Hall with soprano Tina Winter and the New York Symphonic Ensemble. In March Kuo will go to the Tilles Center on Long Island for a return engagement with the Long Island Youth Symphony, performing Falla's *Nights In the Gardens of Spain*, and Mendelssohn's *Cappriccio Brillante*. ●

IN MEMORIAM

Christopher Lyle (D.M.A. 1995) passed away in early January after a long struggle with cancer. Wife Susan and daughter Emily live in Spartanburg, SC.



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Suzanne Seiber in *Rough Crossing*

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