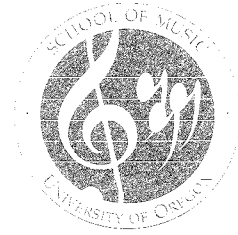
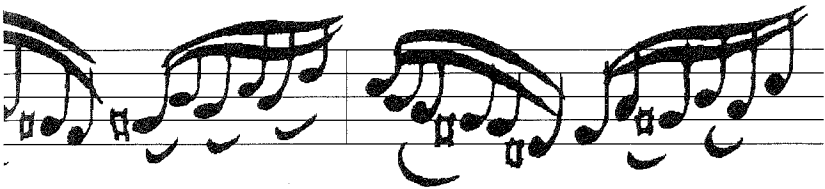


Feb 2000



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER



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NEWSLETTER for ALUMNI & FRIENDS

February, 2000

Vol. XII, No. 1



University of Oregon

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LEDGER LINES

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COVER PHOTO by Scott Barkhurst
Oregon Marching Band piccolo player Michelle Ford poses with the Duck at a Sun Bowl pep rally. See story, page 3.



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FROM THE TOP

Anne Dhu McLucas, Dean

The Commission [of the National Association of Schools of Music] wishes to commend the School of Music at the University of Oregon for its flexibility and creativity in meeting the challenges of severe financial problems."

This is how the concluding paragraph of the NASM's letter read, giving us re-accreditation when we received it in late December. As a charter member of the NASM since 1928, the UO School of Music is happily re-accredited for another ten years.

Flexibility and creativity are certainly key qualities here, as we continue to cope with our shortage of space, requiring sometimes literal flexibility—as we dodge instruments, video players, and groups of students coming down the halls at the beginning of the term—and infinite creativity, as we figure out new places to house new faculty members and graduate teaching fellows.

But it is creativity of a more fundamental and artistic sort that was on display here as the 1990s drew to a close. The first of our two "Festivals of the Millennium" (hedging our bets, we will also celebrate 2001) amazed, amused, and overwhelmed us with riches of new and old music of the 20th century. Spearheaded by Robert Kyr of our composition faculty, the 19-day festival featured our faculty, students, and guest artists in more than 30 premieres (see article on page 2).

The faculty as a whole also displayed its creativity in a two-day planning retreat that took place before classes started this fall. Intensive discussion of our interactions with one another, between the dance and music departments, and of our needs and wishes, both short and long term, led to some definitive actions. Among those were deciding how to use the matching endowment money from the Knight Chair (see page 2), how to reinvigorate our systems of communication, and a general revalidation of the basic values of this school articulated in our mission statement: "... dedicated to the enrichment of the human mind and spirit



through the professional and intellectual development of artists, teachers, and scholars in a supportive and challenging environment."

Our creativity is also at work in devising new methods of reaching promising students in the high schools of Oregon and elsewhere. Our faculty-staff recruitment committee has been hard at work with many initiatives, including getting our beautiful Beall Hall posters out to Oregon high schools, being present at the music educators' conferences in nearby states as well as our own, and maintaining an advertising presence in select programs so that the most talented students in the region will be aware of us and our quality. That, of course, is something that our alumni and friends can do for us as well: send us your recommendations of outstanding students so that we can be in touch with them!

We continue to be grateful for the many donations that come in during the year, which enable us to be both creative and flexible, despite a low base budget. Without our donors, whom we proudly list at the end of this issue of *Ledger Lines*, we would literally not be able to keep the school afloat, much less at the level of excellence that we have now achieved.

Anne Dhu McLucas

WHAT'S NEW

Knight Chair Goes to Stolet, Electronic Music

Bassoon/theory search also underway

With the announcement last year of a \$1 million gift to endow the Robert Trotter faculty chair, the School of Music also qualified for a matching grant for a Knight Endowed Chair, funded by a university-wide grant from Philip Knight.

Dean Anne Dhu McLucas held a number of meetings and discussions with the faculty to explore the various ways the Knight Chair might best be used. The decision was made this fall to split the funds into two Knight professorships: one enables Assistant Professor Jeffrey Stolet, who heads our electronic music program, to go from half time to full time in the School of Music. The other half of the Knight Chair will be an endowed professorship for a performer/teacher of bassoon and theory, which is currently in the search phase.

Stolet's duties will be to continue to expand and improve the electronic music program, which he has already begun to do with his proposed new master's degree in digital media and his participation in the campus-wide minor in multimedia.

Besides his outstanding work with UO student composers in the electronic medium, Stolet has become renowned in recent years for the development of his Electronic Music Interactive web site, an electronic primer for electronic music

that has been featured in articles in the Chronicle of Higher Education and in Electronic Musician.

Electronic music is an increasingly important part of the music curriculum at the School of Music, according to Stolet. "In contrast to the traditional concert hall performance, we are living in a time when music is experienced principally with other arts or with everyday life events," says Stolet. "Most notably, sound and sight have been brought together into a more complete experiential continuum. To confirm this, one needs only to consider how often we partake of music through television, home stereos, and car radios as well as at shopping malls, restaurants, and

movie theaters. In the coming century, musical arts will be deeply involved with associations between these sonic and visual domains."

The Electronic Music Interactive web site, developed with the UO's New Media Center, functions as a handbook that contains 38 modules on topics such as the physical properties of sound and the process of digital recording. It also features an extensive explanation of the Musical Instrument Digital Interface, or MIDI. Students also can view 50 animations, 80 diagrams, and a glossary of 150 related terms. ♦

In his review of the Third Angle concert, Eugene Weekly's Brett Campbell wrote: "Any of those accomplished, brand-new pieces would have been a highlight of the year, but to have them all on the same program revealed the diversity and accessibility of contemporary West Coast music."

FESTIVAL OF THE MILLENNIUM GETS 'A' FOR ARTISTRY

Twenty-two concerts in nineteen days, including premieres of more than thirty new works: a full plate by any standard, and a veritable banquet for contemporary music lovers, as the School of Music's Festival of the Millennium presented a rich assortment of music and artists November 4-22. Composer George Crumb was in residence the third week of the festival, which featured music by him and son David Crumb, including some premieres.

Director Robert Kyr said "the festival couldn't have gone better; the music-making was world class, the audiences were large and enthusiastic, and the level of creativity was inspiring!"

Media coverage of the festival was strong, and the quality of the music drew raves from patrons and media.

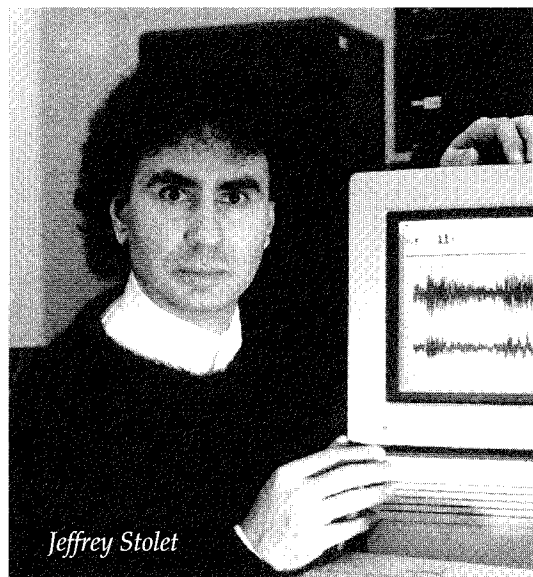
Assistant Dean Janet Stewart, who attended the majority of the concerts, said "I have never felt so encouraged about the future of music... there were some absolutely spellbinding moments."

And some of those spellbinding moments were recorded by Joel Gordon of WGBH to be featured on "Art of the States," an award-winning program that is broadcast to more than 80 countries.

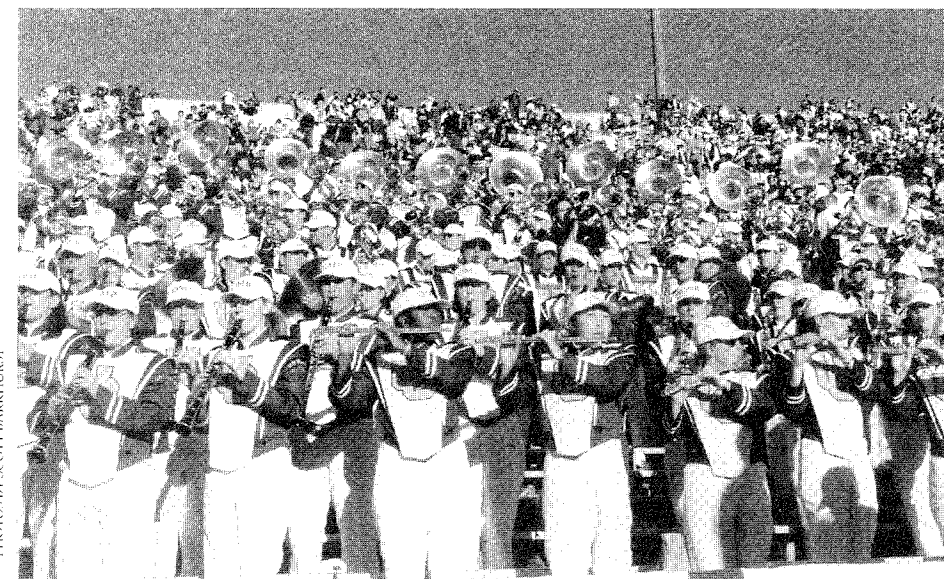
Highlights of the festival included guest artist performances by: Quattro Mani, a renowned piano duo which played a premiere by David Crumb and *Zeitgeist* by George Crumb; California E.A.R. Unit, which presented a riveting group of contemporary pieces, including two premieres; and Third Angle, which featured four premieres of multicultural music, including premieres by Obo Addy, Arlie Neskahie, Robert Kyr, and John Luther Adams.

In his review of the Third Angle concert, Eugene Weekly's Brett Campbell wrote: "Any of those accomplished, brand-new pieces would have been a highlight of the year, but to have them all on the same program revealed the diversity and accessibility of contemporary West Coast music."

continued on page 3



Jeffrey Stolet



PHOTOS BY SCOTT BARRKURST

The Oregon Marching Band rallies the crowd in the final moments of the Sun Bowl.

OMB is a Hit in El Paso

The Oregon Marching Band, under its new director Todd Zimbleman (UO 1992), continued its legacy of excellence on and off the field this year, culminating in a crisp, professional job at the Sun Bowl in El Paso. It was the eighth bowl appearance for the Ducks in the past eleven years, including trips to the Rose Bowl, Cotton Bowl, Las Vegas Bowl, and last year's Aloha Bowl.

Bowl appearances have become such a regular event in recent years that Oregon Marching Band members are now required at the beginning of fall term to commit their attendance to a

bowl, if one should come.

Due to a scarcity of charter planes, the OMB didn't leave Eugene until two days before the Sun Bowl game—and were two hours late out of Eugene due to fog at the airport. Consequently, the band had virtually no free time for sight-seeing and recreation in El Paso. The Minnesota Marching Band shared a Wednesday evening dinner with the OMB at the Cattleman's Steak House, and performed with the Ducks at a Thursday evening pep rally, attended by several thousand fans from both teams.

On game day, the OMB gave one of

FESTIVAL, continued

There was also a delightful collaboration between flutist Kristin Halay and UO dance artists with original choreography by Assistant Professor Amy Stoddart. Charles Dowd packed Beall Hall early in the festival with a salute to the music of Frank Zappa. And the culminating concert featured Steven Pologe, Victor Steinhardt, and others in the world premiere of David Crumb's piano quartet as well as George Crumb's dramatic *Voice of the Whale*.

Several pre-concert talks explored topics ranging from where to find performing arts spaces in Eugene to how contemporary composers find their

own styles of composition. The chance to be in a room with and hear the opinions of George Crumb, as well as several other eminent composers, was a treat for students, faculty, and patrons.

Kyr is already excited about the next millennial celebration in November 2000. Internationally renowned composer Lou Harrison is scheduled to be the composer-in-residence, and the School of Music will host a West Coast gamelan conference, including concert performances, an evening of shadow puppet theater, a program of Indonesian dance, along with another thirty premieres. ♦

its top performances of the season. Zimbleman praised the effort of the band, saying: "From my perspective, it was the best performance of our Classic Rock show. What a great way to end the trip and the season."

The Ducks, of course, beat the 12th-ranked Minnesota Golden Gophers 24-20. One of the rising stars for the team is sophomore quarterback Joey Harrington, who is also an excellent jazz pianist at the School of Music. UO Assistant Professor Gary Versace, in fact, was a factor in Harrington's decision to attend Oregon, where he could pursue his interest in jazz.

Praise for the Oregon Marching Band came from many quarters. Robert Gonzalez, the OMB's liaison/host in El Paso, spoke highly of the band's polite and professional behavior (not always in evidence from previous bands at the Sun Bowl). Minnesota's director of public relations went out of his way to compliment the fine, tight sound of Oregon's band. And late in the football game, an El Paso band director and band booster took microphone in hand and told the OMB that they were "the best Pac-10 band to play in El Paso in many years."

UO Athletic Director Bill Moos echoed those sentiments: "The Oregon Marching Band is a big part of the color and pageantry that has become synonymous with Oregon football. I know that I speak for my coaches and all our players when I say that the Oregon Marching Band plays a significant role in the total game day experience." ♦



DEPARTMENT OF DANCE

M. Frances Dougherty, 1911-1999

A Remembrance by Jenifer Craig

During spring term of 1968, as a freshman, I took a class called "modern dance," not knowing what it meant. I had watched part of a class in the building that was here before Gerlinger Annex was built. It was taught by Linda Hearn, with Bruno Madrid at the piano. I was fascinated, so I enrolled. At the end of one class, Miss Hearn asked me to come with her and took me to Dr. Frances Dougherty's office, at that time located in Gerlinger. She introduced me and said, "This girl should become a dance major." And, by the time I left her office, I was one for life.

Many of us would say that the fact that a department of dance exists at the University of Oregon is recognition of the singular contribution of Frances Dougherty to the University of Oregon, to the discipline of dance, and to the total process and purpose of higher education. Dr. "D," our pioneer, philosopher, leader, mentor, teacher, and friend died Monday, November 22 in Tucson, Arizona. She was 88.

She requested no memorial service. Instead, the winter faculty concert "Dance 2000: for Dr. D" will be dedicated to her memory and will feature a special tribute to her in each of three performances in Dougherty Dance Theatre (see box, page 5). A reception in her honor will be held in Gerlinger Alumni Lounge after the Saturday evening performance.

"Dance as a performing art is essentially an act of theatre. Many students have professional goals related specifically to this end. Dance as a discipline is concerned with this aspect of dance but must be concerned as well with broadened sociological application in modern society—with or without immediate professional goals. Neither aspect is to be denied...a department within a university is established on the basis of the uniqueness of a discipline. The acquisition, preservation, and transmission of the tenets of this discipline is the principal business of a department. The fact that a department of dance exists is in recognition of this uniqueness as a contributor to the total process and purpose of higher education."

— M.F. Dougherty, an excerpt from "Philosophy of a Department"



M. Frances Dougherty

Frances Dougherty, University of Oregon professor emeritus and a national leader in dance education, was born Jan. 12, 1911, in Denver, Colorado, to James and Cora Kelly Dougherty. Her brother, James Jr., also preceded her in death. She attended the University of New Mexico, Albuquerque, 1931-33, earned a B.S. in Physical Education in 1935, and an M.A. in 1940 from the University of Northern Colorado in Greeley. In the summers of 1937-38 she attended the landmark modern dance summer courses at Bennington College, Vermont,

studying with Martha Graham, Hanya Holm, Charles Weidman, and Doris Humphrey, known as the "four pioneers."

Dougherty taught dance and physical education in elementary schools in Greeley, 1935-40; in Denver high schools, 1940-46; and was associate professor of health, physical education, and dance at the University of Northern Colorado, 1946-59. After earning a Ph.D. from New York University and the Founders Day Award for Scholastic Achievement, she led the development of dance education in the Northwest, becoming the first head of the region's first major granting department at the University of Oregon in 1959. At her retirement in 1975 there were more than 100 undergraduate majors and 600 students enrolled each term in dance courses open to the general university population.

She designed and implemented a master's degree and earned national recognition for her administrative philosophy and curricular vision (see box, below). With her assistance, many of her students who affectionately called her "Dr. D." developed other dance programs in institutions in Oregon and throughout the country.

Dougherty held more than 25 leadership positions in the National Dance Association from 1948-82, and was active in 25 other professional roles from 1950-1982, including: Board of Directors of the Congress on Research in Dance, 1965-68; Board of Directors, American College Dance Festival, 1972-74; Vice President, Lane Regional Arts Council, 1978-79; and Touring Selection Panel, Oregon Arts Commission, 1981-82.

She authored several articles on dance education, and choreographed more than forty works. Among the honors she received were: the Alumni Award, Outstanding Woman Educator, University of Northern Colorado, 1970; National Dance Association Heritage Award, 1978, and Scholar Award, 1982. She was named to *Who's Who of American Women* in 1983.

Dougherty was instrumental in securing construction of Gerlinger Annex, and its dance studio theatre was named for her in 1976.

continued on page 5

DOUGHERTY, *continued*

Dr. D. was the chair of my thesis committee and a tough taskmaster. I think of her every time I go through the stages of this process with the people I advise. She expected you to get your work done on time and to expect editorial comment. Rewrite, rewrite, rewrite!

When Dr. D. retired she generously gave me her memorabilia, wonderful collections of photos, notes, and souvenir programs. She also "gave" me two very important classes of hers to teach: the modern dance history course, and—unbelievably to me, a visiting assistant professor at the time—the graduate level dance aesthetics course.

She once told me that I would become head of the department, which seemed ludicrous to me at the time. I don't think a day goes by that I don't think of her as I go about my work. I am so fortunate to have had her guidance and encouragement. She kept in touch as a consultant, advisor, and eventually as a friend. When she came to visit Eugene, often at this time of year, we'd have lunch and chat. I always came away with more respect for her knowledge and vision and dedication to the continued growth of this department.

I miss her, but I feel so blessed that I had as much interaction with her for more than thirty years. I still call the place I'm sitting in right now "her" office. I still remember sitting here with



Dougherty leads a dance class, circa 1974.

Tiffany Mills Dance Residency Set for June

The UO Department of Dance will host Tiffany Mills (B.A. 1992) for a residency in early June. The residency will conclude with two highly anticipated performances in Dougherty Dance Theatre, June 2 and 3, when she is joined by the members of her New York City-based Tiffany Mills Company, along with Ursula Payne, co-director of Mills & Payne Dance, and musicians under the direction of Matt Aiken (B.M. 1994).

The residency, in the planning stages for three years, was finally made possible with a generous donation of \$5,000 from Lorene Ferris Brady, which has been matched by department resources. Brady, a UO alumna from Salem, Oregon, was introduced to the company last spring when she travelled to New York for the UO alumni event at Steinway Hall.

Mills, a Eugene native, is looking

forward to returning home to share her work where her studies in dance began. She will teach master classes, rehearse with students who will become a part of the local performance, and talk in the department's Research Colloquium about her experiences in the professional dance field.

Aiken, director of the Matt Aiken Ensemble and a frequent performer in the downtown Manhattan music scene, also has connections to the Department of Dance as a former accompanist during his undergraduate years.

A graduate of the UO Honors College with a dance degree, Mills is familiar with several members of the dance faculty, and they have followed her career with pleasure. Jenifer Craig was able to meet with Mills and Aiken in New York and observe a rehearsal in the

continued on page 6

DANCE 2000:
"For Dr. D."

Friday, Feb. 25, 8 p.m.

Saturday, Feb. 26, 2 p.m. & 8 p.m.

Dougherty Dance Theatre

Tickets: \$10, \$6

Annual faculty dance concert, this year dedicated to the memory of Frances Dougherty. Reception following the final performance.

A fund for the Department of Dance has been established in Frances Dougherty's name to continue projects she was devoted to as department head, and to which she contributed her personal resources when others were not available. Contributions may be made in her memory to the UO Foundation for the Dr. M. Frances Dougherty Fund for Visiting Artists and Scholarships. For more information, contact Joan Gardner at 346-5687.

Photo courtesy of UO Archives

MILLS, *continued*

92nd Street Y in 1997. Two other UO dance alums, Michele Bloom and Catherine Roach, were also part of the company at that time. "It was a wonderful reunion," Craig remembers, "and to see the work and how Tiffany conducted rehearsals and worked collaboratively with her dancers cemented the idea of the residency for me."

Mills considers her years in the Department of Dance to be a critical turning point in her life. "I discovered the richness of what dance can be, which led me to where I am today," she said.

Originally a journalism student, Mills chose dance as her primary field in her junior year. She recalls that taking dance history class (about the vibrant and revolutionary women who pioneered modern dance) and working with dance professors who challenged her to move and think in new ways led her to discover an expanded definition of dance. In Mills' senior year, the dance faculty named her the University of Oregon Outstanding Undergraduate Dance Major, an award presented by the National Dance Association.

In the UO Department of Dance,

"I discovered the richness of what dance can be, which led me to where I am today."
—Tiffany Mills

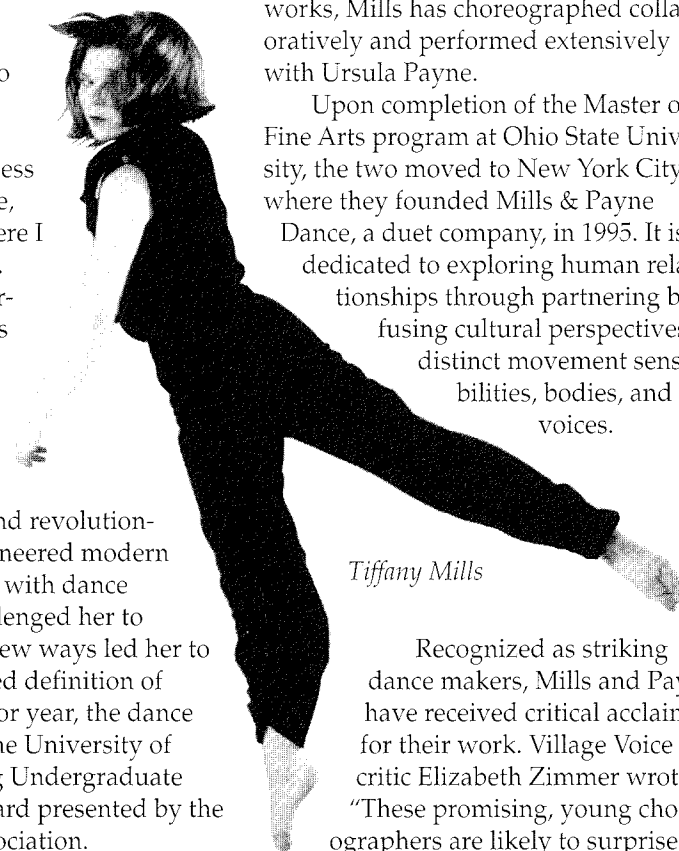
Mills took her first classes in modern technique and contact improvisation, and was inspired by course work with Sherrie Barr which explored body therapies. She also collaborated with composer and music director Bruno Madrid in her first choreographic work. These experiences directly informed her current choreographic process. She contin-

ues to investigate partnering and weight sharing, and has collaborated with Aiken on many pieces.

For Mills, the choreographic process usually begins with improvisation. When building a new work she considers the individual dancers and looks for ways to draw out their personal attributes, experiences, and stories, using text and images to enhance the movement. In addition to creating her own works, Mills has choreographed collaboratively and performed extensively with Ursula Payne.

Upon completion of the Master of Fine Arts program at Ohio State University, the two moved to New York City where they founded Mills & Payne

Dance, a duet company, in 1995. It is dedicated to exploring human relationships through partnering by fusing cultural perspectives, distinct movement sensibilities, bodies, and voices.



Tiffany Mills

Recognized as striking dance makers, Mills and Payne have received critical acclaim for their work. Village Voice critic Elizabeth Zimmer wrote, "These promising, young choreographers are likely to surprise you with the strength of their feelings and the clarity of their movement designs."

Over the past five years, Mills' work has been performed at many venues, including Lincoln Center Out-of-Doors in New York City, Jacob's Pillow Dance Festival in Massachusetts, and at Dance Place in Washington, D.C.

It is important to her that art made in New York City be seen other places.

"Eugene has a very rich arts community and I want to share what I'm doing across the country," she said.

As a result of a memorable experience when Bebe Miller set a piece on students at Ohio State University, Mills has offered to integrate UO students into her dance, called "Open Nerve." ♦

"The piece is based on the experience of living in New York City, in a crowded environment," said Mills. It explores the effects of urban life on individuals and relationships, with each section loosely based on different locations in the city, such as Central Park and Times Square, and abstracted from personal experiences. "It's caffeinated; a high energy vibe," Mills explains, "in contrast to 'Root 30,' which is non-linear and light." Inspired by Mills' 30th birthday, "Root 30" deals with the social restraints on age. It will receive its premiere at the June concerts. ♦

Tiffany Mills Dance Residency Performances

Friday, June 2 • 8 p.m.
Saturday, June 3 • 8 p.m.
Dougherty Dance Theatre
Tickets: \$6, \$3

For information, call 346-3386

LOU HARRISON TO HIGHLIGHT OBF COMPOSERS SYMPOSIUM

The Oregon Bach Festival Composers Symposium will once again forge an important link with this year's Festival.

Coinciding with the Festival's goal of premiering new music every two years, the symposium brings nearly thirty composers (eight full participants and twenty auditors) to the University of Oregon for eight days of intense study, sharing of each other's works, attending Bach Festival concerts, and working with a composer-in-residence.

Symposium director Robert Kyr has arranged for Lou Harrison to be this year's guest composer-in-residence.

As in 1998, two performances of the composers' music will be scheduled during the Festival, performed by Portland's acclaimed new music ensemble, Third Angle.

For an information brochure, call the School of Music at (541) 346-5678. ♦

OREGON BACH FESTIVAL

Big Bach Tribute, Multicultural Voices Set for the 2000 Festival

The 2000 Oregon Bach Festival will link its Baroque past and global future, honoring the 250th anniversary of the death of J. S. Bach in major works and presenting new works by five international choirs and American composer Lou Harrison.

The 31st Festival takes place June 23-July 9 under Artistic Director and Conductor Helmuth Rilling.



"Multicultural" is the key word as the Festival begins with the weeklong series *International Voices: A Bridge to the Future*. For opening night, guest choirs from Uganda, Inner Mongolia, Sweden, Israel, and Cuba have been invited to join the Festival's choir and orchestra in a performance of Beethoven's *Symphony No. 9*, conducted by Miguel Harth-Bedoya, conductor of the Eugene Symphony and associate conductor of the Los Angeles Philharmonic. In the first half of the program, each choir will premiere a work from its homeland, commissioned especially for the Festival.



Alto Ingeborg Danz



Bass Thomas Quasthoff



Soprano Juliane Banse

In the following days, each choir will headline a featured concert and also offer participatory workshops based on their ethnic culture and choral style.

Executive Director Royce Saltzman sees the gathering of international choirs as symbolic of Bach's wide-ranging influence. "When it comes to the legacy of Bach, there are no borders," Saltzman said. "In the same way, we hope to create a boundary-crossing experience for our performers and audiences through the most primal musical instrument—the human voice."

The singing continues as the Festival's resident vocal soloists—alto Ingeborg Danz and tenor James Taylor, soprano Juliane Banse and bass Thomas Quasthoff—pair off in two recitals as part of the *International Voices* series.

On June 25, Quasthoff will swap his tux for a smoking jacket in a program of American popular songs, jazz, and Aaron Copland's *El Salon Mexico*, conducted by Jeffrey Kahane.

American composer Lou Harrison, whose innovative music has reflected Native American and Asian influences, completes the bridge to the future on Saturday, July 2. He'll be in residence for premieres of his own works and those of participants in the Festival's Composers Symposium, directed by Associate Professor Robert Kyr.

Rilling, the Festival's co-founder and artistic director, will observe the 250th memorial of Bach's death by conducting the *St. Matthew Passion* and the *Mass in B Minor*. He'll also lead a four-part lecture-concert series that examines the *St. John Passion*. A widely recognized Bach specialist, Rilling served as artistic director for a 170-CD Bach set on the Hänssler label, to be completed in 2000.

On July 6, Rilling will extend the Bach tribute with a performance of the oratorio *Elijah* by Felix Mendelssohn, the composer widely attributed with spurring a Bach revival in the mid-19th century.

In other concerts, Bach will be the common thread in programs by Kahane, bassist Jeff Bradetich, the Festival Orchestra, Dutch recorder virtuoso Marion Verbruggen, and keyboardist Robert Levin.

Tickets for the Festival go on sale March 30, 2000. For more information and updates, call (800) 457-1486 or check the Bach Festival's web site at <<http://bachfest.uoregon.edu>> ♦

YOUTH CHORAL ACADEMY EXPANDS AUDITION AREAS

The Oregon Bach Festival's Youth Choral Academy, after two brief but wonderfully successful years, will expand its reach this coming season.

Previously composed of outstanding high school singers from the state of Oregon, the YCA will audition young singers from five additional western states: Washington, Alaska, Idaho, Montana, and Wyoming. A total of 90 singers will be selected for the two-week session during the Bach Festival, where they will work with acclaimed youth choral director Anton Armstrong.

Last year's youth chorus of 80 voices gave a full concert in Silva Hall, and performed with the Festival Chorus on one of the major concerts. A commemorative CD was produced of the Silva Hall concert.

For audition information, contact the Bach Festival office at (800) 457-1486.

FACULTY

Jack Boss published an article titled "Schenkerian-Schoenbergian Analysis and Hidden Repetition in the Opening Movement of Beethoven's Op. 10, No. 1 Piano Sonata," in Music Theory Online, the flagship internet journal of the Society for Music Theory. This coming spring he will publish an article on Bernard Rands' choral music in Perspectives of New Music. Boss was elected treasurer of the West Coast Conference for Music Theory and Analysis, and will serve on the program committee for that organization's 2000 meeting.

Susan Boynton presented papers in June at the Congress of the International Federation of Medieval Studies Insti-



Susan Boynton

tutes in Barcelona, and at the Medieval Monastic Education Conference at Downside Abbey, England. She was invited to give a keynote address at the Ecclesiastical History Society Summer Meeting at the University of Cambridge (England) in July, as well as papers at the Abbey of Cluny (France) and at Ravello (Italy) in September, and at the First Conference of the International Network on Meaning and Representation in the Arts 1000-2000, in Copenhagen. Her article, "The Sources and Significance of the Orpheus Myth in 'Musica Enchiriadis' and Regino of Pruem's 'Epistola de harmonica institutione'" was published in Early Music History.

David Crumb's *Variations* for cello and large ensemble will be performed on May 22, 2000 by the Cleveland Chamber Orchestra.

Paul Doerksen's article, "Aural-Diagnostic and Prescriptive Skills of Preservice and Expert Instrumental Music Teachers" was recently published in the Journal of Research in Music Edu-

cation. He was a clinician for two sessions at the 1999 Northwest Division In-Service Conference of the Music Educators National Conference: "Band Literature for Middle-Level Ensembles," and "Recruitment for Beginning Bands: Application of Recent Research for Development." He also presented a paper related to the latter session during the conference.

Sarah Dornblaser (GTF), a doctoral student in vocal performance, sang the role of Rosalinda in *Die Fledermaus* with the Rome Festival Opera in Italy last summer. The role came as a result of her winning a national competition sponsored by the Rome Festival Orchestra.

Charles Dowd performed and conducted "A Tribute To Frank Zappa" to a sold-out crowd for the Festival of the Millennium, and ushered in the 21st century playing vibraharp with his "Millennium Show" with The Charles Dowd Goodvibes Jazz Quartet. He performed a lecture-concert at San Jose State University with Victor Steinhardt in October and appeared at the Northwest Percussion Festival at Boise State University in April, also with Steinhardt. Dowd performed a solo timpani recital, "An 80th Birthday Tribute To Elliott Carter," in the Faculty Artist Series, and was jazz

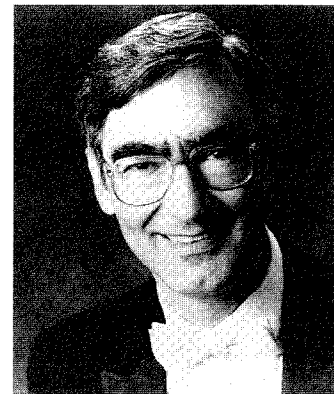
vibraharp soloist in a recital for the OMTA state convention. Dowd attended the Percussive Arts Society International Convention '99 in Columbus, Ohio, and '98 in Orlando, Florida. He archived The Kammerer-Dowd Jazz Duo and Quartet and will release a scholarship benefit CD titled Kammerer-Dowd Jazz Reunion on January 31, 2000, featuring Edward Kammerer's best piano work with Dowd on jazz vibraharp. Dowd also produced a classical CD of solo timpani works which includes the *Concerto for Timpani* by William Kraft, and a classical video featuring Victor Steinhardt performing *Sonata No. 1 for Timpani and Piano* by Anthony Cirone. Dowd continues as conductor of The Oregon Percussion Ensemble and is principal timpanist with the Oregon Bach Festival, Eugene Symphony, and three other orchestras.

Fritz Gearhart made his third appearance on the Mid-America concert series in Weill Recital Hall at Carnegie with pianist John Owings in September. He was featured the following evening on the Casadesus Centennial Concert (also in Weill Hall) which was attended by 97-year-old Gaby Casadesus (wife of composer/pianist Robert Casadesus), who has since passed away. Gearhart and Owings were honored to get the chance to meet Mrs. Casadesus, a very special



Fritz Gearhart (right) and John Owings visit with Gaby Casadesus, widow of the great French pianist Robert Casadesus, following the Casadesus Centennial Concert in Weill Hall.

Victor Steinhardt had another busy year of performances, many of which featured some of his own compositions: he performed piano duets with Mary Elizabeth Parker at Lane Community College and Ballet Northwest; faculty concerts with oboist J. Robert Moore in February and the Oregon String Quartet in May; a performance of Mozart's *Piano Concerto, K. 467*, with the Oregon Mozart Players; a concert with the Oregon Percussion Ensemble in Eugene and with Charles Dowd at Northwest Percussion Festival in Boise; and a summer performance at the Mohawk Trails



Victor Steinhardt

Concerts in Massachusetts with cellist Jules Eskin and violinist Arnold Steinhardt. In August, he gave a recital of Czech music with violinist Joseph Suk and American music with violinist Arnold Steinhardt at the U.S. Ambassador's residence in Prague, Czech Republic. This fall he was featured on the Faculty Musicale with violist Leslie Straka and two Festival of the Millennium concerts—one with fellow composer-pianist Art Maddox, and another with cellist Steven Pologe, performing music by George and David Crumb. He finished the year by performing at New York's Lyric Chamber Music Society with soprano Natasha Steinhardt and violinist Arnold Steinhardt. ♦

woman who was active until the very end of her life. The duo received a nice comment in the New York Times, including a large photo in the front half of the arts section. Plans are being made to record the Casadesus material in March of 2000, which would include the works recently performed in New York, the *Hommage e Chausson* and the *Sonata No. 2*, along with other works by Robert Casadesus. Gearhart and Owings were recently praised in several periodicals (The Strad, American Record Guide, and Fanfare magazines) for their work on a CD featuring the music of Quincy Porter. Texts from these reviews and photos of Gaby Casadesus are available from Gearhart's web site: <<http://music1.uoregon.edu/fac/gearhart/fpghome.html>>

Pamela Geber (Dance) choreographed and performed in "View Points," a concert presented by the Department of Dance in November, also featuring adjunct faculty Kim Christenson and guest artist Eric Handman. The seating in Dougherty Dance Theatre was rearranged so that the audience had different perspectives to view the dances. The concert was performed by the threesome in addition to several students in the dance department.

Kathleen Jacobi-Karna, new to our music education faculty, was appointed chair of the Society for Music Teacher Education for the Oregon Music Educators Assn. She gave a presentation, "Hear Ye! Hear Ye!: Listening Experiences for the Orff-Schulwerk Classroom" at the American Orff-Schulwerk Association National Conference, and held an elementary school music workshop, "Listen, Play, Sing, & Move: Music in Elementary School" at Idaho State University. Jacobi-Karna currently conducts the Boy Choir I for the Oregon Children's Choir Assn. and spoke on "The What? Why? and How? of Music in Early Childhood" at the OMEA State Conference held this January.

John Jantzi (GTF) resigned his position as chorus master after four years with Eugene Opera. He accepted the position as director of music ministries at Central Presbyterian Church, where he continues as organist and program director of the Central Arts Concert Series. Jantzi produced and conducted two full stage productions of Menotti's *Amahl and the Night Visitors* in December 1999.

Steve Larson wrote articles that appeared in two recent issues of *Music Theory Spectrum*, the journal of the Society for Music Theory: the first is

"Schenkerian Analysis of Modern Jazz: Questions About Method," and the second is a combined review of three books on a related topic. Larson's presentation, "Rhythmic Displacement in the Music of Bill Evans," was featured at the Third International Schenker Symposium in New York. He gave the same presentation as invited speaker for three lecture series: Lectures in the History and Theory of Music at the University of Maryland; a Theory Colloquium at Temple University; and for the John Donald Robb Composers' Symposium at the University of Mexico. At the latter symposium he also performed in a recital that included some of his own compositions and transcriptions, and contributed to various panels: "Jazz and Concert Music Crossovers," "On Multiple Piano Jazz," and "Cultural Context and Music Theory in Jazz." In Oslo, Norway, at the Conference on Musical Imagery, Larson presented a paper, "Musical Imagery and Melodic Expectation," and chaired a session. In San Juan, Puerto Rico, to the national meeting of the College Music Society, he and UO graduate Arnie Cox (Ph.D. in Music Theory, 1999), presented "Speaking the Same Language: Metaphors of Motion and Space in Teaching and Scholarship." *continued on page 10*

UO MUSIC FACULTY WELL REPRESENTED AT AMS IN KANSAS CITY

UO music history faculty had a fine showing at the recent national American Musicological Society meeting in Kansas City.

Carl Woideck presented a paper on John Coltrane's early style; **Susan Boynton** presented a paper on medieval music education; **Marc Vanscheeuwijck** presented a paper on a newly-discovered 17th-century "torneo" manuscript; **Marian Smith** participated in an invited discussion (sponsored by Prentice-Hall) on teaching music appreciation; and the new book on Orlando di Lasso edited by **Peter Bergquist** was displayed by Cambridge University Press at the book exhibit. ♦

FACULTY, *continued*

Larson received a 1999 Summer Research Award from the University of Oregon for his work on "A Model of Melodic Expectation."

Sonya Lawson (GTF) presented papers at two conferences in London in July, 1999. Her first paper, "Female Jazz Singers vs. Female Instrumentalists: A Comparison of their Reception" was given at the Feminist Theory and Music Conference 5. Her second paper, "The Marriage of Text and Music in Hans Werner Henze's opera, *Elegy for Young Lovers*" was a poster presentation at the third Triennial British Musicological Societies' Conference.

Sean Malone (GTF) gave a paper at the 1999 Glenn Gould Gathering in Toronto last September titled "Much Ado About Humming," which will be published in March 2000 in Glenn Gould Magazine. He also gave a clinic and masterclass on bass and chapman stick at Light's Music Center. Malone's second book for Hal Leonard Corp. will be published this year, titled *Jaco Pastorius—The Solos Collection*. New CDs released include *Aghora* on Century Media Records and a

new CD by New York guitarist Terry Syrek, featuring Rod Morgenstein. Malone has one composition featured on Trey Gunn's new CD, *Surfacings*.

Amy Lynn Stoddart (Dance) performed as a guest artist/soloist with the Dance Theatre of Oregon in its Autumn Celebration performance at the Hult Center. Artistic Director Pamela Lehan-Siegel choreographed a new work for Stoddart and Susan Zadoff titled "Anna Remembered," inspired by the poetry of Russian poet Anna Akhmatova. The piece received extremely positive reviews in *The Register-Guard*. Stoddart premiered two choreographic works in Beall Hall during the School of Music's Festival of the Millennium: "Idyll for the Misbegotten" and "The Sleeper." Both works were inspired by the compositions of resident composer George Crumb.

Ann Tedards was soprano soloist in William Grant Still's *Songs of Separation* and Villa-Lobos' *Bachianas Brasileiras #5* with the Seattle Philharmonic Orchestra in University of Washington's Meany Hall. She also performed an evening of vocal chamber music for soprano, piano, and horn by John McCabe, Judith Weir, and Arnold Cooke on the Music in the

Mansion series at Strathmore Hall in Washington, D.C. Last summer she received a grant from the UO Center for the Study of Women in Society for her current research on "Twentieth-Century American Women Composers: A Retrospective." Tedards was elected in January 1999 to a three-year position as a University of Oregon representative to the Interinstitutional Faculty Senate.

Marc Vanscheeuwijck presented a paper in November titled "The Baroque Equestrian Ballet: a Rediscovered Example by Bolognese Composer G.P. Colonna (1676)" at the American Musicological Society's national conference in Kansas City. The presentation included a recording of excerpts by the University of Oregon Collegium Musicum of the unpublished score. The ensemble was also selected to perform one of J. S. Bach's Lutheran Masses at the OMEA conference in collaboration with the University Singers at the end of January. Vanscheeuwijck's concert schedule as a baroque cellist will bring him to Portland (OR), the Bay Area, Belgium, and The Netherlands in January and February with several early music chamber ensembles.

Susan Zadoff (Dance) continues to fulfill her 600 hours of teaching in the Department of Dance as well as teaching at the Eugene School of Ballet. Zadoff recently performed in a trio with her colleague Amy Stoddart for Dance Theatre of Oregon's concert at Soreng Theater, with choreography by Pamela Lehan-Siegel. Zadoff also helped with choreography for Eugene Opera's production of *Aida*, featuring four UO dance students.

FORMER FACULTY

Former adjunct professor **John Gainer** performed with the Oregon Symphony, directed by James DePriest, in their first "Gospel Christmas" concert in December. Gainer was a featured soloist on the program, and served as a section leader and member of the 80-voice Northwest Community Gospel Chorus, consisting primarily of singers from the Portland area communities. ♦

Whither Chamber Music?

Searching for an Audience in the New Millennium

"I don't want to be a presenter that just follows the crowd. I want to be an educator. This form of music is vital, and it's changing, and it's adapting, and it harkens back to the past, and it moves forward."

That kind of advocacy usually comes from music professors or performers who are championing contemporary music, or world music, or technology-driven creations. But the speaker is Janet Stewart, assistant to the dean, and for the past six years director of the UO Chamber Music Series.

Though CMS is now in its 32nd season, with a faithful core audience of nearly 300 season subscribers (many of whom are also donors to the series), its patrons are primarily mature adults—with painfully few students or young adults in attendance.

It's a scenario that is common across the country, and some suggest it's the natural result of cutbacks in music programs in public schools. Robert Levin, who appeared in Beall Hall with the New York Philharmonica last fall, gave an impassioned talk to an audience of several hundred that afternoon, challenging the notion that classical music is dead, or is losing its audience.

Audiences are attending in record numbers, Levin said. But he railed against media and recording companies who turn up their noses at classical music in favor of the more profitable mass market genres: pop, rock, gospel, etc.

Regardless of who is at fault, or how bad the problem is, chamber music presenters everywhere are facing the same issue: how to attract an audience to an art form that is perceived by many as old, stuffy, boring, or irrelevant.

Brett Campbell, music columnist for Eugene Weekly, is a big fan of chamber music as well as contemporary music—and feels that patrons of the former are too often afraid of the latter. "There's way too much emphasis on repertoire from a way too narrow segment of chamber music," he said of the UO series. Campbell would prefer more 20th

century repertoire ("the stuff that's relatively audience-friendly") as well as music from the Baroque and late Renaissance periods—preferably performed on period instruments. "We've come to think of chamber music as using instru-



ments that have been 'standard' in European orchestras for only a period of about 150 years," said Campbell. "But this excludes not just pre-Classical compositions, nor the 95% of world music that doesn't use those instruments, but

Presenters everywhere are facing the same issue: how to attract an audience to an art form that is perceived by many as old, stuffy, boring, or irrelevant.

also recent Western composers who are writing music for smaller ensembles that employ a variety of percussion and other instruments not included in the standard Euroorchestral arsenal."

Inherent in this discussion is the question "what is chamber music?"

"There's a whole discussion going on nationally about chamber music," says Stewart. "Is it just string quartets or piano trios? What does 'chamber music' mean? Each of us, individually, in our communities, have to wrestle with that. Personally, I'm looking for a way to offer something besides just string quartets and piano trios."

Stewart has taken modest steps over the past few years to incorporate some fresh concepts in the CMS programs, which have indeed been top-heavy with string quartets and trios, performing the genre's "greatest hits" along with an occasional 20th century work. In recent seasons she has brought such ensembles as the Theatre of Voices and the American Brass Quintet to Beall Hall, as well as a few soloists: pianist Stephen Hough, and this year classical guitarist Paul Galbraith.

But is it enough? Looking ahead, and with many discussions with patrons and the CMS Advisory Board, Stewart hopes to continue broadening the public's definition and perception of chamber music, and to shed the "stuffy" label whenever possible.

One example is on next year's slate: Red Priest, described as "the United Kingdom's most dynamic, theatrical, and outrageously different baroque ensemble." Formed in 1997, Red Priest (Vivaldi's nickname) has developed a "thrilling, no-holds-barred approach to music of the 16th-18th centuries."

Stewart emphasizes the point is not to shock or alienate the traditional chamber music patrons, but to expand their horizons. "We want the *quality* of this series to stay at the high level it's been for all these years," she says. "And Red Priest, though they may be unconventional, are excellent musicians," noting that Gramophone magazine praised their "brilliant and inspired musicianship."

Time will tell. And CMS continues to explore new ways to market the series, both on campus and off, using its own web site, special student discounts, pre-concert talks, and targeting local groups for promotions.

To check out the current CMS lineup, log on to <<http://music1.uoregon.edu/CMS/CMSHomepage.html>> ♦

SCRAPBOOK



Lawrence Maves, Homer Keller, and Robert Hladky rehearse a trio, circa 1967.

DEVELOPMENT NEWS

Music Wish List: Ten Ways You Can Affect the Future

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

Everyone at some point wants to know they made a difference: to leave their mark, change some lives, to pass on a legacy of some kind. There are many ways you can help ensure a bright and proud future at the School of Music and Department of Dance. Here are just a few examples:

1. Designate an Endowment

Oboe? Cello? Flute? You pick the instrument! Help build the new **Scholarship Endowment Fund** that serves all School of Music departments permanently. Be a major gift sponsor and designate your favorite instrument. \$25,000

2. Guitar Studies Grant

The School of Music needs funding for faculty support and scholarships for the guitar studies program. Help give this program a jump start! \$5,000-\$25,000

3. Master Class Series Program Fund

Help bring in top artists and speakers for our music and dance students. \$500

4. Private Chamber Music Event

Entertain your friends with a private concert performed by School of Music students. Your contribution benefits scholarships. \$1,000 (Sorry, we can only offer this to Eugene area residents.)

5. Adopt a Student

Sponsor an undergraduate music major by providing an annual scholarship for four years. Take part in the student's progress by attending concerts and recitals. \$1,000 per year

6. Percussion Inventory

The percussion department literally needs bells and whistles of all sizes to replace aging equipment, from timpani to high hats. \$30,000

7. Vagner Memorial Endowment Fund
Begun in 1996, this fund creates a meaningful legacy to Robert S. Vagner, one of the School of Music's renowned former band directors. (Gift of any amount)

8. Opera Workshop Guarantor

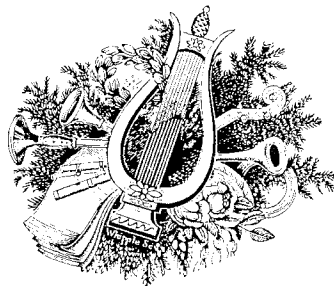
The School of Music and Eugene Opera have a wonderful partnership; make this new and popular performance series by our opera students possible on a permanent basis. \$25,000

9. Conference Room Remodel

Contribute to the purchase of a conference table and chairs: \$3,500

10. Dean's Discretionary Fund

Significantly contributes to the continued growth and visibility of the School of Music. Provides funding for faculty travel, professional development, and special performances. (Gift of any amount)



SCHOOL OF MUSIC AND KWAX TO COLLABORATE IN REBROADCASTS

Thanks to a gift from **Walter and Ruth Coppock** of Eugene, a new plan for rebroadcasting School of Music concerts has been made possible. The Coppocks were concerned that the number of concerts and master classes being given at Beall Hall were not being aired either live or recorded by local UO classical station KWAX-FM.

Their gift will enable us to upgrade recording equipment within the School of Music and to reaffirm and strengthen our relationship with KWAX in Eugene, as well as KBPS-FM in Portland.

Selected UO faculty artist performances will be rebroadcast by these classical stations in the near future. ♦



Jenifer Craig (l.) and Joan Gardner (r.) with UO graduate Lorene Ferris Brady, who donated \$5,000 to underwrite the Tiffany Mills dance residency this coming spring.

PHOTO BY LAURA LITTLEJOHN

ALUMNI

Joseph A. Farruggia (D.M.A. 1965) recently retired from Humboldt State University in Arcata, CA. He taught woodwinds and teacher preparation for music majors and non-majors. He served as music advisor to a half-hour color film: "Reach Inside, Learning Through Music." It includes a teaching session with Mary Helen Richards, who pioneered the Kodály method for sight-singing. The film deals with music for mentally handicapped children. In 1972-73, he spent a year at the Orff Institut in Salzburg, Austria, and subsequently introduced the system at HSU, where he gave workshops for both music and classroom teachers. At present, he spends time as an occasional visitor to HSU vocal diction classes, giving presentations in Italian diction. He also is a serious photographer who produces black-and-white prints in his darkroom, and had a photo published by the San Francisco Examiner in 1980. He has two grown daughters, Giuliana and Angela.

Hugh Cardon (D.M.A. 1970), head of the vocal music department for the University of Texas at El Paso, received the El Paso "Image" award from the El Paso Association for the Performing Arts—a prestigious annual award given to the person who has made the most significant contributions to Fine Arts. **Virginia Correia Cardon** (M.M. 1980) has been promoted to director of special education for the El Paso Independent School District.

Timothy Tikker (M.Mus. 1983) had four of his works receive their premieres in 1999, including two commissioned works. In January, Diane Meredith Belcher gave the first performance of Tikker's *Tiento de Batalla sobre la Balletto del Granduca* at Claremont United Church of Christ in California. The work was commissioned by organ builder Manuel Rosales specifically for performance on the new organ he designed for Claremont UCC, built by Glatter-Goetz Orgelbau of Germany and dedicated in 1998. Patterned after battle pieces of the

continued on page 14

Stepping Down from the Tabernacle

Jerold Ottley (D.M.A. 1972) retires after a quarter century as director of the acclaimed Mormon Tabernacle Choir

Within months of Jerold Ottley's appointment in 1975 as music director of the Salt Lake Mormon Tabernacle Choir, a member of the church hierarchy asked how he was enjoying his work. Without much thought, Ottley responded, "Well, it's a very pleasant agony." He explained that the music and the people were wonderful, but the pressure and the attendant public visibility were most uncomfortable.

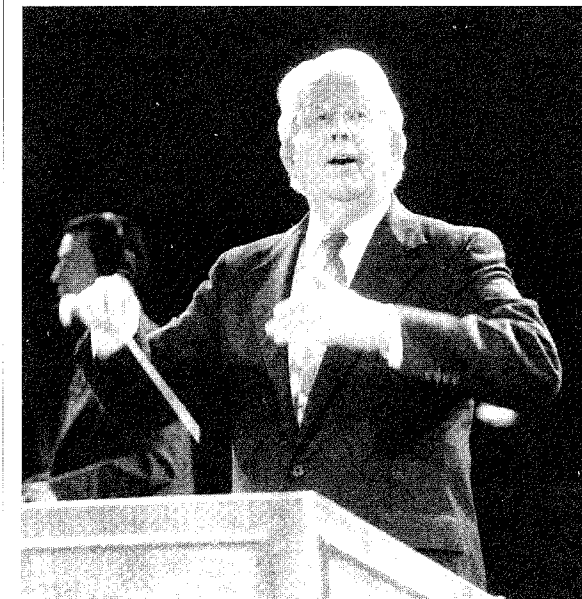
Twenty-five years later, Ottley announced his retirement from the prestigious choral position, effective December 31, 1999.

"In retrospect, those feelings have not changed," says Ottley. "How fortunate I have been to work in my chosen field with magnificent facilities and colleagues, but how agonizing to face the pressures of a weekly international radio and television broadcast along with recording and concertizing widely around the world—all with volunteer singers."

Ottley's career with the choir was preceded by many years as a teacher and conductor in the schools and churches of the area. He is an adjunct professor of music at the University of Utah, holding degrees from Brigham Young, the University of Utah, and a D.M.A. from the University of Oregon. In 1968 both he and his wife, JoAnn, an accomplished soprano, were Fulbright recipients, studying conducting, voice, and choral performance at the Academy of Music in Cologne, West Germany.

His duties with the Tabernacle Choir have included preparation of the weekly radio and TV broadcasts of "Music and the Spoken Word." He has conducted over twenty recordings for CBS Masterworks Records, London-Decca, Argo, and Bonneville Classics, and has directed concerts throughout the U.S., in Japan, Korea, Brazil, Northern and Central Europe, Australia, Russia, and Israel. Ottley and the choir received a Platinum Award for their Hallmark Cards album, *Celebrate Christmas*, which sold well over 1,000,000 copies.

Ottley was named the UO School of Music's Distinguished Alumnus in 1995, and he received a Lifetime Achievement Award in 1996 for his contributions to the arts in Utah. Among other recent awards are those from Chorus America and



Jerold Ottley

SPBSQSA, honoring his lifetime of leadership and commitment to musical excellence. His radio and television performances, his recordings, and his tours with the choir have made him a major musical force in this country and internationally.

While working on his doctorate at Oregon, Ottley became close friends with his adviser, Gary Martin. That friendship has not only lasted over the years, but has been embellished by a mutual love of practical jokes.

Martin, who has been associate dean at the School of

continued on page 14

ALUMNI, *continued*

Iberian baroque with some modern touches, the piece displays all the reed stops of the organ. Dr. Belcher has just released a CD of this organ, opening with Tikker's piece, on the JAV label. In June, the vocal ensemble Vox Aeterna gave the first performance of two of Tikker's choral works: *Magnificat* (1998) for choir, harp and organ; and *Nunc Dimittis* (1981) for unaccompanied choir. The performance took place at the Cathedral of St. John the Baptist in Charleston, SC, as part of the Festival of Churches of the 1999 Piccolo Spoleto Festival of the Arts. In September, Tikker was commissioned to write a new hymn for the ordination of Robert J. Baker as Twelfth Bishop of Charleston, SC; Tikker's new hymn tune, "In Spe Gaudientes," set a new text by St. John's music director, William Schlitt, based on Psalm 148 and on Bishop Baker's motto, "Rejoicing in Hope," taken from Romans 12. Tikker has completed his third year as full-time organist at the Cathedral of St. John the Baptist, and serves on the planning committee for the Piccolo Spoleto l'Organo recital series. In 1998 he undertook a concert tour of Germany, with performances in Bonn, Hannover, Cologne, and Düsseldorf, featuring the European premiere of his *Variations sur un vieux Noël*, winner of

OTTLEY, *continued*

Music since 1983, claims that Ottley was the first to pull a fast one on him, sending him a dozen long-stemmed roses spray-painted black, a large black bow, and a doggerel poem about the vicissitudes of age, to celebrate his fortieth birthday. Martin responded some time later, sending Ottley an 18 lb. Tillamook Cheese box, designed to hold four large bricks of cheese. The box had a note attached, "please refrigerate." Ottley complied, relishing the thought of serving some prime Oregon cheese to family and friends. When he eventually opened the box three weeks later, it was filled with volcanic ash from the recently-erupted Mount St. Helens.

That exchange unleashed a long-lasting series of practical jokes back and forth that both have enjoyed over the years.

Looking back over his career with one of the world's most famous choirs, Ottley said "In the heat of battle it was impossible to appreciate the impact of the Tabernacle Choir throughout the world. In retrospect, I see that no matter how it is valued in the musical world, the role of the choir as an international cultural icon is a reality. My thanks to the University of Oregon School of Music for opening my mind to possibilities, making survival possible when this opportunity came."

Ottley will keep his musical and organizational skills in action as volunteer director of the educational arm of the Temple Square Chorale, a training program for current and potential members of the Tabernacle Choir. ♦

the 1993-94 Holtkamp-AGO Award in Organ Composition. The *Variations* were featured twice in NPR's "Pipedreams" programs for 1998. In December, Tikker learned he is one of six finalists in the Aliénor Harpsichord Composition Competition, sponsored by the Southeastern Historical Keyboard Society. The final round will be held in Hilton Head, South Carolina, on March 2, 2000.

Pilar Bradshaw (B.S. 1991) recently joined PeaceHealth Medical Group at their downtown location in Eugene. After earning degrees in both music and chemistry from the University of Oregon she went on to graduate as valedictorian of her medical school class at Oregon Health Sciences University (OHSU). While at OHSU, Bradshaw was recognized two consecutive years as the Outstanding Resident Teacher in all residency programs. She's a member of the clinical faculty at Doernbecher Children's Hospital and her special interests within pediatrics are infant/child development and endocrinology. Bradshaw has continued her commitment to music the past twelve years by playing as a violinist with the Oregon Bach Festival.

James Imhoff (D.M.A. 1995) was recently appointed director of choral activities at Montclair State University, NJ. A New Jersey native, Imhoff was for-

merly assistant professor of music education and choral conducting at The Crane School of Music, SUNY Potsdam, where he directed the Concert Choir and the Men's Ensemble. His choirs appeared at state and eastern division MENC conferences, and recorded a world premiere CD with the Albany Symphony. Imhoff has served as a clinician and guest conductor around New York, Vermont, Delaware, Oregon, Washington, and Toronto. His research interests include concept formation and semiotics, and he has presented papers at conferences in Tucson, AZ and Vienna, Austria. Imhoff will be leading a session at the February New Jersey Music Educators Conference, and will present a reading clinic in April at Montclair State.

Teun Fetz (B.Mus. 1995) won the 1999 University of Illinois Student Concerto Competition, performing the Jorge Sarmientos *Concerto for Marimba* with the University of Illinois Symphony Orchestra. As a result of that performance he received a monetary award from the Illinois Chapter of the National Arts and Letters Society. Fetz is a timpanist/percussionist with the Illinois Symphony Orchestra, and a percussionist with the Sinfonia Da Camera, with whom he recorded a CD earlier this year titled *Michel Bloch plays Ravel and de Falla*. Fetz is a graduate teaching assistant in the percussion department at the University of Illinois, where he is finishing his doctoral course work.

Carl Derfler (D.M.A. 1999) and wife Barbara welcomed a new son, Carl Anthony, born Sept. 23, 1999.

Misook Yun (D.M.A. 1999) is an assistant professor at Youngstown State University in Ohio, where she teaches applied voice and a class in German lyric diction. Her final performances in Eugene included a solo from *Elijah*, a Festival of the Millennium concert, and the role of the High Priestess in Eugene Opera's *Aida*.



IN MEMORIAM

Ruthann McKenzie Cannell passed away in March, 1999, at her home in Vancouver, WA. Born in 1912, Cannell earned a bachelor's degree at the University of Oregon and a master's degree at Portland State University. Over her career she taught stringed music, both privately and in schools in Wallowa and Beaverton, Oregon, and in Vancouver, Washington. She established a strings program in the Beaverton schools and was associated with the Metropolitan Youth Symphony from its inception as assistant director and coach. Remembrances may be sent to the Metropolitan Youth Symphony.

Joyce Ann Deters died Sept. 24, 1999, of cancer. Born in Iowa, Deters earned a degree in community service and public affairs from the University of Oregon in 1980. She worked more than ten years as an administrative employee at the UO, including several years as administrative assistant to the dean at the School of Music. She is survived by two sons: Dean Deters of Monmouth, a 1991 graduate of the School of Music, and James Fessenbecker.

Alice Knuth of Minneapolis, MN, died Sept. 4, 1999, after suffering a stroke. Before her retirement, Knuth was a professor of music education at San Francisco State University and later at Western Oregon University. Knuth wrote several music education books and co-authored the nine-volume "Growing With Music" textbook series. She received her doctorate in education from the University of Oregon. After her retirement from teaching, Knuth moved to Green Valley, AZ, where she was director of music at Valley Presbyterian Church for nearly ten years. She was the founder and director of Valley Voices, a women's singing group, and of a choral speaking group.

Joseph E. Polastri, a friend and donor to the School of Music, passed away in September in Alamo, California. Joseph and Mrs. Polastri are significant to the school for having created the Jim Polas-

tri Memorial Scholarship Endowment Fund in 1995 in memory of their son, Jim. (Jim Polastri was a voice student of Exine Bailey, and passed away not long after his graduation.) The Polastri Fund supports four scholarship awards for undergraduate male voice majors.

Gregory Norman Short died April 1, 1999, of a heart attack at his beachfront home on Whidbey Island, WA. Short was born in Toppenish, WA in 1938. He studied music at what became Cornish College of the Arts, and completed his D.M.A. in composition at the University of Oregon in 1995. Short taught privately and in public schools and colleges in Washington, and in Germany in the early 1970s. Short left a legacy of over 400 compositions, ranging from short teaching pieces to full symphonic scores. He was fascinated with Native American music and culture, and used ethnic themes in many of his works. One of his most popular pieces was the orchestral suite *The Raven Speaks*, based on Northwest Coast songs and stories. Another composition, *Mount Tahoma*, is featured on a Koch International Classics CD to

be released this summer. At the time of his passing, Short was working on a book containing essays from his radio show in the 1960s. He was also completing work on the soundtrack for a movie.

Paul Westwind/Halpern of Dunsmuir, CA, died Sept. 25, 1999 of a heart attack at age 50. Westwind was born Paul Halpern in New York City to John and Cecilia Halpern. He earned bachelor's and master's degrees from the University of Oregon Honors College and was a Fulbright scholar. He played guitar and keyboard and was a singer and songwriter. He taught music, songwriting, and social studies as a high school teacher and was also an instructor at the University of Oregon. He wrote and recorded "Goodbye Pre" as a tribute to Steve Prefontaine after the runner's death. Westwind was fluent in seven languages and he also enjoyed ham radio. He also was appointed by President Carter to the National Advisory Board of the Kennedy Center for the Performing Arts in Washington, D.C. ♦

HAVE WE HEARD FROM YOU LATELY?

2/00 UO School of Music & Dance Alumni
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You may also send your alumni news to *Ledger Lines* via E-mail c/o editor Scott Barkhurst at scottb@oregon.uoregon.edu

CALENDAR

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

FEBRUARY

- Feb. 15 – Leslie Straka, viola
(Faculty Artist Series)
- Feb. 16 – Oregon Wind Ensemble
- Feb. 22 – Oregon Brass Quintet
(Faculty Artist Series)
- Feb. 24 – University Gospel Ensemble
- Feb. 25 – The Jazz Café
- Feb. 25 – DANCE 2000: "For Dr. D."
(Dance Faculty Concert)
- Feb. 25 – Classical Music of South India
(World Music Series)
- Feb. 26 – The 100th Monkey Ensemble
- Feb. 27 – Oregon String Quartet
(Faculty Artist Series)

- Feb. 27 – Chamber Musicale
- Feb. 28 – Oregon Percussion Ensemble

MARCH

- March 2 – Choral Concert
- March 3 – University Gospel Choir
- March 4 – Carnival of the Animals
(Children's Concert Series)
- March 4 – Future Music Oregon
- March 5 – Chamber Orchestra
- March 6 – Kathryn Lucktenberg, violin
Mary Elizabeth Parker, piano
(Faculty Artist Series)
- March 7 – Paul Galbraith, guitar
(Chamber Music Series)
- March 8 – Dance Quarterly
- March 8 – Oregon Wind Ensemble,
UO Symphonic Band
- March 10 – Oregon Jazz Ensemble &
Jazz Lab Bands
- March 11 – UO Percussion Ensemble

- March 12 – Collegium Musicum

SPRING TERM

- April 6 – Fritz Gearhart, violin
Victor Steinhardt, piano
(Faculty Artist Series)
- April 12 – Skampa String Quartet
(Chamber Music Series)
- April 14-16 – West Coast Theory Conf.
- April 18 – Oregon Brass Quintet
(Faculty Artist Series)
- April 24 – Ann Tedards, soprano
(Faculty Artist Series)
- May 9 – Horn Fandango
- May 23 – Oregon Opera Ensemble
- June 23-July 9: Oregon Bach Festival

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

UNIVERSITY OF OREGON



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