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UNIVERSITY of OREGON  
SCHOOL of MUSIC  
& DEPARTMENT of DANCE

Multnomah County, OR

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# LEDGER



# LINES



NEWSLETTER *for* ALUMNI & FRIENDS

September, 2000

Vol. XII, No. 2



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**UO Music/Dance web site:**  
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## LEDGER LINES

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COVER PHOTO by Juretta Nidever  
*Forrest Moyer provides youngsters an up-close demonstration of the string bass during the Oregon Bach Festival.*



*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*

As I begin my eighth year as dean of the School of Music, I am gratified by the progress we've made over the past two generations of students (counting each "generation" as the four undergraduate years). We have increased our overall student enrollment, which has had positive repercussions on the budget, the quality of our ensembles, and the general level of our studios. We have hired some stellar new faculty (read about our latest additions on p. 11), who have enhanced the quality of the school and of music in the state overall. With the help of the two directors of development hired since 1992, Barbara Goodson and Joan Gardner, we have raised significant funds for such projects as instrument purchase and maintenance, faculty development, the refurbishing of Beall Concert Hall, new scholarships in nearly all areas, and three endowed chairs, two of which have just been appointed (see p. 2). We have started a community music program, the Community Music Institute, that has touched the lives of hundreds of area youngsters.

As we launch a new academic year in a new century, though, it is really to our students and former students—our alumni—that I want to pay tribute. As I have met and talked with more and more alumni over the years, I have been impressed with their loyalty to the School of Music, their memories of their years here, and their significant achievements, whether in music or in other fields. Just this summer I met with an alumnus who is the CEO of a large and successful ski area (and still pursues his music in the evenings), a professional singer who has sung all over the world, a group of foreign students who have become successful teachers in both their own countries and here, and several alumni who return to Oregon to play in our summer festival orchestras—the Oregon Bach Festival and the Oregon Festival of American Music. One of our alumni, Sue Keene, now serves as a University of Oregon Foundation Trustee; countless others are doing the heroic work of teaching music in schools



all across the state and the nation. We have composers and performers making their way in the notoriously tough markets of New York City and abroad.

Far from being a profession that is on the wane, as some in the media would have us believe, music and dance are becoming more fundamental to the economy of this new century than ever before.

The newly-blossoming "creative services industry," the broad new term for the many small and large companies that design, produce, and deliver creative content in various forms, is one of the fastest growing in the nation. It includes companies and freelancers in design, advertising, public relations, film and video, multimedia, and software. And the basic requirement for workers in this industry is a mastery of one of the art forms plus technical literacy in computers and other modern technology. We already have current and former students working within this industry—some of our composers, for example, earn money composing for video, film, and computer games.

Clearly this is a growth opportunity for the profession and one which the School of Music, with its up-to-date computer labs, its technically sophisticated dance program, and its electronic music program, is poised to take advantage of as we move into this new era.

*Anne Dhu McLucas*

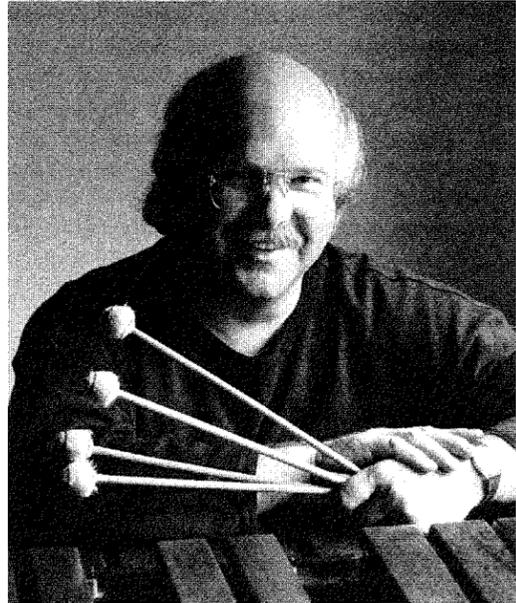
## WHAT'S NEW

## Dowd Selected for Knight Professorship

*Percussion studies program gets boost*

Charles Dowd, indefatigable professor of percussion at the School of Music for 30 years, has been awarded a Knight Professorship. Dean Anne Dhu McLucas made the announcement spring term after a lengthy faculty discussion and review process.

The Knight Professorship is an endowed fund given to the University by Phil Knight as a match to endowed chair money raised by departments. The Knight professorship is a five-year rotating endowment that gives both salary and program support to the recipient. (Our other Knight Professor, appointed last fall, is Jeffrey Stolet. See the previous issue of *Ledger Lines* for details.)



Charles Dowd

During Dowd's tenure at Oregon he has built the percussion studies program into one of national calibre. He works at a high energy level, develops innovative programs, attracts exceptional students, and gives them plenty to do. Although original plans for the second Knight Professorship were to seek an outside recipient, the faculty committee which made the decision was unanimous in its support of Dowd for this prestigious position in view of his service to the school.

McLucas termed the Knight Professorship "a reward for a job well done; it

provides the wherewithal to bring to fruition some of the plans Charles has had for a long time that we've never had the funding to do: tours by the Oregon Percussion Ensemble; help in hosting the Northwest Percussion Festival next year; scholarships for recruiting students; and funding an extra GTF to assist with all these programs." It will also garner

some badly needed new percussion equipment, McLucas noted.

"Charles has used a lot of his own equipment for years, and we were way behind in replacing and repairing equipment; this gives him an extra boost for that."

Dowd has been a very visible and audible

spokesperson for the quality of the School of Music. He is principal timpanist for both the Eugene Symphony and the Oregon Mozart Players. He often plays in Portland, and performs in five summer festivals, including the Oregon Bach Festival and Cabrillo Festival. He has several videos of percussion instruction on the market, and is a well-known figure not just in Eugene, but nationwide. Dowd's teaching influence extends throughout the city and state, and the entire row of percussionists in the Eugene Symphony are his former students. ♦

## TOM GRANT RECORDS "MIGHTY OREGON"

Recording artist Tom Grant surprised UO alumni at an awards ceremony last fall by performing his own arrangement of the UO Fight Song ("Mighty Oregon"). The piece was for solo piano, in his own sophisticated jazz rendition.

Grant graciously made a recording, which was released in July. The School of Music, in conjunction with a gift from the law firm Schwabe, Williamson & Wyatt, produced the single CD, and now Duck fans, friends, and donors may obtain copies by contributing to the School of Music's Jazz Studies Department. To do this, contact Director of Development Joan Gardner at (541) 346-5687 or E-mail her at <jgardner@oregon.uoregon.edu>.

A master instrumentalist, singer, and entertainer, Grant walks the line between traditional jazz and modern pop. One of the Northwest's most celebrated musical artists, Grant signed with the world-renowned Windham Hill Records label in 1998 after previously recording more than fifteen albums.

A UO graduate, Grant was named the UO Alumni Association's Distinguished Alumnus in 1999. He has been involved in many charity events nationwide the past three decades, and continues to donate his time and talent to worthy causes. ♦



Tom Grant

## SCHOOL OF MUSIC WEB SITE WINS AWARD

The UO School of Music's web site has been named one of the top sites of its kind in the country, according to an organization that specializes in web site analysis.

Each quarter, Links2Go samples millions of web pages to determine which pages are most heavily cited by web pages authors. The most popular pages are downloaded and automatically categorized by topic. At most 50 of the pages related to a topic are selected as "Key Resources." Out of 50 pages selected as Key Resources for the Schools of Music topic, the University of Oregon page ranked second (behind Peabody).

The Links2Go Key Resource award differs from other awards in two important ways. First, it is objective. Most awards rely on hand selection by one or more "experts," and selection for these awards often means that one person, somewhere, noticed a particular page and liked it enough to select it.

The Key Resource award, on the other hand, is based on an analysis of millions of web pages. When Links2Go says a particular page is a Key Resource, it means that it is one of the most relevant pages related to a particular topic on the web today, using an objective statistical measure applied to an extremely large data set.

Second, the Key Resource award is exclusive. The only way to get listed as a Key Resource is to achieve enough popularity for its analysis to select your pages automatically. Links2Go does not accept fees, offers of link exchanges, or free advertising as inducements to add new sites to their lists. Fewer than one page in one thousand is ever selected as a Key Resource.

Because a strong Internet presence is increasingly important in recruiting, the School of Music is fortunate to have several "tech-savvy" staff people who have contributed to the design and content of its web site: computer systems manager Bill Moore, community relations secretary Pam Cressall, and receptionist Jim Caldwell. ♦

## JANET TOWNER NAMED OUTSTANDING ALUM

Janet Towner received this year's Distinguished Alumnus Award at Commencement ceremonies for the School of Music and Department of Dance, in recognition of "significant achievement in the preservation and continuation of America's dance legacy." Towner is the first dance alum to receive the award since it was instituted in 1993.

A native Oregonian, Towner attended the University of Oregon initially as an English major, but continued to dance in the developing program founded by Dr. Frances Dougherty. Towner spent a year of study at the Vienna Academy of Music and Dance, and in 1969 moved to New York City, beginning a seven-year association with dance pioneer Charles Weidman as a student, teaching assistant, and principal dancer in his company.

In 1974 she was the vehicle for his choreographic vision of *Ruth St. Denis*, and subsequently became the assistant artistic director of the Charles Weidman Foun-

ation upon his death in 1975. During those years she also performed in the dance companies of Mimi Garrard, Jan Wodynski, and Gale Ormiston, and studied with many prominent modern dance artists, as well as at the Dalcroze School of Music.

Towner's activities for the Weidman Foundation took her to many universities as well as dance companies—teaching, coaching, and directing dances from



Dance Department Chair Jenifer Craig (left) and Janet Towner

Weidman's diverse repertoire. UO dance students and faculty were the fortunate recipients of this legacy during her residencies as a guest artist in 1978 and 1995.

In 1990, Towner received a master's degree in dance from the University of Oregon, culminating her curriculum with a thesis documenting the creation of Weidman's last work—that danced vision of *Ruth St. Denis*.

Through her teaching, directing and writing, her contributions to a video documentary sponsored by the Weidman foundation, as well as the direction of "Dance As Social Criticism" (a videotape funded by the Oregon Committee for the Humanities), Towner has contributed a priceless treasure, linking the present generation of American dance students and artists to a major contributor to the American dance legacy. ♦

## TEDARDS NAMED ASSOCIATE DEAN

Ann Tedards, associate professor of voice, has been named associate dean and director of graduate studies at the School of Music, succeeding Gary Martin, who retired this spring.

Tedards has been with the School of Music since 1987, and has been chair of the voice department for the past three years. In 1998 she was elected chair of the University Senate for a one-year term, and currently serves as a UO representative to the Interinstitutional Faculty Senate; she has been elected as the vice-president of that body, and as president-elect. ♦

# Festival of the Millennium 2000

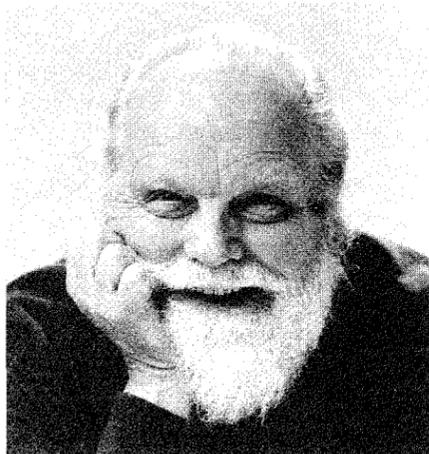
## Waging Peace Through the Arts, November 9-20

Featured artists to include composer Lou Harrison

As promised, the Festival of the Millennium returns to the School of Music in November, following its great success last season when thirty-six premieres were given to "ring in" the new millennium. And this second millennial page-turning—the real one, according to some—is cause for further celebration.

Associate Professor Robert Kyr, director of the festival, says the theme for 2000, "Waging Peace," is a crucial topic for the new millennium: "Having just completed a century filled with war, there is no better time to focus on a new direction," said Kyr. "This theme relates to the striving for peace in one's own life, community, region, nation, and throughout the world."

"The waging of peace is truly a dynamic process and the arts have a very important role to play in its con-



Lou Harrison will be in residence during the Festival of the Millennium.



tinual unfolding," Kyr added. "For example, when music brings us into 'right relationship' with one another as musicians and as audience members, then peace is being waged . . . and whenever the theme of a work is related to peace itself, then even more so."

*"When music brings us into 'right relationship' with one another as musicians and as audience members, then peace is being waged."*

—Robert Kyr

The theme will be explored from a variety of perspectives, and the festival will feature residencies by two eminent individuals who have worked for the cause of peace throughout their distinguished careers: Lou Harrison, one of America's greatest composers, and Arun Gandhi, a devoted peace advocate and grandson of Mahatma Gandhi.

The festival will feature a wide range of

inspiring concerts, workshops, and outreach events, co-sponsored by the Carlton Savage Endowment for International Relations and Peace:

• **"Waging Peace through Crosscultural Collaboration" November 17-19**

A series of workshops and concerts devoted to music for Javanese and Balinese gamelan, celebrating the work of Lou Harrison, who introduced the gamelan into American culture over a forty-year period. (A gamelan is an Indonesian percussion orchestra.) The concerts will feature several regional gamelans—Sari Pandhawa, Lewis & Clark Gamelan, and the UO's Pacific Rim Gamelan.

• **Lou Harrison Gamelan Celebration: Friday, Nov. 17**

A memorable concert of music by Lou Harrison, introduced by the composer, at 8 p.m. in Beall Hall.

• **Gandhi Talk & Workshop: Saturday & Sunday, Nov. 18 & 19**

On Saturday evening, peace advocate Arun Gandhi will give a talk with audience discussion on the topic, "Waging Peace in the New Millennium." On Sunday afternoon, he will give a workshop, "Waging Peace Through the Practice of Non-Violence," limited to 300 persons.

• **"Waging Peace through Music" Thursday, Nov. 16**

Featuring the premiere of Robert Kyr's *Symphony No. 9—"The Spirit of Time"* in the Hult Center (Silva Hall). Pre-concert talk at 7 p.m. with Kyr and conductor Miguel Harth-Bedoya. The



The School of Music's Pacific Rim Gamelan will be one of several gamelans featured on the weekend of November 17-19.

fifty-minute work will feature soprano Lucy Shelton, mezzo-soprano Milagro Vargas, tenor David Gustafson, bass Mark Risinger, with the Eugene Symphony and chorus. The chormaster will be Sharon Paul, new director of choral studies at the School of Music, and the chorus will feature singers from the university choruses with members from the Eugene community—a truly collaborative project.

• **"20th Century American Women Composers: A Retrospective in Song" Monday, Nov. 13**

The program features soprano Ann Tedards and pianist Gregory Mason, and is sponsored by a faculty research grant from the UO Center for the Study of Women in Society.

• **All Day & Night Music Marathon: Sunday, Nov. 12**

Something new for the festival! Beginning at 2 p.m. and lasting until the grand finale, the marathon will feature music from the Oregon Composers Forum, Hundredth Monkey Ensemble, and Seventh Species. There will be a dinner break at 6:30 and the evening session will begin promptly at 8 p.m.

• **Concert of electronic and computer music: Saturday, Nov. 11**

Music by Future Music Oregon, directed by Jeffrey Stolet, and featuring guest composer Chris Chafe of Stanford University. On Wednesday, Nov. 15, Joan Benson will premiere a work by Chafe at 8 p.m. in Beall Hall. Music by Art Maddox will also be featured.

• **UO faculty and ensembles** also will be in the spotlight. The festival opener will be a faculty concert by Trio Pacifica, followed by the Oregon Wind Ensemble under the direction of Robert Ponto. Also featured will be the University Symphony under the direction of Wayne Bennett, performing Lou Harrison's *Elegy in Memory of Calvin Simmons*, plus an all-French concert by the Ysaye Quartet on the Chamber Music Series.

For more information about Festival of the Millennium 2000, or to receive the festival's complete brochure this fall, call the music school's community relations office at (541) 346-5678. ♦

## Festival of the Millennium 2000: November 9-20 CALENDAR OF EVENTS

All concerts in Beall Hall unless otherwise noted

**Thursday, Nov. 9 • 8 p.m.**

Faculty Artist Series: Trio Pacifica with Kathryn Lucktenberg, Steven Pologe, and Victor Steinhardt

**Friday, Nov. 10 • 8 p.m.**

Oregon Wind Ensemble

**Saturday, Nov. 11 • 8 p.m.** (Room 198)

Future Music Oregon with guest composer Chris Chafe

**Sunday, Nov. 12 • 2 p.m.**

"All Day & Night Music Marathon" Oregon Composers Forum, Hundredth Monkey Ensemble, and Seventh Species (Dinner break at 6:30, evening session begins at 8 p.m.)

**Monday, Nov. 13 • 8 p.m.**

Faculty Artist Series: "20th Century American Women Composers: A Retrospective in Song" with soprano Ann Tedards and pianist Gregory Mason

**Tuesday, Nov. 14 • 8 p.m.**

Chamber Music Series: Ysaye Quartet & Piano

**Wednesday, Nov. 15 • 8 p.m.**

New Music by Lou Harrison, Chris Chafe, and Art Maddox featuring Joan Benson, clavichord, and Art Maddox, piano

**Thursday, Nov. 16 • 8 p.m.** (Silva Hall)

"Waging Peace Through Music" Premiere: Robert Kyr's *Symphony No. 9—"The Spirit of Time"* Lucy Shelton, soprano; Milagro Vargas, mezzo-soprano; David Gustafson, tenor; Mark Risinger, bass Eugene Symphony and Chorus, Miguel Harth-Bedoya, conductor 7 p.m. Pre-concert Talk with Kyr & Harth-Bedoya (Studio I)

**Friday, Nov. 17**

"Waging Peace Through Crosscultural Collaboration I" 5-6:30 p.m. Workshops & talks about gamelan music 8-10 p.m. Lou Harrison Gamelan Celebration/Concert

**Saturday, Nov. 18**

"Waging Peace Through Crosscultural Collaboration II" Gamelan Workshop (9:00); Gamelan Concert (10:00) 2-6 p.m. Gamelan Workshop (2:00); Gamelan Concert (4:00) 8 p.m. Talk by peace advocate Arun Gandhi, "Waging Peace in the New Millennium"

**Sunday, Nov. 19**

"Waging Peace Through Crosscultural Collaboration III" 9 a.m. Gamelan Workshop; 10 a.m. Gamelan Concert 2-5 p.m. Workshop by Arun Gandhi on "Waging Peace through the Practice of Non-Violence" 3 p.m. University Symphony (EMU Ballroom) 7:30 p.m. Gamelan Workshop and Concert

**Monday, Nov. 20 • 8 p.m.**

"A Tribute to Lou Harrison" Oregon Percussion Ensemble

## OREGON BACH FESTIVAL

# Bach Tribute Concludes Most Successful Festival Ever

With the July 9 performance of Johann Sebastian Bach's *Mass in B Minor*, the glorious summation of the composer's life and work, the Oregon Bach Festival concluded its tribute to Bach and the most successful season in its 31-year history.

"I'm very proud of what we accomplished this year, honoring the 250th anniversary of Bach's death," said Royce Saltzman, Festival executive director, speaking at a news conference before the final concert. "In the last eight days, we produced seven major Bach works and Mendelssohn's epic *Elijah*, a direct tribute to Bach. I know of nowhere else in the country where you could find such an intensity of Bach's music at such a high level."

Conductor Helmuth Rilling agreed

that the quality and scope of the Festival were major achievements, made possible by a core of veteran performers. "To do in one year all three of Bach's major oratorios is something we have never done," said Rilling. "This is so much pressure to do so much in such a short time. But due to the discipline, concentration and the enthusiasm of all the

*I know of nowhere else in the country where you could find such an intensity of Bach's music at such a high level.*

—Royce Saltzman

people involved, it came off beautifully."

The Festival also peaked at the box office, with more than 21,000 paid admissions, 36,000 total attendance, and a sales increase of 20% over

1999. The Festival's best-ever year at the gate included ticket buyers from Asia, South America, Latin America, Europe, Canada, Australia, and more than 34 states.

Saltzman attributed part of the Festival's success to the response from the Eugene community to the presence of four international choirs, including the Cuban choir *Entrevoques*, in residence for three weeks at the Festival. "Members of the Cuban choir told me they have never been treated anywhere as well as they were here in Oregon.

There has been a tremendous outpouring of love and appreciation for their music," Saltzman said.

"The Latino community showed great support. Our four guest choirs were welcomed into local churches, we started a new series with free organ concerts, and our Kids to Concerts program distributed nearly 1,000 tickets to young people and their families, many of whom had not previously attended a concert."



Helmuth Rilling cues soloist Thomas Quasthoff in Bach's *St. Matthew Passion*.

Local music columnist Brett Campbell proclaimed this year's Festival possibly the best ever: "From the unprecedented presentation of all of Bach's choral orchestral masterpieces to the rebirth of Thomas Quasthoff; from the influx of new music to the broadened international perspective; and the greater emphasis on historically appropriate performances, this year's edition offered the best of the old and a fresh air gale of the new."

And the biennial Composer's Symposium, headed by Associate Professor Robert Kyr, brought the incomparable Lou Harrison to work with several dozen emerging composers from around the country, showcasing performances of

## VERDI, VIVALDI TO GIVE ITALIAN FLAVOR TO 2001 OREGON BACH FESTIVAL

Following a year of international voices, the Oregon Bach Festival plans to explore works by European composers in its 2001 Festival, June 22–July 8.

Festival Executive Director Royce Saltzman announced the major works for the 2001 Festival at a news conference prior to the start of the performance of the *Mass in B Minor*, the finale of the 2000 event. The repertoire will include

- Vivaldi's *Four Seasons* on a program with Bach's *Brandenburg Concertos*
- A concert version of an Italian opera, to be announced
- Brahms' *German Requiem*
- The *Requiem* by French composer Gabriel Fauré, to be conducted by French-Canadian Bernard Labadie
- The *Requiem* by Giuseppe Verdi, honoring the 100th anniversary of the composer's death
- A lecture concert series devoted to Mozart's opera *Idomeneo*

Artistic Director Helmuth Rilling will return to conduct the opening concert, for the first time in two years. "With my project of the complete recordings of Bach now done, and having cleared other commitments, I am now free to be here from the beginning," the German conductor said. "I look forward to it." ♦

### BACH FESTIVAL, continued

their music along with some of Harrison's greatest hits.

From beginning to end, 649 musicians took part in the Festival. Adding volunteers, technical staff, seasonal faculty and year-round staff, more than 1,200 people took part in producing the Festival's 55 concerts, talks, and events. Saltzman said the convergence of international musicians and audiences created an atmosphere of joy and understanding.

"This is what happens when you have world-class performances and knowledgeable, appreciative audiences coming together," he observed. ♦

## KUDOS

Cherie Hughes, a doctoral student in voice studying with Ann Tedards, won first prize in the Violet and Louis Lang Auditions in Portland. The prestigious competition for singers is sponsored by the Portland Opera Guild. Hughes also performed roles with Capital City Opera (Sacramento) in June and then spent the summer at the Aspen Festival.

Keith Kirchoff was a contestant in the prestigious 6th American National Chopin Piano Competition, held last March in Miami, Florida. Kirchoff is a freshman student of Dean Kramer.

Elyzabeth Meade, a doctoral student in composition, won second place at the International Percussion Composition Contest for her work, *Curios for Keyboard Mallet Sextet*.

Jennifer Sisco-Moore, a graduate student in voice, has been named a scholarship student to this year's opera program at the Aspen Festival of Music. She is a student of Mark Beudert.

Scott Unrein, a graduate student in composition, received a premiere of his commissioned composition titled *Three Dances for Piano*. It was performed on March 5 by Katherine Brandt at the University of Puget Sound in Tacoma.

Jasmine Loomis Hedrick, a graduate student in flute performance, took second place in the Petri Competition, an annual statewide competition open to any Oregon musician under the age of 30. She is a student of Dick Trombley.

John Villec, a doctoral student in composition, had several of his works performed: a video/sound art installation called *Fare Well Good Night* in Berlin, Germany; *Dialectics* and *Paint Her Ass* at the Shy Anne Sound and Video Festival in Tacoma, WA; and another performance of *Dialectics* at the Kansas City Festival of Electronic Music.

Several music students received honors at the UO's annual Awards Luncheon:

## OMB ADDS WINTER PERCUSSION AND WINTER GUARD TO ROSTER

Two new ensembles, the Winter Percussion and Winter Guard, have joined the popular and well-established Oregon Marching Band, Oregon Basketball Band, and Green Garter Band as members of the Oregon Athletic Bands.

The Winter Percussion Ensemble consists of members of the Oregon Marching Band percussion section, and is instructed by Micah Brusse, percussion captain for the OMB, and Tracy Freeze, OMB front ensemble instructor and a GTF in percussion. The ensemble is made up of 24 members, and enjoyed great success with a show based on the blockbuster movie *The Matrix*. The ensemble brought home first place trophies from each of the winter percussion competitions they entered: the Skyview Winter Percussion Show, the Tigard Winter Percussion Show, and the Northwest Pageantry Assn. (NWPA) Championships.

The Winter Guard was directed and choreographed by OMB colorguard instructor Tracy Wooten, who currently serves on staff for the Every-Body winter guard, based in Vancouver, WA. The Winter Guard consists of members from the OMB colorguard and other individuals with UO dance and colorguard experience. The Winter Guard brought home first place trophies in its division from two regional competitions and third place in the NWPA championship show.

Both ensembles plan to travel out of state in future years, and hope to eventually compete in the Winter Guard International Championships. ♦



Rose Whitmore received an Edmunson/Davis scholarship, awarded to undergraduate women who have demonstrated potential leadership and superior scholastic abilities. Ji-Yun Jeong and Juliana Methven received Centurion Awards for dedication and outstanding service as student leaders during the past year. ♦



Digna Guerra, director of the Cuban *Entrevoques* Choir, shares a light moment with Anton Armstrong, director of the Oregon Bach Festival's Youth Choral Academy. Both choirs were big hits at this year's festival.

## VIEWPOINT

# Of Education, Scholarship, and Deadly Sins

By Gary Martin

I find myself in the strange position of having been employed at the same place for thirty-four years. I didn't plan it, but somehow it happened. People often respond to this information about me with surprise and perhaps a little curiosity about the strange person who made such an atypical choice. This is not the time to explain why, but some of the reasons I have remained here are embodied in these remarks.

I joined the faculty of the School of Music in 1966, when the university was considerably smaller than it is today. That same year Harold Owen and Monte Tubb joined the faculty, and the years immediately before and afterward saw the addition of several other well-known faculty members, including James Miller, Robert Hurwitz, and John McManus. It was one of the most significant periods of growth in the school's history, and I have enjoyed being part of that growth.

In the last decade or two employment in the United States has increased primarily in two areas. The most widely reported increase is at the bottom of the wage scale, where uneducated workers labor for minimal wages, often without health or other benefits, performing mundane—albeit important—tasks.

Another significant increase in the nation's employment relates more directly to the university's mission, namely employment for well-educated individuals who will be an institution's or a company's leaders; in executive and managerial activities, research, market-

ing, product design, creative development, production, and human services. This rapidly growing segment of the economy pertains to the arts as well as other areas, and such institutions need educated individuals who are capable of dealing with the changing issues of society in imaginative ways.

In its role as an educational institution, two of the university's over-arching purposes address these needs. The first is in general education—helping students develop their minds as effective



Gary Martin, an avid mask collector, was surrounded by masked colleagues at a retirement party. Dick Clark, who also retired this spring, is at lower left.

instruments for dealing with the complexities of the modern world. The second is to help students develop specific skills related to their chosen profession. In our case these are primarily musical skills, and are embodied in the curriculum of the School of Music: performing, composing, teaching, researching, analyzing, and so forth. I have always been pleased at the high level of both general education and professional preparation available to our students at the University of Oregon.

It is sometimes easy for our students to overlook the importance of a good general education. They are eager to acquire the specific skills of their profession. But in a society saturated with sound bites, half truths, innuendoes, accusations, and distortions, the need for an informed and well-disciplined mind goes far beyond the world of work.

All of us need highly developed mental skills to make decisions that affect our own lives and the lives of those we love. It is difficult today to get to "the truth" on many issues. And the chances of having an open, fully informed discussion on issues of government, education, environment, working conditions, systems of justice, and other life issues are discouragingly slim.

A good general education is one primary way to combat that condition.

For years I have enjoyed talking about the "seven deadly sins of scholarship" in my classes, encouraging those around me to apply the power of the mind effectively to the issues of their lives.

I include among those scholarly "sins" (1) the selective collection and interpretation of data to support existing opinions, (2) over-generalizations, (3) relying on slogans, clichés and bumper stickers instead of informed inquiry to settle a question, (4) using guilt by association to undermine a position we dislike, (5) uncritically accepting what so-called experts tell us, (6) believing "common sense" answers are naturally

right answers, and (7) making information sound more authoritative by dressing it up with statistics or research-based jargon.

Succumbing to these scholarly "sins" makes it much more difficult to preserve the desirable aspects of today's society, or to improve them. Since the beginning of this country we have expressed the belief that the success of a constitutional democracy depends on a well-educated citizenry that is both capable of making, and willing to make,

wise decisions for the common good. All evidence today indicates that we still need these traits.

The professional schools at any university have the responsibility for preparing students in specific disciplines. Over the past decades the School of Music has been remarkably successful in assembling a first-rate faculty; individuals with great mental

*In a society saturated with sound bites, half truths, innuendoes, accusations, and distortions, the need for an informed and well-disciplined mind goes far beyond the world of work.*

gifts as well as superb musical training. After finishing some event or other in one of our buildings I often walk to my car thinking how rewarding it was to be present while a colleague demonstrated unusually high expertise on the stage, in the classroom, or through some other forum. The abundance of talent possessed by our faculty is impressive indeed, and working with them has many rewards.

One of my personal delights each year is sitting on the stage of Beall Hall during the school's graduation exercises and having the graduating seniors play, sing, or dance for us, or listening to the music they have composed. It is easy to remember them when they arrived as freshmen a few years earlier, often unsure of themselves, marginally developed and informed musically, and generally less mature. To see and hear them as they stand before their friends and family and perform with skill and confidence, and to recognize they are now completing a positive, life-transforming experience, brings great satisfaction.

Alfred North Whitehead (1929) expressed powerfully his vision of the role a university plays in the life of an individual: "The justification for a university is that it preserves the connection between knowledge and the zest of life, by uniting the young and the old in the imaginative consideration of learning.

## FACULTY

Barbara Baird presented an all-Bach recital in April for the American Guild of Organists in Fort Worth, Texas, receiving a standing ovation, and taught a master class on the organ works of Bach the following morning. Baird adjudicated for the Oregon Music Teacher's Association Jr. Bach Festival in Roseburg and Eugene, and taught a master class for pianists in Portland on keyboard works from the Baroque. In March she gave a Lenten organ recital at Eugene's Central Presbyterian Church, and in June played an organ recital of music by Bach and Brahms as a part of the Oregon Bach Festival. She was on the faculty of the Pacific International Children's Choir Festival in June, and taught Elderhostel classes during the Oregon Bach Festival. In July, Baird presented a workshop in Seattle at the National Convention of the American Guild of Organists; following the convention, she went on a study tour of historic organs in Germany and The Netherlands.

Wayne Bennett conducted the Vermont All-State Orchestra in May, guest conducted three concerts with the San Juan Symphony in February, and was a guest conductor for the Idaho Fall Youth Sym-

The university imparts information, but it imparts it imaginatively. At least, this is the function which it should perform for society. A university which fails in this respect has no reason for existence. This atmosphere of excitement, arising from imaginative consideration, transforms knowledge. A fact is no longer a bare fact; it is invested with all its possibilities. It is no longer a burden on the memory, it is energising as the poet of our dreams, and as the architect of our purposes."

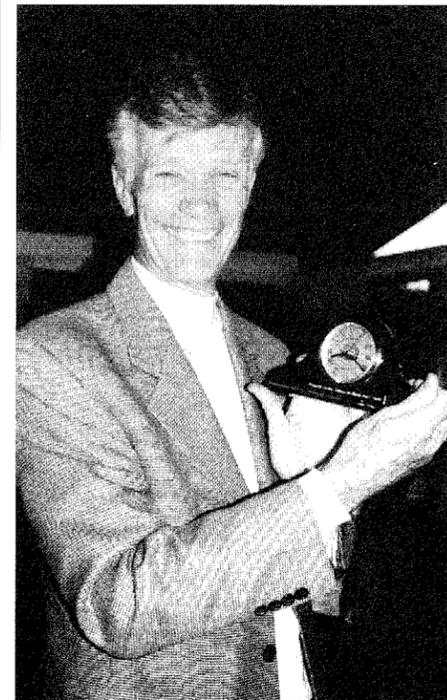
These are among the reasons I have chosen to stay at the University of Oregon for so many years, and why I feel so positive about this profession. ♦

Whitehead Alfred North (1929). The aims of education. New York: MacMillan Company, p. 93.

phony in a two-day workshop. Bennett led the University Symphony in a performance for OMEA in January, and took the orchestra on a three-day concert tour of Oregon, Washington, and British Columbia spring term. Bennett adjudicated at the Oregon State Solo Contest, and played clarinet with Third Angle in January and with the Oregon Bach Festival in June.

Jack Boss served as musical arranger and orchestra conductor for "A Time for Healing," a benefit concert in May for the Ribbon of Promise, held in Silva Hall. He worked with Cedric Weary and the University Gospel Ensemble, members of the University Symphony and Eugene Symphony, and other artists from around the community, including UO voice alumna Montra Sinclair. In November Boss will present a paper titled "The 'Musical Idea' and the Basic Image in the Atonal Songs and Recitations of Arnold Schoenberg" on the Society for Music Theory portion of the Musical Intersections conference; the conference, to be held in Toronto, will bring together fifteen of North America's major music societies.

*continued on page 10*



Dick Clark displays a retirement gift at the year-end faculty-staff party.

FACULTY, *continued*

**Jared Burrows** (GTF) graduated with a M.Mus. in Jazz Studies, and was named the Outstanding Graduate Student in Jazz Studies. Burrows toured Alberta and Montana this summer in a duo with bassist Rob Kohler, and released a CD of the duo's music. Last year Burrows performed and recorded with the improvising string group The Knotty Ensemble; they've released their first CD, *Knotty Bits*, which Burrows also mastered and produced for his own Third Rail music label. Burrows now returns to an active career as a guitarist, composer, and producer in Vancouver, B.C.

**Mike Denny** and his trio opened Theo's Jazz Club on the Eugene downtown mall and headlined the Jazz Café in Gerlinger Alumni Lounge this spring. Denny was an acoustic guitarist in the Ribbon of Promise concert at the Hult Center, arranged by **Jack Boss**. This summer he taught at the Peter Britt Festival and the UO Jazz Improvisation Camps and performed in the Oregon Festival of American Music's "Le Jazz Hot" program.

**Sarah Dornblaser** (GTF) was soprano soloist for a performance of Beethoven's *Ninth Symphony* with the Smith College Orchestra and the combined Harvard and Smith College Glee Clubs in Northampton, Massachusetts, in April.

**Andrea Garritano** (GTF), the voice department's Opera Fellow and Eugene Opera Apprentice, sang Susanna in Mozart's *Le Nozze di Figaro* with the Delaware Valley Opera in August. She will sing Fiordiligi in Eugene Opera's *Così fan tutte* this winter.

**Fritz Gearhart** conducted the All-City String Workshop in Salem, OR. He also traveled with the University Symphony on its Northwest concert tour, performing the Barber *Violin Concerto* in Port Angeles, WA; Victoria, B.C.; Langley, B.C.; and Salem, OR. Gearhart completed a three-concert series of the complete Beethoven violin sonatas, and has begun work editing the tapes from a recent recording project in which he

performed all of the works for violin and piano by Robert Casadesus.

**Kathleen Jacobi-Karna** gave several workshop presentations: "Singing, Moving, Playing the Story: Children's Literature and the Orff-Schulwerk" at the Central Texas Chapter of the American Orff-Schulwerk Association in San Antonio, and at the Arizona Chapter of the American Orff-Schulwerk Association in Phoenix; and "Children's Literature in the General Music Classroom" at the Springfield (Oregon) School District's Teacher Inservice. Jacobi-Karna was guest conductor at the Oregon Children's Choral Festival in Eugene, and was appointed chair of the Elementary/Early Childhood Sessions for the 2000-2001 MENC Northwest Division Conference.

**Robert Kyr's** *On the Nature of Creation* was commissioned by the Oregon Repertory Singers and received its premiere and two subsequent performances in March 2000 under the direction of Gil Seeley; the thirty-minute work for a *cappella* chorus received standing ovations at all of the performances. Both of Kyr's violin concerti were performed this past year: *On the Nature of Harmony* was premiered in November by violinist Ron Blessinger, Third Angle, and the Pacific Rim Gamelan; and *On the Nature of Love* was performed in January by violinist Charles Rex and the Oregon Festival of American Music Orchestra as part of OFAM's American Composers Series. Two recent works by Kyr—*The Fourth River* and *Dance of Life*—were featured on *The Fourth River: The Millennium Revealed*, a Telarc CD recorded by Tapestry, a women's vocal trio directed by UO alumna Laurie Monahan.

**Andrea Lowgren** (GTF) presented a paper on feminism and masculinity in the music of Dame Ethel Smyth in March at the McGill Symposium 2000 in Montreal and in April at the NW meeting of the American Musicological Society in Bellingham, WA.

**Sean Malone** (GTF) was awarded a \$3,000 Gary Smith Summer Grant based on his proposal to study Bach manuscripts of the *Art of Fugue* in Paris and

London, as well as meet with filmmaker Bruno Monsiegeon in Paris to examine his archive of Gould films and annotated Bach scores. The grant will also take him to the National Library of Canada to examine the Glenn Gould Archive. This is all research toward his dissertation "Recursion, Analogy, and Self-Reference in *Die Kunst der Fuge: A Schenkerian Perspective*." This summer, Malone had a recording session in London with Bill Bruford, legendary drummer for the groups Yes and King Crimson, as well as his own band Earthworks; this session is for Malone's new CD coming out in early 2001 titled *Emergent*. Malone also had a paper accepted for presentation at the 2000 "mega-conference" meeting of the Society for Music Theory in Toronto this November; the meeting will combine fourteen scholarly musicological organizations and is the largest of its kind. His presentation is titled "Glenn Gould's Imaginary Orchestra: Much Ado About Humming."

**Anne Dhu McLucas** was elected regional chair of the National Association of Schools of Music (Northwest region) to serve for two years, including membership on the board of NASM. She was also elected chair of Oregon Chief Music Administrators group, and was elected for a three-year term as the representative to the American Council of Learned Societies for the Society for American Music. McLucas wrote a chapter for a book (in press) on "Mescalero Ceremonial Music" in *Music in Indigenous Religious Traditions*; editors are Karen O'Keefe and Graham Harvey. McLucas gave a conference paper titled "Popular transformation of Native American ceremonial music" at the International Council of Traditional Music, 35th World Conference, in Hiroshima, Japan, in August 1999.

**Randall Moore** presented a research paper, "Perceived gender differences and preferences of solo and group treble singers by American and English children and adults" at the 18th ISME International Research Seminar in Salt Lake City and at the research poster session of the 24th ISME International Conference in Edmonton, Canada.

## NEW MUSIC AND DANCE FACULTY



Sharon Paul

**Sharon Paul** is the new director of choral activities at the School of Music, replacing Dick Clark, who retired this spring. Paul comes to us from the Bay Area, where she has been artistic director of the acclaimed San Francisco Girls Chorus since 1991. Paul has a Master of Fine Arts from UCLA and a D.M.A. in choral conducting from Stanford, and served as director of choral activities at California State University-Chico from 1984-1992.

**Steven Vacchi** joins our music theory faculty, and will also be our full-time bassoon professor. Vacchi received a bachelor's degree from Eastman, took graduate studies in performance at Yale, received a Master of Music in performance from the Hartt School, and a D.M.A. in performance (with a theory minor) from Louisiana State University. In addition to serving on the LSU faculty, Vacchi has taught at Wichita State University, the Brevard Music Center, and at the Shanghai Conservatory of Music.

**Walter Kennedy**, a new assistant professor in dance, was most recently a visiting assistant professor at the University of Illinois at Urbana-Champaign, where he earned his M.F.A. with an emphasis in choreography and performance. He was a principal dancer with the Lewitzky Dance Company for nearly twenty years, becoming the company's first and only rehearsal director in 1990. Kennedy will teach all levels of ballet and modern dance, Composition, and Looking at Dance, as well as begin new creative projects for the 2000-2001 season.

**Rebecca Oswald** (GTF) received a Gary E. Smith Summer Grant, which will fund her research trip to Estonia, where she will study regional folk music and choral forms. She had her composition, *Finding the Murray River*, performed by the Southern California Young Artists Symphony on their pops concert in March. Oswald received a PEO Scholar Award this spring for scholarly excellence, academic achievement, and career goals.

**Hal Owen's** new book, *Music Theory Resource Book*, is finally out. There are copies at the UO Bookstore, at Powell's in Portland, and online at amazon.com and Barnes & Noble.

**Marian Smith** was co-keynote speaker at the meeting of the Nordic Dance History Society in Copenhagen in January, speaking on the topic of "Music, Mime

and Meaning." In April she gave a lecture on 19th-century ballet music at the University of Surrey in London, and gave a paper titled "Eyewitness Accounts: the Parisian *répétiteur* scores" at Terpsichore 1450 to 1900, International Dance Conference, in Ghent, Belgium. Her article, "The Earliest *Giselle*: A Preliminary Report on a St. Petersburg Manuscript," appears in the latest issue of *Dance Chronicle*.

**Victor Steinhardt** gave an April recital with his brother, violinist Arnold Steinhardt, in Lancaster, PA, and a master class at the Pennsylvania Academy of Music. He performed the Mozart Quintet at the Oregon Symphony's Mozart 'til Midnight Festival in January, and Mozart's *Piano Concerto K.503*, with the Oregon Mozart Players. Steinhardt was featured in four faculty concerts at the School of Music: an all-Brahms program

with violinist **Fritz Gearhart** and hornist **Ellen Campbell**; four Beethoven piano/violin sonatas with Gearhart; a program with violist **Leslie Straka**; and the premiere of his composition, *Tanguettes for Two Violins* with **Kathryn Lucktenberg** and Gearhart.

**Amy Lynn Stoddart** (Dance) performed an original solo work created for her by Susan Zadoff titled *Encounter in Solitude* at the faculty concert, Dance 2000, and at the Hult Center in June. She created an original choreographic work titled *Transfiguration* for the faculty dance concert, using nine university students *en pointe*. Stoddart presented her choreographic and written research, "The Sleeper," at the American College Dance Festival (California State University at Long Beach) and at the Nineteenth-Century Studies Association Conference (Marymount College). She presented a paper titled "Investigating the Presence of Autobiographical Elements in the Pas de Deux of George Balanchine's *Agon*" at the Dancing in the Millennium International Dance Conference in Washington, D.C.; that paper will also be published in their Conference Proceedings in this fall. Stoddart also created three new works as the co-artistic director of the UO Repertory Dance Company lecture-demonstration series.

**Richard Trombley** had six of his flute students selected to perform in master classes given by Donald Peck, principal flute of the Chicago Symphony for 42 years. Peck gave two master classes in Portland in May; six of the nine students invited to play were from Trombley's studio.

**Milagro Vargas** was a soloist in Beethoven's *Symphony No. 9* at the Oregon Bach Festival, and sang the role of the mother in Copland's opera, *The Tender Land*, at the Cabrillo Music Festival in California. This fall Vargas will perform the American premiere of Philip Glass' *Symphony No. 5* at the Brooklyn Academy of Music. ♦

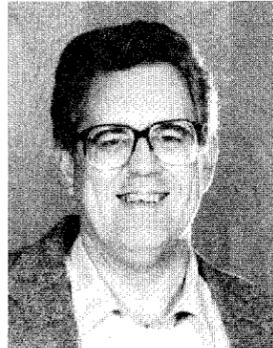


## DEVELOPMENT NEWS

## Scholarship Funds and Bequests Show Increases

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

We have good progress to report on the **Edward Kammerer Memorial Scholarship Fund**. In April we solicited contributions to establish an endowment that would provide permanent funding for an undergraduate jazz piano award. Thanks to gifts from graduates in classes of 1976 to 1979 and a generous lead gift from Mrs. Helen Niederfrank, the fund was established this May. Peggy Fernandez Asseo, who



The late Ed Kammerer

studied with Ed Kammerer from 1973-1977, helped spearhead the campaign by writing a moving letter about her time as a Kammerer student. Peggy is now Vice President for External Affairs at Chicago Children's Museum, and was formally Director of Development for DePaul's music school. Mrs. Niederfrank is Ed Kammerer's aunt, who had a close relationship with her nephew and enjoyed his music. The balance currently is close to \$12,000—a good start toward our goal of \$25,000.

• • •

A significant part of the School of Music development program revolves around planned giving, which includes gifts to the school, made from bequests from wills. These gifts are significant. I am pleased to announce that this spring the School of Music received a gift of \$150,000 from the estate of Francis Parsell. Mrs. Parsell was a violin student of Rex Underwood. She was devoted to



Joan Gardner

her studies but was unable to continue her private music lessons due to financial limitations at the time. When she passed away, she dedicated part of her estate to support of a full, undergraduate, violin scholarship for a student who demonstrates both academic promise and financial need. The new endowment fund was established in June and is the first full tuition music scholarship to be established at the School of Music.

• • •

Many thanks to all the music education graduates who contributed this summer to a newly established fund: **The Music Education Alumni Fund for Teacher Preparation**. Every dollar to this fund buys needed teaching materials—in particular, updated professional journals and laboratory instruments. Special thanks to first-time donors. Your gift increases alumni giving percentages, which will help support our grant proposal to the Paul Allen Foundation for Music this fall.

• • •

The Oregon Marching Band has recorded a new CD titled *Fighting Duck Spirit 2000*, which has raised \$30,000 so far to help support travel and equipment costs. The band hopes to raise enough money to travel to the USC game this October; thanks to OMB veterans and UO football fans for a great effort!

• • •

Other planned gifts in progress will help ensure future high standards of music education. On behalf of the entire music faculty, students, and Dean McLucas, I want to thank the following individuals for their intended bequests: Mrs. Wayne R. Atwood, Miss Sylvia Killman, Associate Professor Emeritus Larry Maves, and Professor Emeritus Robert Nye. ♦

## Plan Ahead by Planning Now

*Have you remembered your alma mater in your will?*

You can reach tomorrow's students and create a permanent legacy by including the School of Music and Department of Dance in your will. It's easy to do.

Express your bequest as follows:

*"I bequeath the sum of \$\_\_\_\_\_ to the University of Oregon Foundation, a corporation existing under the laws of the State of Oregon, to be used to support the School of Music and Department of Dance at the University of Oregon."*

To designate your gift for a specific purpose, call us so we can provide you with samples of appropriate wording. If you have already remembered us in your will, give us the opportunity to thank you by letting us know.

For more information or assistance, contact Joan Gardner, Director of Development, at (541) 346-5687.

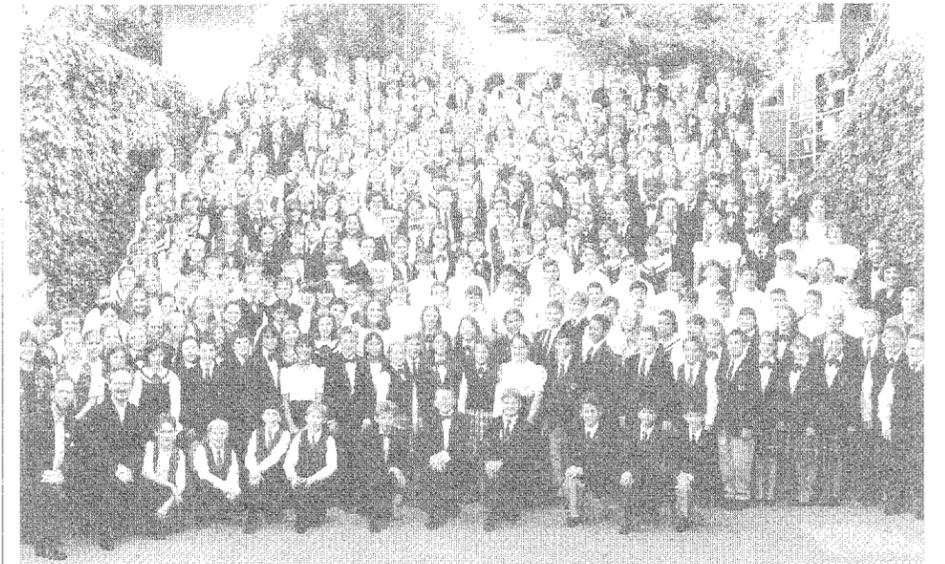


## ALUMNI

**Diane Howard** (B.A. 1969) has continued to perform as a soloist in musical theater, operettas, operas, and oratorios since 1969. She studied voice with Exine Bailey from 1966-69, beginning as a music major and ending up as a music minor with a degree in English. She was selected Miss Eugene in 1966. Howard received her master's degree from the University of Washington, and her doctorate from the University of Texas. She has performed, directed, and produced various performing arts activities. In recent years, she has developed a leading undergraduate performance studies program at the University of Mary Hardin-Baylor. She recently had a book published by McGraw-Hill titled *Autobiographical Writing and Performing*. Howard says she is "grateful for the training and experience I received in the music school at the U of O... Exine Bailey trained me well." Howard's work and book are presented on her website at <<http://www.dianehoward.com>>.

**Tamara Schupman** (B.Mus. 1979), a respected conductor, educator, and adjudicator throughout Washington and Idaho, was appointed music director for the Spokane Area Children's Chorus in 1991. She currently directs the Preparatory Choir and the Ensemble, and successfully completed the chorus' first international tour in 1996, traveling with the Spokane String Quartet to Austria and Hungary. Schupman returned to Europe once again with the ensemble, touring England and Scotland in summer 1998. In July of 2000, the ensemble will participate in The International Children's Choral Festival in Tuscany with world renowned conductor Henry Leck. Since her appointment to music director, the children's chorus has grown from 40 members to more than 200 voices, singing in five levels of choirs. The music program has expanded to include vocal coaching and music theory training. The chorus has produced two quality holiday recordings, *Angels and Candlelight* in 1995 and

continued on page 14



PICCFEST 1999: More than 300 young singers from seven choirs gathered in Eugene. Their performances included the opening ceremonies for the Oregon Bach Festival.

## Young Voices, Big Results

**Peter Robb** (M.M. 1996) has formed a children's choral festival of international calibre in only a few short years

When Peter Robb completed his master's degree in choral conducting in 1996, he took the philosophy "think globally, act locally" and applied it to one of his passions: children's choral music.

One year later, Robb had founded the Pacific International Children's Choir Festival (PICCFEST), inspired in many ways by the Oregon Bach Festival. Intrigued by the possibility of developing a complementary event to the Bach Festival featuring children's choirs, Robb presented the concept to OBF executive director Royce Saltzman. Although the OBF was not able to sponsor the event, Saltzman gave the concept his endorsement and encouraged Robb to move forward as a neighbor to the Oregon Bach Festival.

June 1998 marked PICCFEST's first year. Six boychoirs, girlchoirs, and children's choirs from across the U.S. and Canada gathered for the

inaugural event. With eleven performances in five days, the individual choirs and 240 combined voices thrilled audiences from the opening ceremonies of the Bach Festival to their final Gala Concert with the Oregon Mozart Players. Choir-in-residence Phoenix Boys Choir was tapped to stay and perform the world premiere and recording of Krzysztof Penderecki's *Credo* for the Oregon Bach Festival. Guest conductor Judith Willoughby's evaluation of the event concluded with the prediction that "PICCFEST is on its way to becoming the premiere children's choir festival internationally."

Word of the young event spread to directors across the U.S., Canada, and Europe, and the 1999 roster was soon filled at the maximum capacity of 300 participants. The Oregon Bach Festival extended an invitation to PICCFEST to headline the opening ceremonies in 1999.



Peter Robb

continued on page 14

## YOUNG VOICES, *continued*

PICCFEST 1999 and 2000 continued to build on the success of the original event. Twenty choirs from throughout North America have participated to date. This year, the Temple University Children's Choir joined the Oregon Bach Festival performance of the *St. Matthew Passion*, bringing a level of artistry and professionalism as high as any treble choir on the continent. Guest conductors, clinicians, workshop sessions, and wonderful performances benefited both visiting choirs and the local music community, introducing world-class children's choral music to music educators, young singers, and families.

**"PICCFEST is on its way to becoming the premiere children's choir festival internationally."**

—Judith Willoughby

"The Oregon Bach Festival experience changed my life in many ways," says Robb. "I was profoundly moved by Helmuth Rilling's teaching in the conducting master class, the artistic and ethical integrity of Royce Saltzman's vision and leadership, and the wonderful sense of community that the OBF staff and musicians offer. Developing PICCFEST as a companion festival for the next generation of Bach Festival participants and audience members was a way to say thank you to Royce and Helmuth for their incredible gift."

In the spring of 1999, Oregon Festival Choirs was formed as a non-profit corporation to run PICCFEST and to launch a boychoir for local young people. Adding the role of artistic director to his responsibilities, Robb directed a summer program for 40 boys selected to participate in a Treble Honor Choir.

Repeated requests from girls and parents convinced Robb and the OFC board to add a girlchoir for the 1999-2000 season. In the space of three months the number of participating families doubled to more than 80.

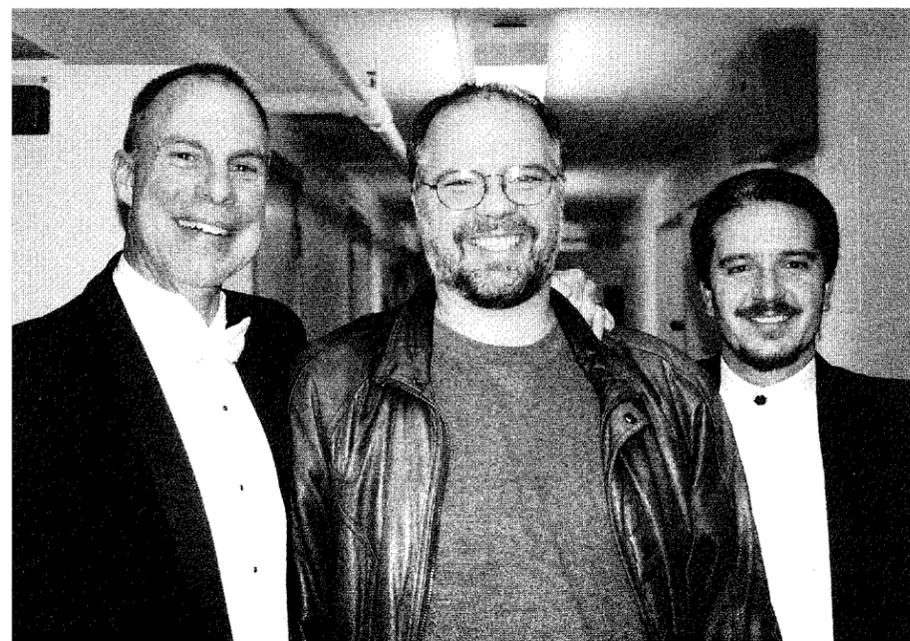
The inaugural season of the Festival

Boychoir and Festival Girlchoir was highlighted by collaborations with the Victorian Boys Choir of Australia; performances with the Eugene Concert Choir, Eugene Gleemen, and Oregon Festival of American Music; the world premiere of a work written for Oregon Festival Choirs and the Oregon Wind Ensemble by UO alum Robert Hutchinson; a concert series; spring tours in Oregon, Washington, and British Columbia; and an increased role at PICCFEST 2000 with guest conductor Doreen Rao.

Plans for 2000-2001 include a concert with the American Boychoir, an expanded concert series, outreach assemblies in schools, spring tours, and enrollment of more than 100 singers in four choirs.

Besides Robb's full-time position, OFC has expanded to include a half-time director of operations, staff accompanist, and conductor of girlchoirs.

In addition to his work with Oregon Festival Choirs and PICCFEST, Robb is an active baritone soloist and serves on the voice faculty at Northwest Christian College. He is state chair for children's choirs with ACDA, and over the years has composed and published works for choir, musical theater, and film. ♦



**BAND GUYS:** Eric Hammer (D.M.A. 1994) poses with fellow UO band veterans Tim Vian (center) and Timothy Reynolds (right). Hammer, a faculty member at the University of the Pacific, guest conducted the Oregon Wind Ensemble in March.

## ALUMNI, *continued*

*The Children's Gift of Grace* in 1997. The chorus continues to delight audiences throughout the Pacific Northwest, appearing as guest performers with regional and local artists. Professionally, Schupman appears locally with the Spokane Symphony Orchestra, Spokane Opera (formerly Uptown Opera), Connoisseur Concerts, the Northwest Bach Festival, Allegro, Zephyr and Coeur d'Alene Summer Theater. Her performances have spanned the United States with appearances from Washington, D.C. to Los Angeles. Schupman has prepared the Northwest Bach Festival Chorus for the past three seasons for Music Director Gunther Schuller.

**Timothy Tikker** (M.Mus. 1983) was one of seven semi-finalists in the 43rd International Organ Improvisation Competition, July 4-7 at the St-Bavokerk in Haarlem, Holland. The preliminary round was by tape: a free-improvisation on three themes by Xavier Darasse.

**Laural Workman** (M.Mus. 1993) is currently a lecturer at the University of Connecticut, where she teaches applied

voice; German, French, Italian, and English/American vocal literature; and vocal pedagogy. Recent performances have included several recitals of German lieder, the roles of Niklausse in *Les Contes d'Hoffman* and Komponist in *Ariadne auf Naxos*.

**Sean Paul Mills** (M. Mus. 1989) relocated to Flagstaff, Arizona, in 1994 when his wife, Dr. Susana Rivera-Mills, was hired as assistant professor of Spanish and Linguistics at Northern Arizona University. Mills is employed (to support his musical and non-musical endeavors) as advertising manager and telecommunications specialist for a large, multi-site, multi-specialty medical office with branches throughout Arizona. He is also the chief instructor and technical director of the Northern Arizona Karate Association, which provides outreach programs to children at risk, as well as traditional martial arts instruction. Musically, Mills has served as a founding board member and music director/conductor of the Flagstaff Light Opera Company since its inception in 1995, and continues to serve as a clinician, adjudicator, conductor, and cellist throughout the Southwest. Still active as a cellist, Mills performed in Switzerland in January in a series of piano trio concerts with Noel Benson (from Basel, Switzerland) and Bob Smith (from Ft. Worth, Texas), and as a recitalist in Flagstaff last February with Charles Spining.

**Eric Barber** (B.A. 1995) toured the Pacific Northwest in October 1999 with lecture/demonstrations at the University of Oregon and Oregon State University. The tour also consisted of solo saxophone concerts celebrating the self-released *Slippage: Solo Works 1997-1999*. These concerts were accompanied by performances with the Rob Blakeslee Quartet in Portland, OR. Last November Barber performed with the Capricorn Trio, featuring renowned guitarist Nels Cline and percussionist Alex Cline. A continuing tenure with the Vinny Golia Large Ensemble led to the release of *Oakland 1999 (The Other Bridge)* on the Nine Winds label and concerts in Ventura and the Los Angeles Museum of Art. January 2000 featured Barber in a

diverse mix of ensembles, including The Miroslav Tadic Trio with Barber on saxophones, Miroslav Tadic on guitar, and John Bergamo on percussion; the concert played to a sold-out crowd at the Skirball Cultural Center in Los Angeles. Barber was also featured in the duo E. Carl Stone, featuring composer/percussionist Arthur Jarvinen on live analog electronics at the Downtown Playhouse New Music Series in Los Angeles. Future projects include a recording in May 2000 with Mark Dresser, Vinny Golia, Nels Cline, Steuart Liebig, and others for the Cryptogramophone label. For musical activities and links to new music sites, visit Barber's web page at <<http://shoko.calarts.edu/~ebarber/index.htm>>.

**John Jantzi** (M.Mus. 1995) conducted the Oregon Opera Ensemble's "Soreng in the Spring" production of *The Magic Flute* and Bernstein's *Trouble in Tahiti* in May at the Hult Center. In June, Jantzi gave an organ concert for the Oregon Bach Festival at Central Presbyterian Church. Jantzi is completing work on his Ph.D. in music theory at Oregon.

**Kelly Kuo** (B.A. 1996) was a coach/accompanist this summer in Glimmerglass Opera's Young American Artists Program in Cooperstown, NY. His duties included acting as rehearsal pianist for two mainstage shows (Sousa's *The Glass Blowers* and Handel's *Acis and Galatea*), accompanying two recitals by other members of the YAAP, and playing voice auditions for visiting companies and management agencies. This fall he returns to the Houston Grand Opera Studio, where he will work on *Katya Kabanova*, *Così fan tutte*, *L'Incoronazione di Poppea*, and *Don Carlo*. Kuo will also perform in a chamber music recital in Austin, TX, in mid-September, playing piano quartets by Brahms and Mozart.

**Tomoko Isshiki** (M.M. Piano Pedagogy 1996; M.M. Piano Performance 1997) has joined the Moores Piano Trio at the University of Houston Moores School of Music, where she is a doctoral candidate in piano performance. In April, the Trio took second prize in the Carmel Chamber Music Competition in California, and recently performed at the Great Lakes Chamber Music Festival.

## HAVE WE HEARD FROM YOU LATELY?

9/00 **UO School of Music & Dance Alumni**  
WHAT'S UP?

NAME \_\_\_\_\_ Class of \_\_\_\_\_  
Degree \_\_\_\_\_

Comments \_\_\_\_\_

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\_\_\_\_\_ I have more news to share! Please call me for a more complete update.

You may also send your alumni news to *Ledger Lines* via E-mail c/o editor Scott Barkhurst at [scottb@oregon.uoregon.edu](mailto:scottb@oregon.uoregon.edu)

ALUMNI, *continued*

**Melissa Tosh** (D.M.A. 1996) has completed three years on the faculty at Youngstown State University in Ohio, and has begun another tenure track position at University of Redlands in California as an assistant professor of vocal studies. Her recent performances include *Amahl and the Night Visitors*, *Vivaldi's Magnificat*, and the *Fauré Requiem*.

**Susan Lyle** (D.M.A. 1997) has been director of choral activities and assistant professor of voice at the Petrie School of Music at Converse College in Spartanburg, South Carolina. An active performer and conductor, Lyle sang the role of Carmen this past year and performed the role of Professor Markan in the Pulitzer Prize-winning play *Old Wicked Songs* by Jon Matens. Last year she was the first woman guest conductor with the Hungarian Radio Choir, directing a live radio broadcast in Budapest.

**Matthew Turner** (B.Mus. 1997) completed his Master of Music in composition from the USC Thornton School of Music last December. Turner has had his music performed by the USC Concert Choir, Men's Chorus, and Women's Chorus, and his piece, "This We Know," was performed at the 1999 USC Baccalaureate. Turner has also been a graduate teaching assistant in music at USC. ♦



## IN MEMORIAM

**Linda Sue Hearn**, dance emerita and former chair of the Department of Dance, died of cancer June 2 in Sandia, Texas. She was 59. Hearn earned a B.S. degree in physical education and recreation, and a M.A. in dance education from Texas Woman's University. She began her association with the University of Oregon as an instructor in the Department of Dance in 1965, also teaching golf and badminton in the physical education program. In 1969, she created and directed the highly successful touring company, *Dobre* (Cosmopolitan)



Linda Hearn

Folk Ensemble. *Dobre* was featured at the National Convention of the American Alliance of Health, Physical Education, Recreation and Dance (1970), and invited to perform at Expo '74. Hearn shared her love of folk dance as advisor to the UO's student Recreational Folk Dance Program (1968-78). Hearn chaired the Department of Dance from 1974 until her retirement, due to multiple sclerosis, in 1982. She was a book illustrator, a published photographer, a painter, a skillful carpenter, and an avid golfer. She served on boards of several community organizations, including Eugene United Appeal, Eugene and University Music Association, and Eugene Performing Arts Center. She twice received the Plaudit Award for Dedicated and Inspiring Teaching of Dance from the National Dance Association, and the Honor Award in recognition of distinguished service to the Northwest District and to her profession from the American Alliance for Health, Physical Education, Recreation and Dance. Contributions in Hearn's name may be made to the Multiple Sclerosis Society or to the Department of Dance.

**Thomas Hogan**, a lifelong music educator, died June 12 of injuries from a traffic accident. He received his bachelor's degree in music from the UO in 1958 and his master's degree in 1964. Hogan taught music in Junction City schools in the late 1950s and in the Albany school district from 1965 until retiring in 1991. Hogan developed a strong philosophy of teaching music that he held throughout his career. He felt first and foremost that he should involve as many students in music as possible to develop their love and appreciation for the art form, and often included those who were not gifted musicians, but who wanted to participate. While in Albany, he directed bands at West Albany High School, Memorial Middle School, and North Albany Middle School. He was one of the founding band directors of OSU Band Camp, and his final years before retiring were happily spent at Calapooia Middle School. Hogan also directed the Presbyterian Church choir in Albany, and received the Jr. First Citizen Award from the Albany Chamber of Commerce. Since his retirement, Hogan worked for Gracewinds Music in Corvallis and Weathers Music in Salem as the school music liaison. He taught private lessons, and enjoyed judging marching bands and solo and ensemble contests. He kept his Eugene connection alive by playing clarinet in the Eugene Symphonic Band for more than twenty years.

**Edmund F. Soule** died March 31 of congestive heart failure. He was 85. Soule earned a bachelor's degree at the University of Pennsylvania, a master's degree at Yale University and a doctorate from the Eastman School of Music. He also earned a master of library science degree at the University of Denver. He served in the South Pacific and was a member of the Army Band during World War II. He taught music at Salem College in West Virginia for three years, at the University of the Pacific in Stockton, Calif., for three years, and at Washington State University for seven years. He was the music librarian at the University of Oregon from 1966 to 1980, and a good friend of the School of Music. He enjoyed composing music, particularly American folk songs. ♦

## HOMECOMING 2000

Mark your calendar for October 20-21:  
*Homecoming Concert, Social, and Alumni Band*

— Friday, Oct. 20 —

- **Homecoming Concert: 8:00 p.m. in Beall Hall**, featuring the Oregon Wind Ensemble, Oregon Jazz Ensemble, University Symphony, and University Singers. *Free admission!*
- **FDABA Homecoming Social: the first annual Fighting Duck Alumni Band Assn. (FDABA) Homecoming Social, 9-11 p.m.** (location yet to be announced). The social will start after the School of Music Homecoming Concert. Tentative events include live music, videos of past and current Oregon Marching Bands, and an appearance by Bill Crisp.

— Saturday, Oct. 21 —

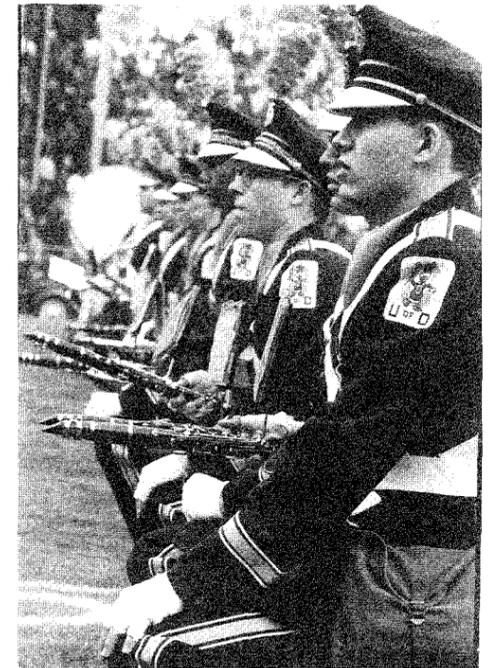
**Oregon Ducks vs. Arizona Wildcats, 7:15 p.m., Autzen Stadium**  
Participation in the Alumni Homecoming Band is free to FDABA members. Non-members pay a \$10 fee.

Homecoming rehearsal will be hosted by Staff Jennings, located at 2100 Centennial Blvd. Members are asked to park at Alton Baker Park and walk to Staff Jennings. For those needing assistance, please E-mail FDABA and note on your registration form to arrange for transportation. A catered warm lunch buffet will be offered (vegetarian dishes available). Member cost for the lunch is \$11.50, non-members \$12.50.

- 2:00 p.m. ---- Registration, Rehearsal, Announcements/Awards
- 3:30 p.m. ---- FDABA Training Table (Lunch/Dinner)
- 4:30 p.m. ---- Walk to Autzen
- 4:45 p.m. ---- Rehearse with Oregon Marching Band
- 5:45 p.m. ---- Break
- 6:00 p.m. ---- Tailgating at Oregon Club, Moshofsky Center
- 6:45 p.m. ---- In stands to watch and cheer on OMB
- 7:15 p.m. ---- Kick Off

For more information and other FDABA activities, check out the FDABA website: <http://alumni.uoregon.edu/people/band.html>  
E-mail: [FDABA@aol.com](mailto:FDABA@aol.com)

**GO DUCKS!**



Oregon Marching Band, circa 1965



## 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.

### OCTOBER

- Oct. 1 – Mark Beudert, tenor  
(Faculty Artist Series)
- Oct. 12 – Kathryn Lucktenberg, violin  
Mary Elizabeth Parker, piano  
(Faculty Artist Series)
- Oct. 13 – Pamela Kuhn, soprano  
(Guest Artist Recital)
- Oct. 20 – Homecoming Concert
- Oct. 22 – University Symphony
- Oct. 24 – Octubafest
- Oct. 25 – Joe Brooks, saxophone  
(Guest Artist Recital)
- Oct. 26 – Emerson String Quartet  
(Chamber Music Series)

- Oct. 28 – Songfest  
(Children's Concert Series)

### NOVEMBER

- Nov. 2 – Choral Concert
- Nov. 4 – Festival of Bands
- Nov. 5 – Faculty Concert  
(Faculty Artist Series)
- Nov. 6 – Poetry in Song
- Nov. 9-20: Festival of the Millennium
- Nov. 9 – Trio Pacifica  
(Faculty Artist Series)
- Nov. 10 – Oregon Wind Ensemble
- Nov. 11 – Future Music Oregon
- Nov. 13 – Ann Tedards, soprano  
Gregory Mason, piano  
(Faculty Artist Series)
- Nov. 14 – Ysaye Quartet & Piano  
(Chamber Music Series)
- Nov. 15 – Art Maddox, piano  
Joan Benson, clavichord  
(Guest Artist Recital)

- Nov. 17 & 18 – Dance Concert
- Nov. 17-19 – Gamelan Conference
- Nov. 18 – Lou Harrison Gamelan Concert  
& Arun Gandhi, guest speaker
- Nov. 19 – Arun Gandhi Workshop
- Nov. 19 – University Symphony
- Nov. 20 – Oregon Percussion Ensemble
- Nov. 25 – Horn Day
- Nov. 29 – Campus Band
- Nov. 30 – Oregon Opera Ensemble

### DECEMBER

- Dec. 1 – Oregon Jazz Ensemble &  
Jazz Lab Bands
- Dec. 3 – Holiday Choral Concert

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

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