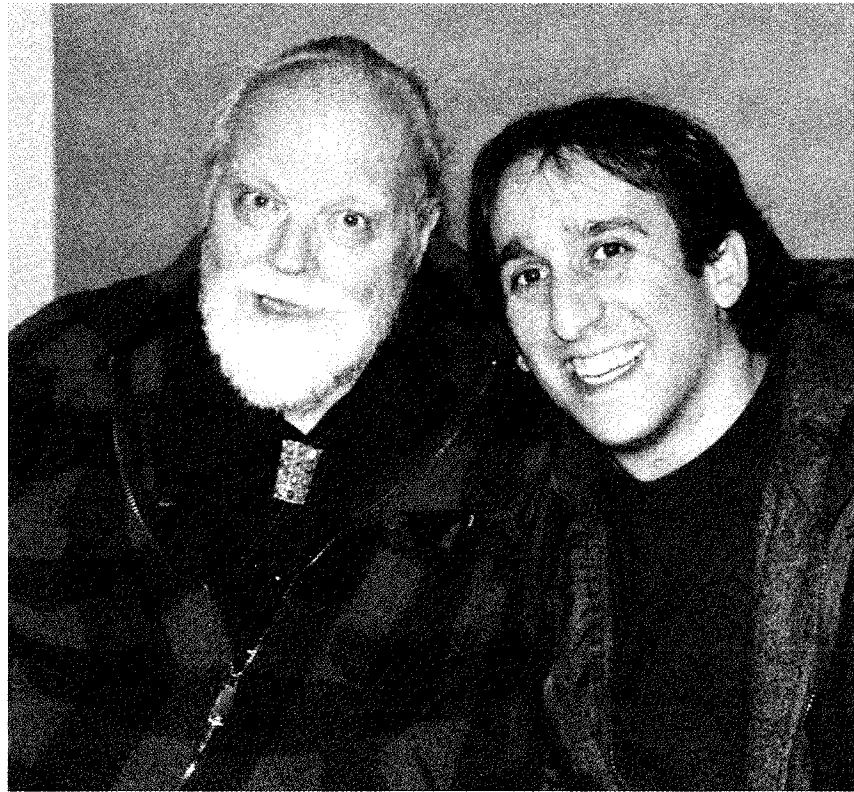


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UNIVERSITY of OREGON  
SCHOOL of MUSIC  
& DEPARTMENT of DANCE

# LEDGER



NEWSLETTER *for* ALUMNI & FRIENDS  
February, 2001 Vol. XIII, No. 1



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February 1, 2002

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## LEDGER LINES

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

Address all correspondence to:  
LEDGER LINES  
School of Music  
1225 University of Oregon  
Eugene, OR 97403-1225  
or call (541) 346-3761  
[scottb@uoregon.edu](mailto:scottb@uoregon.edu)

DEAN: Anne Dhu McLucas

ASSOCIATE DEANS:  
Ann Tedards—Graduate Studies  
Robert Hurwitz—Undergraduate Studies

DEVELOPMENT STAFF:  
Joan Gardner—School of Music  
Peggy Renkert—Oregon Bach Festival

EDITOR: Scott Barkhurst

ASSISTANT: Mary Krause

CONTRIBUTORS:  
Fred Crafts, Jennifer Knight-Dills,  
George Evano, Joan Gardner, Robert Kyr, Anne Dhu McLucas

COVER PHOTO by Laura Littlejohn  
Graduate composition student Matt Svoboda poses with guest artist Lou Harrison. See story, page 4.



*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

Now that we have celebrated the Millennium twice (see page 4) we are well and truly launched on the new century. The School of Music is, in fact, officially in its second century of existence (its actual founding as a School of Music was in 1900, though a department of music had existed since 1886).

The month of January, in which I write this, is of course named after the dual-faced god Janus, and I have often felt a kinship with him as I try to shepherd a school which has one foot firmly in the past while the other is bravely stepping into the future. Thus, while the harpsichords, pianos, and timpani need constant care and maintenance, we must also keep up with and purchase the latest innovations in electronic musical instruments, computer notation software, and recording equipment.

"This is not your grandfather's school of music!" one of our friends said, after I updated him on all the recent programs we've initiated. Indeed not—yet there are places within the building and at certain concerts where old grandpa would still feel right at home.

We are proud of the dual charge of preserving the old while pursuing the new. It is a challenge that stretches us continually, both intellectually and financially, but it also stimulates us.

The second of our two Festivals of the Millennium was a case in point, illustrated on the cover of this issue. Composer Lou Harrison—eighty-three years old but forever young at heart—is pictured with one of our own young graduate composers, Matthew Svoboda, who helped produce the festival under the leadership of festival director Robert Kyr. There is both a lifetime of experience and nothing at all separating them. It is this union between any two musicians—teacher and student, colleague and colleague, ancient composer and modern interpreter—that makes music such a builder of community the world over.

As we head into this new century, our obligation is both to honor the old and create the new. Our students will be



composing and interpreting the music of the future, and probably much more. As the boundaries of our disciplines become more blurred, there is an increasing opportunity to create new art forms that no longer separate into "music," "dance," "film," "drama," but merge, converge, and blend in new ways. These new forms will not be confined to the realms of high art, but will inform all the arenas in which the arts serve to illustrate, decorate, and underline.

Our students will increasingly find well-paying jobs—as some of them do already—in marketing, web development, film, software, and other service industries that depend on the arts to bring their messages home. Rather than seeing these new arenas as demeaning to the true artist, perhaps well-educated students can bring their own artistic values into these areas. And there will always be room for the "old" careers—those who proudly carry on the traditions of our grandfathers and grandmothers.

If we are doing our jobs well here at the School of Music and Department of Dance, we are educating both for the preservation of the past and the exploration of the future, and each student will find his or her own balance of the old and new.

*Anne Dhu McLucas*

## WHAT'S NEW

## Composition Commission Open to UO Students, Alumni

*Fanfare part of UO's 125th Anniversary Celebration*

The University of Oregon, looking ahead to its 125<sup>th</sup> Anniversary year in 2001–2002, has approved a \$1200 prize for the commissioning of a brass fanfare to open the fall Convocation.

The competition is open only to current and former UO music students,

and entries must be received by June 29, 2001. Judging will be done by Robert Kyr and David Crumb of the School of Music's composition department, plus a third judge to be named.

Criteria for the commission are:

- Musical Forces: Brass Quintet
- Duration: 3–8 minutes
- Theme: "A Fanfare for the New Millennium," in celebration of the University of Oregon's 125<sup>th</sup> Anniversary.
- The premiere performance will be by the Oregon Brass Quintet at the UO

Convocation Ceremony in October. Since this is a public ceremony, rather than a concert event, the piece should reflect the celebratory nature of the occasion and be in a style accessible to the general public.

The University of Oregon is putting considerable forces behind the 125<sup>th</sup> Anniversary, seeing it as a superb opportunity to tell its story to the state, the region, and the country. Accordingly, a number of special events and commemorative activities are being developed to draw attention to the coming academic year, and to embrace various UO constituencies: students, faculty,

staff, alumni, legislators, the business community, and others.

Specially commissioned music for the University of Oregon is rare, but not unheard of. The late Ed Kammerer was a regular composer of works for university events, and was named Oregon's

Musician Laureate by Governor Victor Atiyeh in 1982. Professor Emeritus Hal Owen wrote an original work, *Oregon Fantasia*, for UO President Dave

Frohnmayr's investiture at the UO Convocation in 1996.

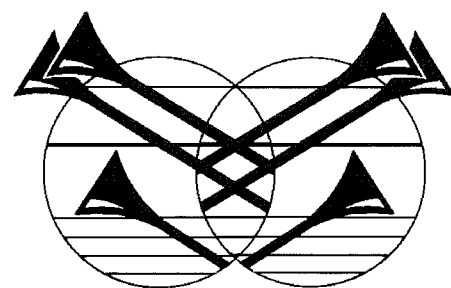
But this is the first time in memory that a composition competition has been announced at Oregon—at least one with such a significant occasion behind it, and a paycheck to match.

"I'm proud to teach at a university where the arts and creativity are honored as an essential part of the educational mission," said Kyr. "The anniversary commission is another example of the university's commitment to its students and their creative (as well as scholarly) endeavors."

Deadline for receipt of entries is June 29. Submissions for the competition should be mailed to:

**Robert Kyr**  
Anniversary Commission  
1225 University of Oregon  
Eugene OR 97403-1225

For more information about the anniversary commission, contact Kyr at rkyr@oregon.uoregon.edu ♦



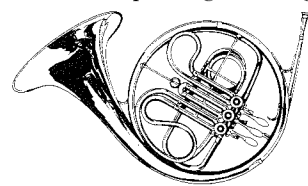
*The premiere performance  
will be by the Oregon Brass  
Quintet at the University  
of Oregon Convocation  
in October, 2001*

## UO TO HOST HORN AND PERCUSSION EVENTS

The UO School of Music will host the **Northwest Regional Horn Workshop** on March 23–25, 2001.

The event will include recitals, master classes, ensemble concerts, student concerto and orchestral excerpt competitions, and other events. Guest artists will include Thomas Bacon, Dave Krehbiel, members of the Oregon Symphony horn section, Steve Durnin, and other regional artists.

For registration information, contact Ellen Campbell at (541) 346-3776 or E-mail at: ecamp@oregon.uoregon.edu



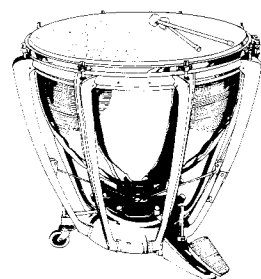
The School of Music also will host this year's **Northwest Percussion Festival**, April 6–8.

Thirty university percussion ensembles from Northern California, Washington, Oregon, Alaska, Nevada, Montana, and Idaho will attend.

Featured soloists will include classical marimbists Leigh Howard Stevens and Jack Van Geem, the jazz vibraphone and marimba duo Double Image, and timpanist Martin Zyskowsky.

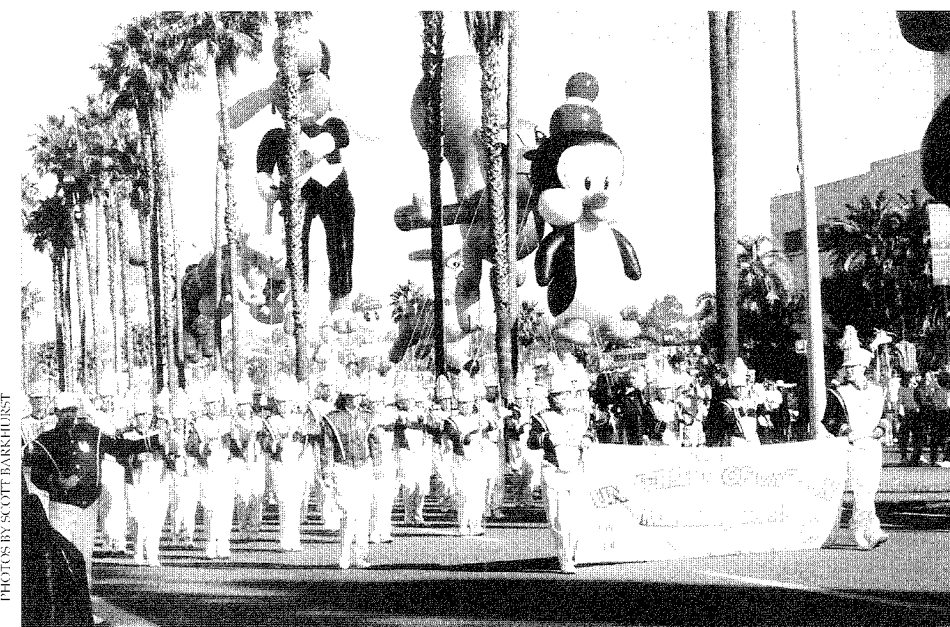
Anthony J. Cirone, classical percussionist and composer-in-residence, will be featured in the world premiere of his new work, and Charles Dowd will be featured in the Northwest premiere of Joseph Schwantner's *Concerto for Percussion* with Robert Ponto conducting the Oregon Wind Ensemble.

For complete schedules and information, call Sean Wagoner at (541) 346-5650, or Charles Dowd at 346-3760, or E-mail: cdowd@oregon.uoregon.edu ♦



## OMB Takes a Holiday in Sunny San Diego

*Marching Band Draws Raves as Oregon Defeats Texas, 35–30*



*The Oregon Marching Band begins the Holiday Bowl Parade in San Diego.*

San Diego proved to be a winner for the Oregon Ducks, as the football team scored an exciting 35–30 victory over the Texas Longhorns in the Holiday Bowl, treating Duck fans and alumni to



a great game with national television exposure.

And for those who actually traveled to San Diego, the Oregon Marching Band turned many heads with its crisp, enthusiastic performances—not only at the game, but at pep rallies and other functions during the week. The OMB performed at Sea World, The Holiday Bowl Parade, and at several "Battle of the Bands" functions with Texas.

One highlight was when the OMB performed the National Anthem for a huge VIP luncheon aboard the U.S.S. Boxer, attended by both teams, their coaching staffs, and numerous donors and dignitaries from both schools. Using the dramatic concert version of the National Anthem that director Todd Zimelman brought in last year, the OMB wowed the hall (including numerous Navy and Marine personnel), and prompted Oregon Coach Mike Bellotti to praise the band from the podium—not

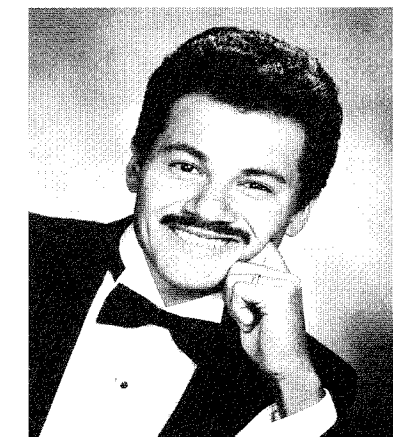
*LEFT: A Battle of the Bands with Oregon and Texas squaring off on the fantails of two ships in the San Diego harbor.*

## MENDEZ WINS GRADUATE SCHOLAR GRANT

Genaro Mendez, a doctoral student in vocal performance from Reno, Nevada, was one of this year's four recipients of a \$5,000 grant from the University Club of Portland. Each year the University Club awards fellowships to those who demonstrate scholarship, leadership, and potential for making contributions to society. The three other winners this year were from Oregon State, Portland State, and Oregon Health Sciences University.

In addition to the cash award, Mendez was also assigned two mentors from the University Club, who will follow his career and offer professional guidance and advice.

The UO School of Music has had three previous winners of this award over the past ten years (clarinetist Michael Anderson, percussionist Jeffrey Peyton, and composer Dennis Davenport), underscoring the high calibre of the music school's graduate program, considering they are competing against candidates in all areas from each of the state's major graduate institutions. ♦



*Genaro Mendez*

only that day, but at a UO pep rally the next day—saying it was the most moving performance of the National Anthem he had ever heard.

It was a great week for Duck fans, and the Oregon Marching Band continued its reputation as first-rate ambassadors for the School of Music, the University of Oregon, and our state. ♦

## Festival of the Millennium Wages Peace Successfully

A millennium never had it so good—this one received two celebrations at the School of Music: one each in November of 1999 and 2000. Festival of the Millennium '99 offered 36 premieres in eighteen days in a concentrated celebration of creativity, and Festival of the Millennium 2000 focused on a theme of great import for our new century—"Waging Peace Through the Arts."

Both festivals were attended by enthusiastic audiences—an encouraging sign for creativity in the new century.

"I'm overjoyed with the warm and generous response of audiences for our festivals," remarked festival director Robert Kyr. "Through collaboration, our community has entered a new phase in its creative life which is inspiring composers, performers, and audience members alike."

Festival of the Millennium 2000 featured a wide range of media and musical styles, from a retrospective of music by women composers to an all-day marathon featuring music by a smorgasbord of local composers. Perhaps the most adventurous concert was given by Future Music Oregon, the UO's computer music program, which spotlighted music by guest composer Chris Chafe of Stanford, who performed his own work on electronic cello.



Lou Harrison and Charles Dowd take a bow following the Oregon Percussion Ensemble concert.

But the last five days of the festival contained the defining events of the festival's theme, "Waging Peace." First was the world premiere of Robert Kyr's ninth symphony, *The Spirit of Time*, performed by the Eugene Symphony, four

soloists, and a chorus of 100 local singers. The performance was truly a collaboration between the university and the Eugene community: the chorusmaster was the School of Music's new director of choral studies, Sharon Paul;

one of the soloists was Associate Professor Milagro Vargas; and the chorus and orchestra contained many students, faculty, and alumni of the School of Music.

Following the symphony premiere came a three-day mini-fest of Indonesian gamelan music—"Waging Peace Through Crosscultural Collaboration"—that brought together seven West Coast gamelans for the performance of new and traditional music. The opening gamelan concert celebrated the music of the eminent American composer Lou Harrison, who served as composer-in-residence for the festival. He introduced his works from the stage in a discussion moderated by Robert Kyr.

Many of Harrison's gamelan works include Western instruments, and hence he is often

acclaimed as one of the first Westerners to compose crosscultural music. The November 17 concert also included new music by Widiyanto, Pak Cokro, Jarrad Powell, and Kurt Doles.

Harrison's music was featured throughout the festival in performances by pianist Art Maddox, clavichordist Joan Benson, oboist J. Robert Moore, the University Symphony, and a full evening tribute by the Oregon Percussion Ensemble.



The participating gamelans included Gamelan Sekar Jaya (Bay Area), Seattle City Gamelan, Gamelan Pacifica (Seattle), University of California/Berkeley Gamelan, Portland Gamelan Experience, Sari Pandhawa (Eugene), and the UO's Pacific

Rim Gamelan. During the festival's final weekend, the gamelans each performed their own program, usually preceded by a talk or workshop. The keynote address was given by ethnomusicologist Hardja Susilo, professor emeritus at the University of Hawaii. Other presenters included David Harnish of Bowling Green University, Jonathon Grasse of UCLA, and Bill Alves of Harvey Mudd College.

Two special sessions were also given: a concert with dance by the renowned Balinese gamelan Sekar Jaya, which featured guest composer I Nyoman Windha and dancer Ni Ketut Arini, and a Wayang Kulit (shadow puppet theatre) presented by the prominent puppetmaster Widiyanto, artist-in-residence at Lewis and Clark College. The Portland Gamelan Experience included two dances by Elivan Kawulusan.

"Our gamelan celebration was the first time that all three musical traditions—Javanese, Balinese, and North American—were joined in a single festival, which made this a truly crosscultural collaboration," said Kyr. "Some of the greatest Indonesian master musi-

cians joined with North American colleagues in memorable performances of new and traditional music. It was the ideal spirit in which to begin the new millennium; we hope this will begin a tradition of West Coast gamelan conferences."

*Our gamelan celebration was the first time that all three musical traditions—Javanese, Balinese, and North American—were joined in a single festival.*

On the final weekend, peace advocate Arun Gandhi gave a talk and workshop of the theme of "Waging Peace Through the Practice of Non-Violence." Audiences found Gandhi, the grandson of Mahatma Gandhi, to be an inspiring speaker; he carried on an extended open-mike dialogue with audience members during his Sunday workshop. "Arun Gandhi spoke with clarity and vision; few of us will ever forget the respect that he showed for each person who asked a question," recalled Kyr. "He embodied the loving spirit that is at the heart of 'Waging Peace.'"

The Festival of the Millennium 2000 was co-sponsored by Eugene Weekly, the Oregon Humanities Center, and the Committee for Musical Arts. All of the "Waging Peace" events were sponsored by the Carlton Savage Endowment for International Relations and Peace (University of Oregon), which deserves special thanks for creating this innovative program for our region.

The Festival of the Millennium will return in 2002 as the Music Today Festival (its pre-millennial name). Robert Kyr promises "a world of new music that will offer composers, performers, and listeners an ideal context for creativity and creative listening." ♦



Arun Gandhi

## JAVANESE GAMELAN LEADS LIST OF INSTRUMENT GIFTS TO SCHOOL OF MUSIC

A magnificent Central Javanese Court Gamelan of ninety instruments has been given to the School of Music by an anonymous donor.

The gamelan was created by Javanese instrument maker Mas Suhirdjan. In a ritual ceremony, he named it "Kyai Tunjung Mulya," meaning "noble lotus blossom." The gamelan is made of iron, brass, and antique bronze mounted on massive teak frames, ornately carved in a traditional floral style that features a partially opened lotus flower as its central motif. The carved surfaces are finished with light and dark varnish, and are decorated with gold-leaf designs.

Additional elements include a set of Cirebon (north Javanese) instruments, double sets of mallets in ornate chests, and a full-size shadow puppet screen with oil lamp.

Assistant Professor of Ethnomusicology Mark Levy is excited about developing courses involving this resource. "This amazing gift will have tremendous benefit for our world music program," said Levy. "The possibility of offering classes and workshops in traditional Javanese gamelan music will be a

great enrichment to our current curriculum in ethnomusicology."

Associate Professor Robert Kyr, who directs the Pacific Rim Gamelan, added: "We will be one of only a few universities that has complete gamelans from both Java and Bali. What a wonderful opportunity for our students and for our listening community to experience the profound beauty and diversity of Indonesian culture." ♦♦♦

The School of Music has also received a matching pair of A and B-flat Leblanc clarinets, donated by Mrs. Helen Vagner in memory of her late husband, Robert Vagner.

Robert Vagner was not only Director of Bands at the School of Music (1950-1978), but a well-traveled clinician as well, and this particular set of clarinets was what he used in his presentations. ♦♦♦

As part of an estate gift, Margaret Kerr, a School of Music alumna, left her beautiful old German cello to the School of Music. The school gratefully thanks Ms. Carley Reed of Keizer, OR, for her help in making this gift possible. ♦

## THEORY CONFERENCE HOSTED BY MUSIC SCHOOL

In April 2000, THEME (a group of faculty and graduate students interested in music research and led by Steve Larson) hosted the annual meeting of the West Coast Conference of Music Theory and Analysis at the School of Music.

The meeting was organized by a program committee that included UO faculty Jack Boss, Robert Hurwitz, and Steve Larson (president of the society). Scholars from all over the country heard keynote speeches by Mark Johnson and Carl Schachter. Johnson is chair of the UO Philosophy Department, and his book, *The Body in the Mind*, was the focus of a recent special session at the national meeting of the Society for Music Theory. Schachter is the leading living proponent of Schenkerian analysis, and a collection of his articles has recently been published as the book *Unfoldings*. ♦

The conference began with a special session and roundtable discussion (moderated by Steve Larson) devoted to jazz theory and analysis and included contributions by leading jazz scholars Henry Martin, Steve Strunk, and Keith Waters. Martin, Strunk, and Waters also joined Larson for a faculty and guest artist recital in Beall Hall.

The four pianists performed a program that included transcriptions and improvisations on traditional jazz repertoire and their own compositions.

UO students Jason Britton, Joseph Fancher, Sean Malone, and Carolyn Mullin-MacDonald also made presentations to the conference. Fancher also won the Best Student Presentation Award for his talk, titled "Olivier Messiaen's Use of Cyclic Sets in the Turangalila Symphonie." ♦

## OREGON BACH FESTIVAL

# "Seasons of Life" will Include Verdi Tribute

The joy of love, the wisdom of age, the sorrow of death, and the hope of a new life are as constant as the passage of the seasons. The Oregon Bach Festival explores these "Seasons of Life" as reflected in the works of Bach, Verdi, Fauré, and other composers in the 2001 event, June 22–July 8 in Eugene.

Artistic Director Helmuth Rilling opens the festival with the *Messa per Rossini*, the first of two concerts that will honor Italian composer Giuseppe Verdi on the 100<sup>th</sup> anniversary of his death.

In 1868, Verdi recruited twelve of his colleagues to each compose a movement for a mass in tribute to the composer Rossini, who died that year. Written for five soloists, a large orchestra and chorus, it was completed in 1869. But due to organizational, financial, and political differences, the work was not performed.

## OREGON BACH FESTIVAL

The composers, including Verdi, all used their movements in later works of their own. But the *Messa per Rossini* was not performed as a whole until 1988 in a Stuttgart concert conducted by Rilling, whose European Music Festival held the symposia that led to the work's rediscovery.

"All flesh is as the grass," states the second movement of Brahms' *Ein Deutsches Requiem*, a work as much about hope for the living as it is a meditation for the dead. Rilling conducts the Festival chorus and orchestra in its performance on July 6, and in contrast, he



Helmuth Rilling returns as Artistic Director for the 33rd season

leads Verdi's fiery *Requiem* as the Festival finale July 8.

With its vivid depiction of the sounds and emotions of the phases of the year, Vivaldi's *Four Seasons* inspired this year's Festival theme. It is paired in a concert with Bach's *Brandenburg Concertos Nos. 2 and 3*, two of the composer's most exuberant and joyful works.

Of his *Requiem*, Gabriel Fauré said it reflected his "aspiration towards a happiness beyond the grave." Like his *Pavane*, it is a soft, mysterious, and nostalgic work for chorus and orchestra. Both are on an all-French program con-



Bobby McFerrin

ducted by French-Canadian Bernard Labadie, conductor of the Quebec City Opera and founder/artistic director of the Les Violons du Roy, a period instrument ensemble. Labadie, making his Festival debut, has also programmed *The Symphony No. 1* by Bizet and *Dances Sacred and Profane* by Debussy.

As the soprano proclaims that "the world is made new again" in the opening recitative, Bach's *Wedding Cantata* equates the blossoming of love with the reawakening of spring. It is paired with his lively *Coffee Cantata* in a chamber music concert, featuring popular soprano Maria Jette.

Other "Intimate Evenings" chamber concerts include performances by pianist Jeffrey Kahane, the Angeles String Quartet, organist Wolfgang Rubsam, oboist Ingo Goritzki, and two period instrument programs.

The Discovery Series of five lecture-concerts focuses on Bach's *Magnificat*, *Motets*, and the cantata *Meine Seel erhebt den Herrn*, well-known works of joy and praise. Rilling delivers the lecture for each session and the conducting duties go to his master class students.

Also on the schedule: a Mozart duo piano concerto with Kahane and Levin; distinguished Bach detective Christoph Wolff lecturing on recently discovered Bach manuscripts; and the Youth Choral Academy for advanced high school vocalists, directed by Anton Armstrong and the UO's Richard Clark.

Vocalist Bobby McFerrin appears with the festival orchestra and sings with the Youth Choral Academy in a headliner performance June 30.

Tickets go on sale March 21. You may check the festival website ([www.oregonbachfestival.com](http://www.oregonbachfestival.com)) for schedule updates, audition materials for the festival chorus and Youth Choral Academy, and application forms for the conducting master class. ♦

## OREGON BACH FESTIVAL CD & SOLOISTS NOMINATED FOR GRAMMY AWARDS

Helmuth Rilling and the Oregon Bach Festival Chorus and Orchestra have been nominated for a 2001 Grammy Award in the field of Best Choral Performance for the world premiere CD of Krzysztof Penderecki's *Credo*.

The Recording Academy announced nominations on January 3 in Los Angeles for the 43rd Grammy Awards.

The Hänssler recording has captured widespread acclaim since its full distribution in 1999. The *New York Times* said Penderecki's piece "reveals drama on a Herculean scale, painted in every color in the composer's box." R. M. Campbell of the *Seattle Post-Intelligencer* wrote "everything about the *Credo* points to a composer at the peak of his power." It received five stars in *Classical CD* magazine.

*Credo* won the AFIM Indie award for best classical orchestral recording on an independent label and the Cannes Classical Award as best album of music by a living composer. Soloists on the CD include alto Milagro Vargas, a faculty member of the UO School of Music; soprano Juliane Banse; and bass-baritone Thomas Quasthoff.

Banse and Quasthoff also were nominated in individual categories: Banse in the field of Small Ensemble Performance for works by South American composers; and Quasthoff in the field of Best Classical Vocal Performance for an album of Brahms and Liszt art songs, recorded with pianist Justus Zeyen. Banse, Quasthoff, and Zeyen appeared together in recital at the 2000 Oregon Bach Festival.

Rilling received a second nomination in the Choral Performance category for his recording of the Bach Christmas Oratorio with his German forces, the Gächinger Kantorei and the Bach Collegium Stuttgart, also on Hänssler.

The *Credo* recording was the climax of a two-year artistic journey. A co-commission of the Oregon Bach Festival and the Internationale Bachakademie Stuttgart, *Credo* began as Penderecki's setting of the full Catholic mass text. He settled on the *Credo* section, a litany of

the church's key beliefs, and supplemented the text with Psalms, excerpts from Revelations, and quotations from two Polish hymns.

Penderecki put his finishing touches on the 53-minute work in Eugene on July 4, just days before its premiere as the final concert of the 1998 Festival. It was dedicated to Rilling, who—like his friend Penderecki—celebrated his 65th birthday that year. Rilling conducted subsequent performances throughout Europe, including a gala premiere in Poland, Penderecki's homeland.

The Grammy Awards take place February 21 in Los Angeles. ♦

## EMERSON QUARTET VISITS BEALL HALL

The world-famous Emerson String Quartet returned to the School of Music last fall, performing on the Chamber Music Series to a sold-out crowd in Beall Hall, and later conducting a master class for our advanced string students.



Emerson Quartet cellist David Finckel works with UO cellist Mintcho Budev, a master's student from Yugoslavia.

## EUGENE LIBRARY RECEIVES BACH CDs

The crowded shelves at the Eugene Public Library just got a little tighter. A gift to the library from a donor of the Oregon Bach Festival has resulted in a new acquisition—the complete works of Johann Sebastian Bach on 172 compact discs. The collection contains more than 1,000 pieces of music.

The Oregon Bach Festival made the gift of the *Edition Bachakademie* through a contribution by Dan Pavillard, who for years has been a solid supporter and donor to the Oregon Bach Festival as well as the School of Music. The *Edition Bachakademie* was unveiled last summer during the Oregon Bach Festival.

Helmuth Rilling supervised the production of the *Edition Bachakademie* and conducted all of the choral-orchestral works contained within. The Hänssler record company, which has produced and distributed the Festival's catalogue of eight CDs, recorded and marketed the Bach edition.

Festival performances of Bach's Brandenburg Concertos, Orchestral Suites, and Harpsichord Concertos are included in the set, which was released to mark last year's 250th anniversary of J.S. Bach's death.

The *Edition Bachakademie* is fully annotated in four languages, with complete printed texts accompanying the choral works. It is indexed and packaged according to the type of music, from choral-orchestral works like the *Mass in B Minor* and *St. Matthew Passion*, to individual technique testers like the solo cello concertos and the *Goldberg Variations* for keyboard.

The donation preserves not only Bach's music, but also a unique connection between the master composer and the city of Eugene.

"Through the Festival, we have been fortunate to have a conductor with the prestige of Helmuth Rilling so deeply connected to the city," said Royce Saltzman, in reference to Rilling's 32 years as conductor of the Eugene event. "Now citizens can enjoy his interpretations of Bach any time, for many years to come." ♦

## FACULTY

**Stephen Chatfield** (Dance) presented two papers at the International Association for Dance Medicine and Science conference in Miami this fall: "Movement repatterning through breath and imagery training"; and "Rules of evidence," a closer look at the science in dance medicine.

**Charles Dowd** participated in the Journées de la Percussion in Paris, France, in November. He conducted the premiere of Meyer Kupferman's *A Crucible For The Moon* with the Oregon Percussion Ensemble and soprano **Ann Tedards**; a CD was released worldwide last December on the Soundspells label. Dowd was percussion-orchestration consultant to Los Angeles motion picture arranger Erik Lundborg for the John Travolta movie *Battlefield Earth* and for *House On Haunted Hill*. The Charles Dowd Goodvibes Jazz Quartet performed at the Oregon Coast Music Festival in July, featuring saxophonist **Steve Owen**, and Dowd was principal timpanist with Marin Alsop and the Cabrillo Music Festival in Santa Cruz, performing seven premieres. Dowd conducted two premieres at the UO's Festival of the Millennium in "Percussion Music of Lou Harrison: A Millennium Tribute" with the Oregon Percussion Ensemble. Dowd conducted the world premiere recording of Meyer Kupferman's new work, *Percussion Symphony*, and performed it with the Oregon Percussion Ensemble at the Northwest Percussion Festival in Bellingham, Washington, last April, where Dowd also gave a clinic on percussion performance. He commissioned Anthony J. Cirone to write *NYS D*, a recital suite for snare drum, which will be premiered this April. Dowd also appeared as marimbist with **Kathryn Lucktenberg** and timpanist with **Mark Beudert** on the UO Faculty Artist Series. He continues as principal timpanist of the Oregon Bach Festival, Eugene Symphony, and three other orchestras.

**Fritz Gearhart** guest conducted the Wyoming String Clinic in Jackson, Wyo-

ming in October, and led the Northern Virginia Regional Honors Orchestra in November. Gearhart was a guest soloist with the Oregon Festival of American Music in January, 2001, where he performed Bernstein's *Serenade for Violin and String Orchestra*.

**Kathleen Jacobi-Karna** received appointments as the Northwest representative to two MENC committees: the Early Childhood Music Special Research Interest Group, and the Society for General Music Executive Committee.

## BARR RETURNS FROM DANCE SABBATICAL IN LISBON

Associate Professor **Sherrie Barr** returned to the UO Department of Dance after a one-year sabbatical, during which she taught, choreographed, and researched in Lisbon, Portugal. Barr and her husband lived in Parede, a town outside of Lisbon situated right on the sea, for a little more than six months.

Barr's rich international experiences were centered around her Fulbright Lecturing Grant, awarded for three months in Fall 1999. Her host institution was the Department of Dance in the Faculdade Morticidade Humana (FMH) of the Technical University of Lisbon.

Her teaching assignments included an array of theoretical courses involving both undergraduate and graduate students, and were experientially based:

- "Sistematica e Notacao" was a course for second-year students, in which Barr was asked to focus upon Laban Movement Analysis within the umbrella topic of "systems of notation."

- "Metodologia do Ensino da Danca" was another course Barr instructed for fourth-year students. It was related to the professional career goal of teaching, and developed into an exciting mentoring-apprenticing pedagogical strategy practicum.

**Dean Kramer** performed a solo recital in October as part of Washington's Lairmont Piano Series. Both Kramer and **Claire Wachter** performed as duo-pianists on the Weiss Concert Series in Pennsylvania in December.

**Steve Larson** had articles in recent issues of three leading journals of music scholarship. "Swing and Motive in Three Performances by Oscar Peterson" appears as an invited contribution for an Analysis Forum on Cole Porter's "Night and Day" in the *Journal of Music Theory*;

- "Expressao e Comunicacao" was an additional assignment Barr took on, teaching a series of technique classes based on Barteneff Fundamentals.

The graduate program at FMH, like the undergraduate program, proved quite different from Barr's experiences in American higher education. The graduate program was completely distinct from the undergraduate program, and the technical level and training backgrounds of the graduate students were widely different, presenting unique teaching challenges. Barr instructed two graduate level courses at FMH, "Coreographia" and "Sistematica e Notacao."

Upon completion of her Fulbright responsibilities, Barr combined her passions for choreography and teaching when she was invited to create works for the fledgling FMH Student Dance Company. The outcome of that collaborative experience was a seven-minute quartet set to a Bach violin concerto prelude.

Barr also enjoyed a brief stint teaching in the professional dance community of Lisbon. She taught several company classes for the regional troupe Companhia de Danca de Almada, which is under the artistic direction of Maria Franco. ♦



Sherrie Barr

"Musical Forces and Melodic Patterns" appears in *Theory and Practice*; and "Triple Play: Bill Evans' Three-Piano Performance of Victor Young's 'Stella by Starlight'" appears in *Annual Review of Jazz Studies*. This fall, Larson gave presentations to three international conferences. At the Oxford Music Analysis Conference, during a special session on The Jazz Pianist as Composer, he presented "Composing' Conversations With Myself." During a special joint session on "Art Meets Science" at Musical Intersections 2000 (a joint meeting of more than a dozen scholarly societies), he presented "Measuring Musical Forces," and at the International Symposium on Music Information Retrieval, he presented a lecture/recital titled "Searching for Meaning" that included Mozart's Twelve Variations on "Ah, vous dirai-je Maman" and his own variations on the same theme.

**Anne Dhu McLucas** appeared on three panels at the November "mega-meeting" of all scholarly musical organizations in Toronto, and has had two articles published recently: "Music and Social Class" in the *Garland Encyclopedia of World Music, Vol. 3: The United States and Canada*, edited by Ellen Koskoff, and "The Music of the Mescalero Apache Girls' Puberty Ceremony" in *Indigenous Religious Musics*, edited by MacLeod and Harvey. McLucas has been appointed to a three-year term as representative to the American Council of Learned Societies, representing the Society for American Music.

**Randall Moore** presented a research poster, "Children and University Students' Perceptions of Singular Pitch and Rhythmic Changes in Familiar Melodies," at the American Music Therapists Association national conference in St. Louis, Missouri, last November.

**Hal Owen's** new book, *Music Theory Resource Book*, published by Oxford University Press, has been adopted by many college-level music departments since it came out last March. A new book, *Handbook for Creative Church Musicians*, will be published by G.I.A. (Chicago) early next year, along with a set of *Meditations on Lenten Chorales* for organ, and a book of

alternate hymn harmonizations. Recent and upcoming performances of Owen's works include *Four Canons for Eight Pianos*, performed twice at concerts in Port Angeles, WA. His setting of "I Sing of a Maiden" was premiered at a December concert by the Peninsula College Chorus, directed by Dennis Crabb (D.M.A. UO, 1979). A new work, *Variations on a Rondeau by Rameau*, will be premiered by the Pacific Consort (a Baroque chamber orchestra) during the Northwest Humanities Conference in Portland, March 1-3. The Solstice Wind Quintet will perform his *Sextet for Piano and Wind Quintet* during its spring tour. Norman Pearson, principal tubist with the L.A. Philharmonic plans a performance of Owen's Tuba Concerto on a solo concert this year. **J. Robert Moore** of our faculty has commissioned Owen to write a concerto for oboe and strings, and plans a premiere in the near future.

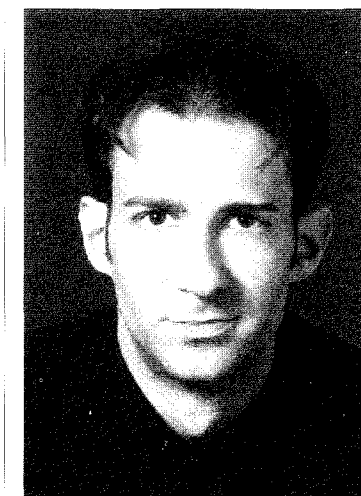
**Robert Ponto** was a guest lecturer for the Wind Conducting Diploma Programme

at the University of Calgary in Alberta, and was an adjudicator and clinician at the Central Washington University Wind Festival and at the Mount Hood Band Festival. Ponto made numerous appearances as guest conductor last year, including the Sonoma County High School Honor Band, North Coast Symphonic Band in Astoria, and All-State Bands in Utah and Montana. He was both guest conductor and lecturer at the Canford Summer School of Music, Canford Magna, in the United Kingdom.

**Doug Scheuerell** played tabla at Eugene's Health and Well-Being Fair and at a faculty recital in Beall Hall. In December he participated in a two-day tabla workshop in Portland led by Pandit Samir Chatterjee. This past year Scheuerell received several nominations and appointments: he was nominated International Man of the Year by the International Biographical Centre in Cambridge, England; nominated for the Universal Award of Accomplishment by

## KACZMARCZYK NEW DIRECTOR OF OPERA PROGRAM

**Mark Kaczmarczyk** joined the UO faculty this fall as a voice professor and director of our opera program. He earned a master's degree in conducting from the Eastman School of Music and he is currently a D.M.A. candidate at the Cincinnati College Conservatory of Music. Kaczmarczyk's career is steeped in opera performance and conducting. In 1994 and 1995 he was an Opera Fellow at the Aspen Opera Theater Center. A recipient of numerous awards, Kaczmarczyk is a past finalist of the Metropolitan Opera National Auditions, and has received fellowships from Eastman, University of Michigan, and Yale. Recent conducting highlights included appearances with pianists James Tocco and Ruth Laredo, and Handel's *Semele* with countertenor David Daniels. Kaczmarczyk says he sees the opera program at the School of Music



Mark Kaczmarczyk

developing into "a training ground where advanced undergraduates and graduate voice majors are exposed to all aspects of opera: movement classes, stage combat, improvisation and dialogue preparation (yes, singers also have to deliver lines and sing recitative!)." The Opera Program has already taken steps towards that goal this year with presentations from the outreach program at Portland Opera, and master classes by visiting guest artists Peter Grunberg and Dalton Baldwin. This year UO opera students will present two opera workshop scene productions, where singers learn the basics of aria preparation, role development, and stage movement. In May there will be a full production of Britten's *Turn of the Screw*, based on the novel by Henry James. ♦

## FACULTY, continued

the American Biographical Institute (and invited to join that group's Board of Governors); and was invited to become a Fellow of the International Biographical Association and to join the Order of International Ambassadors.

**Amy Stoddart** (Dance) presented her most recent research at the prestigious Dancing in the Millennium Conference, held last summer in Washington, D.C. Her paper was titled "Investigating the Presence of Autobiographical Elements in the Pas de Deux of George Balanchine's *Agon*." The conference drew dance scholars from all over the globe.

**Steve Vacchi** recently joined the artist-faculty at North Carolina's Brevard Music Center, a nationally known summer program for students ages fifteen and older. He also performed by invitation at the International Double Reed Society's 2000 Conference in Buenos Aires as a member of Trio 335, which includes an oboe, bassoon, and a classical accordion. The trio's appearance was funded by a grant from Arts International in New York City. Vacchi's CD of

Edward Hines' *Yeni Makam I for Solo Bassoon* was reviewed in the fall 2000 issue of *The Double Reed*, a journal with an international readership of ten thousand. The CD received 2.5 out of a possible 3 rating points.

**Mary Lou Van Rysselberghe** served as chair for the ISME Early Childhood Music Education Commission Conference, "Music Within Every Child," that took place in July at Queens University in Kingston, Ontario, Canada. Seventy-five delegates from the U.S., Canada, and other countries participated in the presentation of papers, concerts, and workshops. The following week Van Rysselberghe represented the Commission at the World Congress of ISME, the International Society for Music Education, in Edmonton, Alberta, Canada.

**Marc Vanscheeuwijck** performed chamber music by Luigi Boccherini in the UO Museum of Art with Jaap Schroeder, Michael Sand, **Kathryn Lucktenberg**, and **Steven Pologe**, then spent his spring and summer lecturing at the Brussels Conservatory and elsewhere in Belgium, continuing his research on the history of Italian bass violins in Paris, Bologna,

and Naples. He was also invited to perform in various baroque chamber music ensembles in Prague, touring the Czech Republic and Southeastern Germany, and he took part as a coach and baroque cellist in the fully staged production of Jean-Marie Leclair's opera *Scylla et Glaucus* for Czech National Television in Moravia. Other activities included the recording of organ music from the 16th to the 19th century on six historic organs in small villages in the Apennines between Bologna and Florence with organist L. Tamminga. This fall he was on research leave as a Fellow at the UO Humanities Center, writing a book on *The Cappella Musicale of San Petronio in Bologna under G.P. Colonna (1674-95): History - Organization - Repertoire*, which will be published in 2002 by the Belgian Historical Institute in Rome. His edition with complete facsimile and extensive introduction of Giuseppe Jacchini's sonatas for violin and cello Opus 1 (1695) was recently published by Forni in Bologna.

**Milagro Vargas** sang the New York premiere of Philip Glass's *Symphony No. 5* with the Brooklyn Philharmonic under Dennis Russell Davies in October. The following week she sang the West Coast premiere at the Eclectic Orange Festival in California. In his review of that concert, Los Angeles Times critic Mark Swed singled her out as "the outstanding mezzo-soprano." In November Vargas returned to the Da Camera Festival in Houston, where she has been a regular soloist since 1994. Critic Charles Ward of the Houston Chronicle said of her Brahms lieder, "Vargas sang these with heartfelt urgency, especially *Feldeinsamkeit*." Also in November, she sang in the premiere of Robert Kyr's *Symphony No. 9* with the Eugene Symphony. In January Vargas returned for her second year with the Folger Consort at the Washington National Cathedral in a program of medieval music.

**Claire Wachter** chaired the Committee on the Future of Piano Pedagogy at the 2000 World Piano Pedagogy Conference. Wachter has had recent articles published in *Piano and Keyboard*, *Keyboard Companion*, and *The Oregon Musician*. ♦



Philip Glass visits with Associate Professor Milagro Vargas (center) and UO voice student Nora Ryan following Vargas' performance in the American premiere of Glass's *Symphony No. 5* with the Brooklyn Philharmonic, Dennis Russell Davies conducting.



## High Notes for Laurie

*The Oregon Young Men's Ensemble wins an international choir title for its ailing conductor, Laurie Guttormsen (M.M. 1989)*

By Fred Crafts  
Reprinted from *The Register-Guard*

In winning a championship trophy at the 29th annual International Youth and Music Festival in Vienna, Austria, last summer, the Oregon Young Men's Ensemble, by all accounts, gave the performance of a lifetime.

Perfect, was how one judge rated it. Really? the astonished choir members wondered.

Yet, there it was—a gleaming, football trophy, hard proof that the ensemble of Oregon teenagers was the best male chorus at the European festival. The competition featured 31 musical groups from Albania, Australia, Canada, the People's Republic of China, Croatia, Denmark, Iceland, Japan, Romania, Switzerland, the Republic of South Africa, and the United States.

As soon as the 23-voice Eugene choir returned home, members raced right over with the trophy to the home of their beloved founding conductor, Laurie Guttormsen, who had been unable to travel with them because of recent downturns in her decade-long bout with cancer.

Nobody was more proud of the trophy than Guttormsen, 53, who started the choir in 1990 under the auspices of the Oregon Children's Choir Association, and has since molded it into an elite ensemble.

"We feel very strongly about musicianship and good discipline with music, but we work very much from the heart—from caring for each other," Guttormsen said at her east Springfield home, where she is undergoing exten-

*"She knew so much about the voice — how to train the voice, how to take care of the voice, how to help guys find their voice and continue to sing through the change. That was her genius."*

sive medical treatment.

"They love to sing, and they love to share it with others."

When Guttormsen played a recording of the Vienna performance, she heard just how high her ability to train

young male voices had elevated her choir.

The judges' scores ranged from 81 to 96 (a perfect score). Overall, the Oregon choir got the second highest combined score among all participating choirs, missing the top spot by just six points.

"They were just fantastic," said the festival's executive secretary, Michael Haring, by phone from Vienna. "The judging was quite hard," he added, noting that no other male choirs scored enough points for second or third place.

"If they don't deserve to have a prize, we don't give prizes, because we try to keep the standards as high as possible. Nobody else was good enough. You can be really proud of this ensemble."

The head judge, George Evans of Great Britain—music director of the British Army—specifically pointed out how "well trained" the choir was and praised its "good blend of male voices."

Two other judges had similar appraisals. Gerhard Track of Austria, music director of the Vienna Male Choral Society, said the Oregon ensemble has "a very good sound ... very precise and good tempi ... a very fine performance."

Ronald Smart of Australia, an international guest conductor, said "the choir sang with musical awareness, confidence and intensity in a well-chosen program." He credited the choir's into-



Laurie Guttormsen

HIGH NOTES, *continued*

nation ("it was good to sense the choir listening to each other"), tone ("a very pleasant quality") and dynamics ("beautiful pianissimo singing") for leading to "a very interesting program, well chosen and performed with real quality."

This was Guttormsen's last program directing the Oregon Young Men's Ensemble. She rehearsed it with the choir until mid-April, when she had to step down. Debi Noel filled in for Guttormsen, as did her son, Chris Noel, who sings in the group.

"My cancer has progressed to the point where I can't conduct," Guttormsen said, noting that she has quit teaching at Eugene Christian School. "I love my YME work," she said forcefully, "but it's important, too, that they get somebody that will step in and take them forward."

### The Oregon Children's Choir Association is creating a Laurie Guttormsen Scholarship Fund for new ensemble singers and travel funds.

Oregon Children's Choir Association founder Randall Moore, a professor of music education at the University of Oregon who has known Guttormsen since she was a graduate student some 20 years ago, said the association is creating a Laurie Guttormsen Scholarship Fund to provide scholarships for new ensemble singers and travel funds.

"She has been an inspiration to us all," said Moore, who has watched Guttormsen's physical condition fluctuate through the years.

By March, Guttormsen required a wheelchair, yet she led the choir in a performance at the American Choral Directors Association's convention in Seattle. In July, she asked for a year's leave. Moore granted it.

"We've given her that space and the blessing that she would heal and want to come back," he said. "I think the YME is what has kept her going."

Gary Guttormsen, her husband,

agrees. "It was the most important focus in her professional career. She just worked and worked and worked. She knew she would have to bank what energy she could muster so she could work with those boys. And she did it.

"Music was her life," he continued. "It's what she looked forward to every day. I'd go into the bedroom. She'd be in her bed. She'd have music all over the floor and everywhere. I'm not sure she would have lasted this long without her music."

#### The Old-Fashioned Way

Placing the trophy in Guttormsen's hands was an important gesture to choir organizers, who saw it as confirmation of her work.

"Sharing ourselves was better than any award we could ever receive," said baritone Lucas Carlson, a senior at South Eugene High. "That's what Laurie has always been teaching us. I'm really proud that Laurie made the choir that got the award. She put us together and worked us from mud into a pot."

The Oregon Young Men's Ensemble is a serious choir. Dressed in tuxedos and standing relatively still, it appeals through polished singing and enchanting songs, with dynamics that often drop to a whisper.

During the Vienna performance, accompanist Cindy Lee Garver says she sat spellbound on her piano bench.

"At the places where I knew they could swell and do really well, I could see the judges start furiously writing. I was watching people in the audience. People were very quiet and intently listening. Our guys have a great presence on stage."

Eugene dance instructor Pat Knaus, whose son Joby sings in the choir, is not surprised by Guttormsen's successes. Knaus and Guttormsen worked together on musical comedies performed by young people.

"She knew so much about the voice," Knaus said, "how to train the voice, how to take care of the voice, how to help guys find their voice and continue to sing through the change. That was her genius. Plus, she was a very sensitive conductor. The first time I heard 'Prayer of the Children,' I thought my heart was going to stop."

Guttormsen was a doctoral student in music at the University of Oregon in 1990 when she approached Moore about starting a choir for teenage boys. He agreed, and a career was born.

Her first choir had about a dozen singers. Because they were what she called "cool studs" and she had picked "funny or rhythmic or doo-wop numbers" for them, the choir was an immediate hit.

One of the numbers was the comic song "There Is Nothing Like a Dame" from *South Pacific*. "It gave the guys a chance to be tough guys, which made some parents mad," she said, laughing at the recollection, "because I was promoting ... something. Whatever I was

### CODA

Laurie Guttormsen finally lost her long battle with cancer in mid-December. A memorial service was held on Dec. 22 with the Oregon Young Men's Ensemble, the Classics, and Eugene Christian School Chorus performing a musical tribute to their mentor. She was 53.

The daughter of former UO President Robert Clark, Guttormsen attended South Eugene High School for two years before the family moved to San Jose.

She was married to her husband, Gary, later that year, and the couple moved to Eugene. She taught at Howard and Corridor elementary schools and Colin Kelly Middle School. She also directed drama productions at North Eugene High School through 1986 and taught at Eugene Christian School from 1988 through last April.

Guttormsen graduated from San Jose State College, and received her master's degree from the UO School of Music in 1984. She was undertaking doctoral studies at the UO when diagnosed with cancer in 1990.

Memorial contributions may be made to the Oregon Children's Choir Association Scholarship Fund or to Eugene Christian School's Performing Arts Department. ♦

promoting, they didn't like it. But the boys had a ball doing it, and the girls loved seeing it, and the group was making it."

"They were learning how to sing repertoire that was a cappella or it was fun, but classically written. Good strong repertoire," she said.

#### Maintaining the Standard

One challenge that Guttormsen faced every year was the constant flow of singers in and out of the choir, caused by high school graduation.

"I just said, 'I am not going to allow this group to get any lower. Each year, we're going to uphold the standards of the year before.' And that's the way it was."

Because the all-male teenage choir seemed like a natural to her, Guttormsen was surprised to learn that everywhere they went it was a rarity. Why?

Guttormsen said, "The popularity of the boy choirs became this syndrome where boys don't sing unless they are still singing in little boy voices." She also suggested that the talent pool is drained by athletics.

But Guttormsen had no problem getting singers, many of whom she had to train almost from scratch. Through it all, she said she was always impressed but never surprised at what youthful singers can accomplish.

"But I've never expected more than they could do, because they don't want to experience failure. With the boys as they come in, I make sure that all their skills mix together and that I'm not pulling the high skills down to meet with the low skills, and vice versa."

From within the ensemble's ranks Guttormsen has each year created a six-member doo-wop group called the Classics—"the primo group"—that sings at schools, private events, conventions, and the like. The Classics have served as an effective recruiting tool with young audiences and have given all choir members an elite group to aim for.

They have been Guttormsen's pride and joy. "It is," she boasted, "one of the finest small groups there are. The Classics group right now could go to an international contest in October and do very well in that. I would like to help them through this."

## ALUMNI

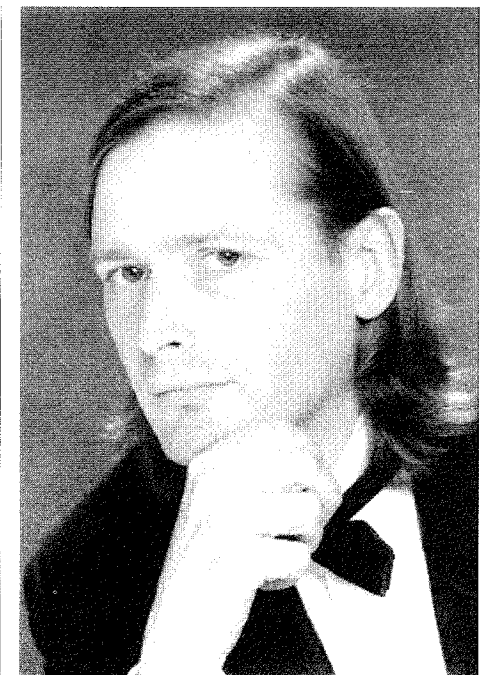
**Tamara Schupman** (B.Mus. 1979), a respected conductor, educator, and adjudicator throughout Washington and Idaho, was appointed music director for the Spokane Area Children's Chorus in 1991. She currently directs the Preparatory Choir and the Ensemble, and successfully completed the chorus's first 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 participated in The International Children's Choral Festival in Tuscany with renowned conductor Henry Leck. Since her appointment as 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 holiday recordings, *Angels and Candlelight* in 1995 and *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, Spokane Opera (formerly Uptown Opera), Connoisseur Concerts, the Northwest Bach Festival, Allegro, Zephyr, and Coeur d'Alene Summer Theater. Schupman has prepared the Northwest Bach Festival Chorus for the past three seasons for Music Director Gunther Schuller.

Guttormsen will be a hard act to follow, as Debi Noel discovered when she conducted in Europe.

"You're stepping into some huge shoes," she said, "and there's no way you can fill them. She has been such a guidance and an inspiration for these guys. They truly love her. That's part of why it was so difficult for me. They have such grief over what's happening to her. They want her leadership, and her love of music, and her ability to share that. They miss her so much." ♦

**Timothy Tikker** (M.Mus. 1983) has just been appointed interim music director and organist at First Baptist Church in Kalamazoo, Michigan. The church has a 67-rank Létourneau tracker organ, dedicated in 1998. First Baptist enjoys an active role in community arts, providing its sanctuary for numerous local concert performances, as well as having a chancel choir that regularly performs major choral works in liturgy. Tikker leaves a position as organist at the Cathedral of St. John the Baptist (RC), in Charleston, South Carolina, where he served for four years. He will continue to serve as a long-distance member of Charleston's Piccolo Spoleto Festival l'Organo Recital Series Planning Committee. Winner of the 1993-94 Holtkamp/AGO Award in Organ Composition, Tikker is still active as a composer, recently receiving a commission for a new work for chorus and orchestra from the Milwaukee Symphony Orchestra, to be premiered in May 2001. His *Three Bulgarian Dances* were a finalist in the Aliénor Harpsichord Composition Competition held this past March. This past June he gave his premiere performance as soloist with orchestra, performing Copland's *Symphony for Organ & Orchestra* with the Charleston Symphony under guest conductor Samuel Adler, in Piccolo

*continued on page 14*



Timothy Tikker



ALUMNI NOTES, *continued*

Spoletto's l'Organo series, in which he also gave an all-improvisation concert at the Cathedral of St. John the Baptist. In August and September he performed his second European concert tour, with organ recitals at the Münsters in Konstanz and Bonn, the Dom in Schwerin, Germany, and l'Eglise St.-Sulpice in Paris, France. These concerts featured European premieres of two of his own works, *Tiento de Batalla sobre la Balletto del Granduca*, and *Three Gregorian Sketches*. His new CD, *Tikker at Claremont*, features the Glatter-Goetz/Rosales organ at Claremont United Church of Christ in California, with works of Dupré, Tikker, and Tournemire, to be released on the Arkay label early in 2001. After receiving his M.Mus. in organ performance from the UO School of Music, Tikker studied privately with Jean Langlais in Paris, aided by a Ruth Lorraine Close Award from the University of Oregon. His undergraduate studies (B.Mus., organ, Magna cum laude) were at San Francisco State University.

**Rich Dahl** (B.Mus. 1986) is a trombonist and educator. He has been playing both professionally and in military bands, and teaching band and choir for the past fourteen years. He currently teaches 6-12 band in Independence, Oregon, at Central High School, and Talmadge Middle School. Dahl credits Jeff Williams for having a significant impact on him both personally and musically, and sends his thanks to all at UO for making his career in music and music education so successful.

**Tiffany Mills** (B.A. Dance, 1992) has officially incorporated the Tiffany Mills Company as a not-for-profit organization. The company had a successful benefit in October, which was supported by many UO alumni and faculty. They are gearing up for their first NYC season as the Tiffany Mills Company in April at Joyce SoHo. For more information, check their web site at <www.inch.com/~aes/TMC>

**Sam Lowry** (B.Mus. 1998) received two contracts this past fall with the Washing-

## DEVELOPMENT NEWS

## New Gifts Begin the Millennium on Right Foot

Joan C. Gardner, Director of Development  
(541) 346-5687 or (503) 725-8710  
jgardner@oregon.uoregon.edu

It's a new year, and as the saying goes, it's a time for new beginnings as well as a time for building on past successes. To that end, we are delighted to thank UO Trustee **Robert DeArmond** and his wife **Leona Anderson DeArmond** (B.S. 1951) for a gift of \$25,000 for capital improvements to the School of Music. I am also pleased to announce a \$25,000 gift to the Wayne Atwood Memorial Scholarship Endowment Fund, from **Mrs. Phoebe Atwood**.

### New Voice Scholarship

Professor Emerita **Exine Anderson Bailey** has created a new scholarship for our vocal studies department. Bailey was on the UO music faculty from 1951-1987. She served on the President's Advisory Council and was very active in professional organizations, holding national offices in the Music Teachers National Association and the National

Association of Teachers of Singing.

The new award, to be made annually, will be named the "The Exine Anderson Bailey Vocal Award." It

will be awarded on the basis of scholarship, desire to succeed in vocal performance, and on talent as demonstrated by the applicant's junior recital—

the latter being the strongest determining factor. The award is intended to support tuition in the student's senior year of study at the University of Oregon. We are grateful to acknowledge the fine career of such a distinguished



Exine Bailey

ton Opera for chorus, working alongside Carol Vaness and Placido Domingo in *Il Trovatore*. He is also singing in the Verdi *Requiem* with Domingo conducting. Lowry did his first round of auditions this year for summer apprenticeships and made it to the finals for Santa Fe and was accepted at Central City Opera in Colorado for this summer. In February, he is singing Aeneas (*Dido and Aeneas*).

**Natalie Haworth-Liu** (B.Mus. 1999) is living in San Jose, teaching lessons, and performing chamber music. She took a position recently in the development department of Ballet San Jose that she enjoys tremendously. Her roots are in dance, so the job is a perfect fit.

**Tim Farrell** (D.M.A. 2000) is in his second year as director of High Brass and Jazz Studies at Fort Lewis College in Durango, CO. He presented a lecture and performed a recital with the International Brass Quintet at the North Dakota MEA conference in October. He directed the Colorado All-State Jazz Ensemble in January at the Colorado MEA Conference. Farrell is also principal trumpet with the San Juan Symphony. **Kim (Schieber) Farrell** (M.M. 1996) teaches choir and orchestra at Miller M.S. and Durango H.S. She is also director of the Durango Children's Chorale, a community children's choir, and is a member and frequent soloist with the Durango Chorale Society. The Farrells are expecting their second child this February. ♦

and beloved faculty member, and at the same time provide valuable scholarship support to gifted vocal students.

### Music Education Alumni Fund

Thanks to many of our music education alumni, we have successfully raised an initial amount of funding that has directly benefited departmental needs. This "mini-campaign" took place over the summer and the response was significant, attracting many first-time donors from our alumni base.

The Music Education Alumni Fund was used to purchase instruments for our music education classroom. Money raised through this fund is providing an immediate benefit to our future pre-school music teachers, private studio teachers, and students who are preparing to teach in elementary schools (either as music specialists or classroom teachers).

Many of the larger Orff instruments are more than twenty years old and, although Orff instruments are quite durable, our set is in dire need of updating.

The music education faculty is very appreciative of this generous support from our alumni.

### Bequests Help Ensure Our Future

One way to make a charitable contribution is through a bequest in your will. This is one of the easiest ways to benefit the music school and one of the most valued long-term ways of ensuring excellence in our programs. Whether you wish to give to scholarships, faculty support, or to the Dean's Discretionary Fund, all you need to do is include verbiage in your will stating that a certain sum, or percentage of your estate, is to be given to the University of Oregon. Your planning advisor or our Office of Planned Giving will be glad to explain the process and help you with more specific wording. Please call me at (541) 346-5687 for more information. ♦



## IN MEMORIAM

**Gordon Gilkey**, one of Oregon's most influential cultural figures and a major donor to the School of Music, died in October at Providence Portland Medical Center after a long illness. He was 88. Gilkey's reputation was both historically deep and global. He was an artist, the Portland Art Museum's curator of prints and drawings, and the founder of the museum's Vivian and Gordon Gilkey Center for the Graphic Arts. During World War II, he advised the U.S. Army Air Corps about cultural monuments that should be spared from bombing. Gilkey eventually became chief of the War Department's Special Staff Art Project in Europe. There he spearheaded the earliest drive to repatriate lost artworks confiscated by the Nazis, solidifying connections to artists, collectors, and diplomats of numerous countries. He was a professor of art for more than fifty years, an illustrations adviser to Winston Churchill, and a knight in six countries. Gilkey's chief medium as artist, teacher, and international networker

was printmaking. He made, traded, and collected prints throughout his life, amassing a personal archive of nearly 14,000 prints—dating from the Renaissance to the present, including works by Durer, Rembrandt, Goya, and Picasso. Gilkey attended Albany College and then the University of Oregon, where he received the school's first master of fine arts degree in printmaking in 1936. In 1947, Gilkey returned to Oregon, becoming a professor of art and eventually the dean of the College of Liberal Arts at Oregon State University. He retired in 1977, but soon after used his ever-growing collection of art to shop for a new job. In 1978, he found it, sealing a deal to donate his encyclopedic collection to the Portland Art Museum. Gilkey established a UO scholarship fund in honor of his wife, violinist Vivian Malone Gilkey, in 1998. The endowment was funded with proceeds from the sale of her two violins and bows that were of significant value. Additional contributions created the single largest scholarship endowment award in the history of the School of Music. The scholarship award is made biennially. ♦

## HAVE WE HEARD FROM YOU LATELY?

2/01 UO School of Music & Dance Alumni  
WHAT'S UP?

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

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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)

## 2000 DONOR HONOR ROLL

Our thanks to the following businesses and individuals who donated or pledged \$100 or more to the School of Music and/or Department of Dance in calendar year 2000. Thanks also to those who gave directly to the Oregon Bach Festival; those contributors are listed in OBF programs.

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# 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. 5 – Oregon Brass Quintet  
(Faculty Artist Series)
- Feb. 6 – Red Priest  
(Chamber Music Series)
- Feb. 8 – French & Latin Chamber Music  
(Faculty Artist Series)
- Feb. 10 – Music & All That Jazz  
(Children's Concert Series)
- Feb. 25 – Romantic Chamber Music  
(Faculty Artist Series)

## MARCH

- March 1 – Dalton Baldwin  
(Guest Artist Master Class)
- March 2 – Mark Beudert, tenor  
Dalton Baldwin, piano  
(Faculty Artist Series)

- March 2-3 – Dance 2001
- March 3 – Spring Sing  
(Children's Concert Series)
- March 4 – Oregon Wind Ensemble  
UO Symphonic Band
- March 4 – University Singers  
UO Chamber Choir
- March 5 – Poetry in Song
- March 6 – Oregon Opera Ensemble
- March 7 – Flute Class Recital
- March 7 – Jazz Cafe w/Nancy King
- March 8 – Cypress String Quartet  
(Chamber Music Series)
- March 10 – Future Music Oregon
- March 11 – University Symphony
- March 12 – Oregon Percussion  
Ensemble
- March 16 – Oregon Jazz Ensemble
- March 18 – Chamber Musicale

- March 18 – UO Percussion Ensemble
- March 18 – Harp Ensemble
- March 18 – Gospel Choir & Ensemble
- Mar. 23-25 – NW Horn Workshop

## APRIL

- April 6-8 – NW Percussion Festival
- April 19 – Trio Apollon  
(Chamber Music Series)
- April 22 – University Symphony  
Concerto Competition Concert
- April 23 – Stephen Dunn, trumpet  
John Pennington, percussion  
(Faculty Artist Series)

## MAY

- May 12 – Oregon Opera Ensemble:  
Britten's "Turn of the Screw"

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

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