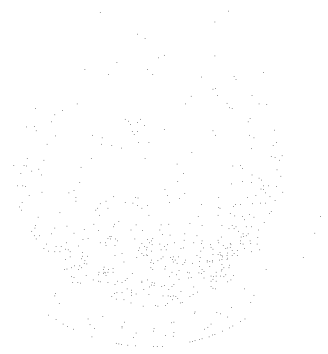
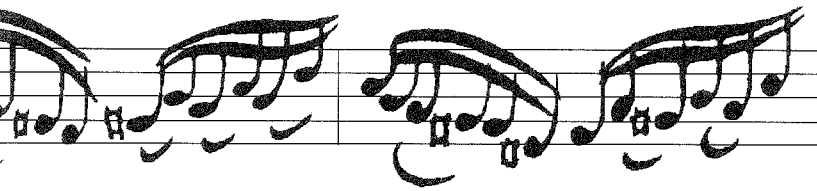




UNIVERSITY OF OREGON

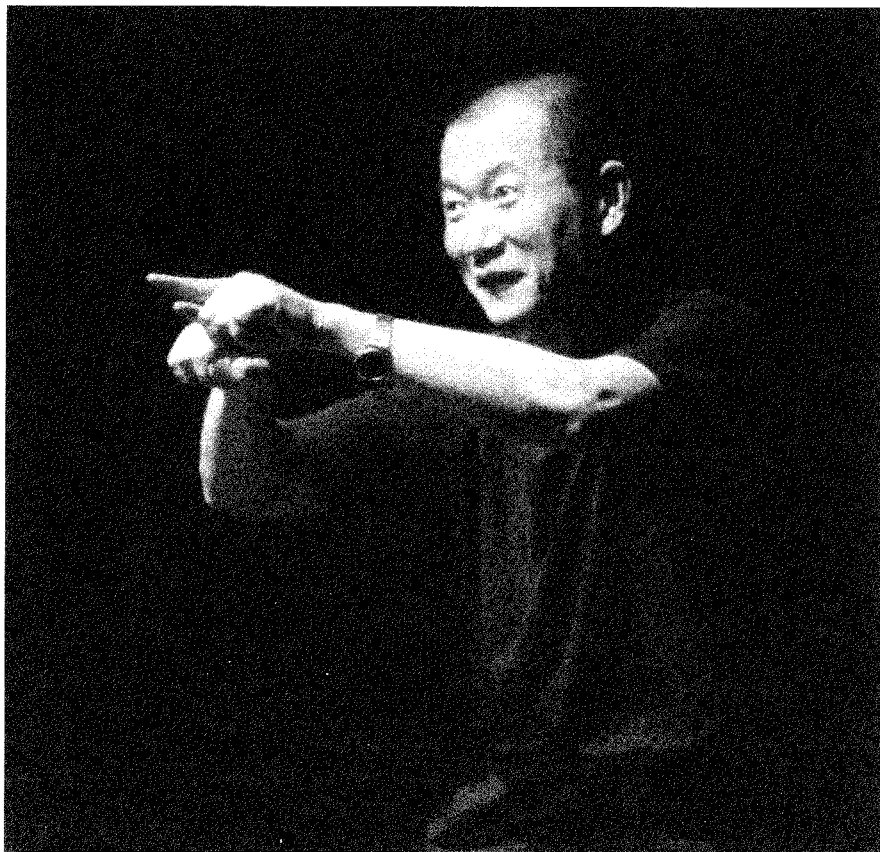


LEDGER



LINES

SCHOOL of MUSIC & DEPARTMENT of DANCE



NEWSLETTER for ALUMNI & FRIENDS

September, 2002

Vol. XIV, No. 2



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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.

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COVER PHOTO by Hugh Barton.  
*Oscar-winning composer Tan Dun conducts his Water Passion at the Oregon Bach Festival. See story, page 8.*



*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

This is my final LEDGER LINES column as dean of the School of Music! After ten years in the position, I elected to step down—or, as we say in the business, to 'step up' to the faculty. I am taking a year's sabbatical (starting July 1) and will then return to teach at the university for the foreseeable future. As you will read elsewhere in this issue, a new dean, Dr. Brad Foley, has been selected and will start in September, with Associate Dean Robert Hurwitz covering the months of July and August.

It has been a wonderful ten years of growth for both me and the School of Music. I have learned an enormous amount, and, at least from my vantage point, I feel that I leave the position with the school in a stronger place than when I began. Our student population is larger and better qualified; our ensembles are sounding better than ever; our faculty and staff are strong and dedicated; and our curriculum is more diverse. The Department of Dance has a full season of wonderful productions, the Oregon Bach Festival and the Chamber Music Series are thriving, and our Community Music Institute Suzuki string program is at capacity with young students.

While I look with great pride at all of this, at the same time I realize that it was an achievement of the whole school, and that we can therefore expect the same upward trajectory to continue.

There is, of course, much to be done, and there is no way of leaving a position such as this without leaving some things undone. High on that list is the completion of the building addition project. Getting the \$7.6 million state bonding authority was a wonderful achievement for the school, but it will count for nothing if we do not bring in matching funds. We have made a noble start in that direction, despite the downturn in the market and the competition from



many other university priorities (Autzen Stadium, the Museum of Art, and the College of Business, all of which have now started construction). We have brought in \$1 million of the \$7.6 that will ultimately be needed, and that is a good start, but it will take the energy of the new dean, our development staff, and all of you, our alumni and friends, to bring this much-needed project to its successful completion.

My own plans are exciting: I will be writing a book on oral tradition in American music, taking a four-month Fulbright in Scotland, traveling to Bhutan and Indonesia, and spending time at the Mescalero Apache reservation in New Mexico (researching part of the book), as well as getting acquainted with (and doing) more music-making here in Oregon.

Perhaps what I look forward to most, though, is preparing for teaching courses in the fall of 2003. I hope to enhance our course offerings in ethnomusicology as well as teach in my prime area of American music—a topic that we sorely need more of in our music schools! Teaching is the heart of what we all do here, and I am proud to join the faculty at the UO School of Music in that noble endeavor.

*Anne Dhu McLucas*

## WHAT'S NEW

## Brad Foley Named New Dean of Music School

*UO selects leader from North Carolina*

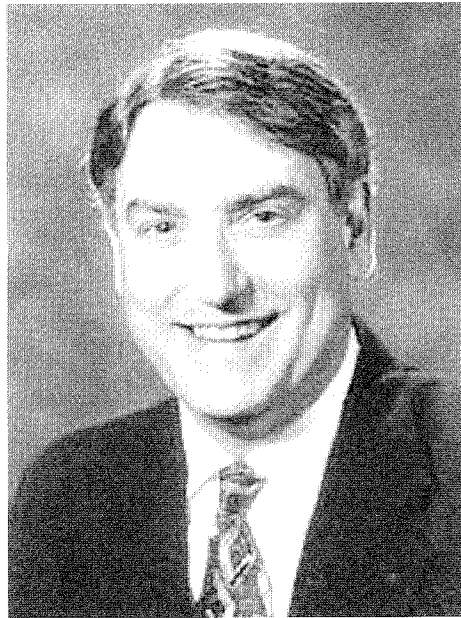
**B**rad Foley, dean of the East Carolina University (ECU) School of Music since 1995, will become dean of the University of Oregon School of Music this fall.

Lorraine Davis, vice president for academic affairs, says Foley will assume his full-time duties on Sept. 1. He will succeed Anne Dhu McLucas, dean since July 1992, who will return to teaching and research following a one-year sabbatical during which she will be a Fulbright fellow in Scotland and also working on a book on oral traditions in American music.

Foley, an Indianapolis, Ind., native, was selected for the post following a national search that drew nearly three dozen applicants. Robert Melnick, dean of the UO School of Architecture and Allied Arts, chaired the committee of UO faculty, staff, students and administrators as well as music and dance patrons and supporters who recommended Foley for the position.

"We are very fortunate to have been able to attract a sitting dean from an institution with a strong music school whose experiences parallel many of our needs," Davis says. "Brad Foley clearly has the style and experience we're looking for as we work toward expanding and adding to our music facilities and as our already outstanding music and dance programs move to the next level."

After 23 years at East Carolina University in Greenville, N.C., working with its "incredibly talented faculty and staff to serve and enrich the lives of many in the community, the state and the Southeast," Foley says he feels it is time to move on to new



*Brad Foley*

challenges and opportunities.

"I look forward to moving to the northwestern United States which has been a favorite vacation spot for me and my family over the years," he says. "I am excited about the opportunities and potential at the University of Oregon and hope to be able to move the music school forward by seeking new and greater resources, new facilities, enhanced program visibility, and perhaps finding ways to provide more outreach and service to the state and region."

"The University of Oregon has a wonderful faculty, outstanding students and alumni, and a long association with the world-renowned Oregon Bach Festival," Foley adds. "Through our work together, my dream is to make this program one of the finest in the nation."

Foley and his wife were in Eugene during part of the Oregon Bach Festival, and attended the Patron and

Musician Supper, which gave them a first-hand look at the Festival's impressive quality and community support.

In the seven years he has been ECU music dean, Foley's achievements include:

- A major increase in private financial support, with gifts up 300 percent, and in grant writing, with submissions and funds increasing by more than 68 percent. The total value of gifts, pledges, grants and in-kind donations over the seven-year period was more than \$4.8 million.

- Growth in the undergraduate music scholarship program by more than 50 percent and a doubling of the value of graduate assistantships, fellowships and scholarships.

- Completion of a concert hall renovation project and initial planning for a building addition.

- Development of new distance education programs and enlargement of the jazz studies program through the development of undergraduate and graduate majors.

- Increased number of campus programs as well as community outreach and service activities including guest artist enrichment opportunities, in-school programming, new collaborative efforts and expansion of the Friends of Music organization.

**"My dream is to make this program one of the finest in the nation."**

— Brad Foley

- Enhanced recognition of faculty and student creative activity, with faculty creative endeavors increasing by more than one-third and student performance opportunities expanding from national, regional, and state venues to include European tours for two ensembles.

Foley, who has presented more than 350 solo and chamber music performances playing the saxophone and oboe since coming to East Carolina University, joined the ECU faculty in 1979 as an instructor. He

served as undergraduate advising coordinator during 1982-84, acting assistant dean during 1984-85 and acting dean for three months in 1991. Foley was assistant dean of the music school for 10 years before assuming his current post in 1995.

A former faculty member at Stephen F. Austin State University in Nacogdoches, Texas, Foley also has been a part-time instructor at Butler University in Indianapolis, Ind., and at Pitt Community College in Greenville, N.C.

Graduating magna cum laude in music education in 1975 from Ball State University in Muncie, Ind., Foley earned a master's degree in woodwind performance from the University of Michigan in 1977 and a doctor of musical arts degree in music performance, also from the University of Michigan, in 1983. He is a former student of saxophonists Donald Sinta and Cecil Leeson, as well as oboists Arno Mariotti and Ralph Stroebel.

Foley has performed with numerous professional music groups in the Greenville area including the New Carolina Sinfonia and the Tar River Orchestra, as well as with the Indianapolis Symphonic Band, the East Texas Symphony of Tyler, Texas, the Longview (Texas) Symphony and the Virginia Symphony.

Foley's professional service includes positions as regional director and treasurer of the North American Saxophone Alliance and acting editor of the organization's journal, The Saxophone Symposium. He has been an active clinician and adjudicator for public school music programs in Indiana, Michigan, North Carolina, South Carolina, Texas, and Virginia.

Foley has published several articles in North Carolina Music Educator, journal of the North Carolina Music Educators Association. He recorded "Brad Foley in Concert," a 1984 release of Educational Music Service.

Involved in the cultural and community life of Pitt County, Foley served as president of the Greenville Choral Society and New Carolina

## Jazz Students and Ensembles Receive Highest Honors

**T**he UO jazz studies program continues to rank among the nation's elite. For the second year in a row, the Oregon Jazz Ensemble (OJE), under the direction of Steve Owen, was selected as the Outstanding College Jazz Ensemble at the Reno International Jazz Festival.

And for the third time in as many years, a UO student was honored as the Outstanding College Musician. Todd DelGuidice, a M.M. candidate in clarinet performance and saxophonist in the OJE, won the honor this year while Greg Goebel, (B.M. in jazz studies) was chosen as the Outstanding College Pianist after having won the Outstanding Musician award the past two years. The UO Jazz Quartet finished second among college combos, after having won that division last year.

Competing with the nation's top college musicians, seniors Devin Sanders and Greg Goebel received Downbeat Magazine's Annual Student Music Awards for their work in jazz composition and arranging. Sanders' arrangement of Leonard Bernstein's "Some Other Time" earned him honors as a jazz arranger, while the piece "Starcrossed" garnered the award for Goebel in the original composition category.

• • •  
The OJE was once again a fea-

Sinfonia and was a committee member and a presenter with the Pitt-Greenville Arts Council, Pitt/Greenville Chamber of Commerce and International Festival. He has performed with Greenville's Sunday in the Park concerts, at the Greenville Museum of Art, and with the ECU Summer Theater and ECU Playhouse orchestras. For years, he has been a member of the executive boards of the Friends of the ECU School of Music and the School of Music Alumni Professional Society. ♦

ture ensemble at the Oregon Music Educator's Conference (the sixth performance of a UO jazz ensemble at an MENC convention in the past ten years) and at the School of Music's annual Oregon Jazz Celebration. Highlighting a year of outstanding concerts for UO jazz ensembles was the OJE's performance with Grammy Award-winning jazz composer/arranger Maria Schneider on Saturday evening of the jazz fest.

• • •

### Amplifiers and Drumsets Needed

The jazz studies program is in need of bass, keyboard, and guitar amps as well as drumsets (cymbals, cymbal stands, hi-hats, bass drum pedals, etc.) for use in ensemble rehearsals, improvisation classes, and teacher training. You can help by dusting off those old amps and sets and donating them to the School of Music. It's a great way to help us out, to get a tax write-off, and to clear space for more old shoes in the closet. Before sending any equipment, however, please contact Director of Development John Gibbens: phone (541) 346-5687 or e-mail gibbens@darkwing.uoregon.edu ♦



*Oregon Jazz Ensemble*

## DEVELOPMENT NEWS

## Building Campaign Remains Top Priority

John Gibbens, Director of Development

While the building campaign remains the top priority in the School of Music's current fund-raising, it is important to remind you, our friends and patrons, that there are many ways to show your support for the school and its programs. Whether your interest is in helping with scholarships, the building campaign, or other areas, here are some options for making a gift to the School of Music.

- **Direct Gifts:** By check, payable to the School of Music, University of Oregon, or by Visa or MasterCard.

- **Gifts of Securities:** The full market value of gifts of appreciated securities is tax deductible. In most cases, appreciation in the value of the security benefits the School of Music and is not taxable to you.

- **Gifts of Closely-Held Stock:** Gifts of stock in a closely-held corporation allow you the same benefits as donation of other securities, but the Internal Revenue Service rules must be strictly observed to ensure that you receive your full tax deduction.

- **Matching Gifts:** More than 900 employers will match employee's gifts to the university. Send your gift to the School of Music, accompanied by a matching gift form obtained from your personnel or employee relations office.

- **Gifts of Real Estate:** Real property, either in entirety or in part, can be deeded to the university to benefit the School of Music. It is even possible to arrange a sizable tax deduction by deeding a home or farm to the university now, while continuing to occupy the property for life.

- **Gifts with Life-Long Income:** You may transfer money, securities, or other property (e.g., real estate) in

trust to the School of Music and receive income for yourself (and another) for life. The trust is managed at no cost to you. You may receive immediate tax benefits and ultimately the School of Music will receive the trust property.

- **Bequest Gifts:** In writing your will or living trust, you can specify that you would like a portion of your estate to benefit the School of Music.

- **Memorial and Honorary Gifts:** Your memorial gift to the School of Music can help to perpetuate the values and ideals that guided a loved one's life. Gifts may honor a person during his or her lifetime or commemorate some significant event. Families of those honored will be notified that a gift has been made by the donor.

For more information, please contact: Development Director John Gibbens, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225, or call (541) 346-5687. ♦

## UO School of Music Receives Impressive Technology Grant

The School of Music has been awarded grants designed to provide a technological infrastructure upgrade within the school.

The primary grant, for \$80,000, will be used to replace aging equipment in our electronic piano lab; to upgrade our computer labs with current hardware and software; to provide our performance departments with digital video recording equipment that will allow students and faculty to record rehearsals, lessons and performances; and to fund other, smaller projects.

A second grant (\$35,000) will equip our classrooms and lecture halls with presentational equipment such as ceiling-mounted projectors to be used with computers and video equipment. Computer support technician Bill Moore, who submitted the grant application, says the school hopes to receive additional upgrade funds in the coming year: "The grant allows us to acquire technology that will profoundly affect how students are taught in our classrooms, and improves the equipment in our piano and computer labs." ♦

## MIGHTY OREGON SALES TOP \$30K

Coming off the greatest year in University of Oregon athletics history, it's not surprising that the School of Music's Mighty Oregon CD sold so well, raising \$30,000 in profits for music scholarships. The football team and men's basketball team ended the year ranked second and sixth in the country, and the women's basketball team won the Women's NIT championship.

The Mighty Oregon CD was well positioned to capture that excitement,



not to mention it was also the UO's 125th anniversary year.

The CD contains eleven versions of the Oregon Fight Song, performed by UO ensembles, faculty, and others, including recording artist Tom Grant, Ed Kammerer, and The Jazz Minors, a Dixieland group from the 1970s. The price is \$12.95 (\$3 shipping/handling for mail orders).

The CDs are still available at the UO Bookstore, all Duck Shop locations, or from the School of Music's web site: [music.uoregon.edu](http://music.uoregon.edu) ♦

## KUDOS

**Jasmine Hedrick**, a doctoral student in flute performance, won the Ladies Musical Club of Seattle 2001 Tour Competition. Her rewards included \$2000 and a week-long tour in Central Washington, performing six concerts and making twelve school presentations. She also performed live on the "Live by George" radio show, Classic KING-FM 98.1 on September 14. Hedrick, a student of Richard Trombley, also placed second in the Mid-South Flute Festival Young Artist Competition, March 8-9 in Clarksville, Tennessee. In addition, she was a 2002 winner of the National Flute Association Master Class Performers Competition, performing at the National Convention in Washington, D.C. in August.

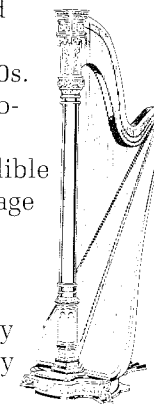
**Ji-Won Lee**, a doctoral student in piano performance, was one of the winners of this year's Petri Scholarship competition, receiving a prize of \$3,000. The competition was held March 2, and was open to musicians in the state of Oregon. The prize

## LYON & HEALY HARP DONATED

The School of Music received a beautiful Lyon and Healy crown model harp this spring, a gift from LaRayne and Eliot Jenkins of Portland. A student many years ago of legendary UO harp professor Doris Calkins, LaRayne performed with many ensembles around Eugene until moving to Portland in the late 1970s.

Current UO harp professor Laura Zaerr said "the harp has the incredible rich resonance of a vintage instrument, and is any harpist's dream instrument."

The school gratefully acknowledges this lovely and treasured gift. ♦



money is to be used to further the winners' musical careers. Lee used her winnings to attend the International Piano Festival in Europe this summer. She is a student of Dean Kramer. Lee also was a winner in the Eugene Mu Phi Epsilon competition.

**Ezra Bartz**, a senior piano performance major studying with Victor Steinhardt, was another of this year's winners of the Petri Scholarship competition. Bartz will be a graduate assistant at the University of Texas this fall.

**So Jin Chong**, a master's candidate in piano pedagogy, was invited to participate on an international student debate panel for the 2001 World Piano Pedagogy Conference in Orlando.

**Hung-Yun Chu**, a doctoral student in piano performance studying with Dean Kramer, was a semi-finalist in the Rachmaninoff International Piano Competition and Festival, held in March.

**Keith Kirchoff**, a junior piano performance major studying with Dean Kramer, won both the Oregon and Eugene Mu Phi Epsilon piano competitions. Kirchoff also won the Oregon Music Teachers scholarship competition in Portland last year.

Two UO voice students competed at the Northwest Regional Metropolitan Opera National Council Auditions in March: **Melody Vogel**, a senior in vocal performance, had previously won the Oregon district competition, and **Jennifer Bacon**, a graduate student in vocal performance, had won the Alaska district competition. Vogel, a mezzo-soprano, received a special "Encouragement Award" at the regional competition, given to young singers who show exceptional promise. Both Vogel and Bacon are students of Ann Tedards.

**Ji-Yun Jeong**, a junior violin student, was the Northwest Division winner of the Collegiate Strings Competition sponsored by the Music Teachers

National Association (MTNA), and was one of six finalists to compete at the MTNA nationals in Cincinnati. She also won the state level for the American String Teachers Association National Solo Competition and competed at the national semi-finals of the ASTA competition.

Two UO music majors received Downbeat Awards in March, an annual national competition sponsored by *Downbeat* magazine. **Greg Goebel** won for Best Original Composition, "Starcrossed," and **Devin Sanders** won for his arrangement of Leonard Bernstein's "Some Other Time." Both are undergraduates.

**Joshua Mann**, a junior music major, won the Maurice Harold Hunter Leadership Scholarship at the University Awards Luncheon this spring. The full-tuition scholarship honors junior men judged to have made "the most notable contribution through achievement and good example toward the development of qualities of leadership among fellow students."

The School of Music and the UO Graduate School awarded six research fellowships this spring. The merit-based awards, ranging from \$1,000 to \$5,000 each, are given to master's students who demonstrate excellence in scholarly research and/or other music or dance-related scholarly activity. The winners were **Corrie Cowart**, **Timothy Cowart**, **John Cox**, **Matthew Monroe**, **Matthew Svoboda**, and **Scott Unrein**.

International Mu Phi Epsilon recognized the University of Oregon's Nu Chapter as the outstanding collegiate chapter for the Pacific Northwest Province. In addition, Nu Chapter was named runner-up for the International Collegiate Chapter of the Year. Nu Chapter's waffle sales helped buy two new piano benches for the School of Music, and also donated \$300 to the Eugene Mu Phi Epsilon Alumni Scholarship Fund. Faculty advisor is Claire Wachter. ♦

## VIEWPOINT

## A World of Music

by Brett Campbell

When Claude Debussy first encountered Javanese gamelan music at Paris's 1889 Universal Exposition, the great French composer thought it was the most beautiful sound he'd ever heard. Its complex polyphony "made Palestrina seem like child's play," he said.

Gamelan music has been enchanting western musicians and listeners ever since. The elaborate melodies and colorful textures of these Indonesian orchestras of bronze metallophones, wooden xylophones, gongs, strings, drums, and flutes have influenced composers such as Ravel, Britten, Colin McPhee, Steve Reich, and most notably Portland native Lou Harrison, who built the first American gamelan and has written some of the most beautiful works for the ensemble, many including western instruments.

The University of Oregon School of Music now owns two very different gamelans: the Balinese set used by the school's Pacific Rim Gamelan ensemble, used to teach composition as well as the fast, flashy Balinese traditional music, and the new set used to teach the more contemplative Javanese style. Thanks to those instruments, and the UO music professors who supervise their use—



One of the ornate drums in the new gamelan

Robert Kyr and Mark Levy—UO music students can explore one of the 21st century's richest sources of composition, music education, and performance.

Cyclical rather than narrative or linear, gamelan shuns the egoistic virtuosity common to rock guitar



Students get a lesson on the new Javanese gamelan donated to the School of Music.

gods, opera divas and classical violin or piano soloists, emphasizing a collective approach to music making. Many believe that its melodic invention surpasses any on the planet, equal in sophistication to West African rhythmic development and European harmonic explorations.

"Sometimes a dozen or more interwoven melody lines unfold, fractal-like, revealing patterns on an ever-deeper level, all happening simultaneously and beautifully responding to one another," said composer/professor Bill Alves of California's Harvey Mudd

College, who presented a paper at a UO conference and concert series on gamelan two years ago.

Today, even popular musicians such as jazz guitarist Pat Metheny and the L.A. Guitar Quintet have incorporated gamelan forms or textures into their music. For the past generation, gamelan ensembles have been springing up all over the U.S., particularly along the West Coast, with its growing Asian influence. More than 250 groups exist outside Indonesia; American academic journals and websites are devoted to the subject, and several revered Indone-

sian musicians have become prominent teachers at U.S. institutions.

In dozens of performances around Oregon (including a couple at Beall Hall) as a member of Eugene's Gamelan Sari Pandhawa, I've learned that even first-time American listeners are invariably enchanted by the sheer beauty of the instruments' sonorities and "natural" (i.e., not equal tempered) tunings—the sound Harrison calls "honeyed thunder"—and meditative melodies. And the ease of learning the simpler instruments' basic techniques has made gamelan attractive to amateur musicians like me, who enjoy making music together but can't devote several hours of practice per day to

## FULBRIGHT ARTIST-IN-RESIDENCE FROM JAVA AT THE SCHOOL OF MUSIC IN 2002-03

A world-renowned Javanese musician, Joko Purwanto, will be in residence at the School of Music for the entire 2002-03 academic year.

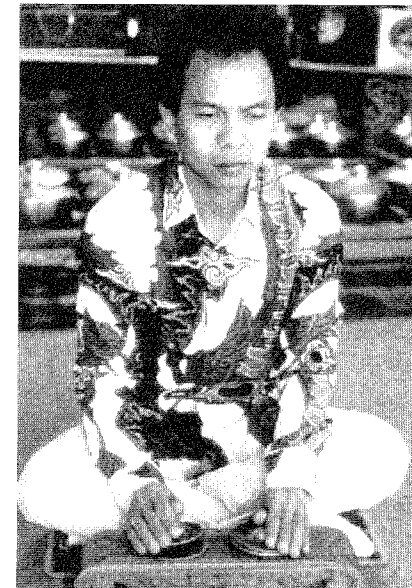
Assistant Professor of Ethnomusicology Mark Levy and Anne Dhu McLucas submitted a successful grant proposal to the Fulbright Scholar-in-Residence Program, making the residency possible.

Purwanto will teach group classes and individual lessons in traditional Javanese gamelan music using the beautiful Central Javanese Court Gamelan "Kyai Tunjung Mulya" (Noble Lotus Blossom) recently acquired by the School of Music (see *Ledger Lines* article in February 2001 issue).

The new gamelan is an orchestra of bronze, iron, brass, teak, and bamboo gongs, metallophones, drums, flutes, and stringed instruments.

The gamelan classes and lessons will be available to all UO students, as well as community members, with

no previous music experience required. In addition to his activities at the UO, Purwanto will give lecture-demonstrations and workshops for other educational institutions and community groups throughout the



Joko Purwanto

## WORLD OF MUSIC, continued

mastering performance technique. For the same reason, American schools have found gamelan to be an attractive introduction to world music for children, and the UO uses its own gamelans in both performance and composition classes. I took the first class offered using the UO's new instruments and was amazed to see how quickly UO students—not all of whom were music majors—learned the rudiments; by the end of the term, the class was performing intermediate-level works, and everyone had gained an appreciation for this beautiful musical culture.

Nevertheless, the elaborating instruments, such as the two-string fiddle (rebab), do require serious skill and practice, and because you can always take up new instruments (I play seven myself so far, with various levels of skill), gamelan offers

lifelong creative challenges.

The UO's commitment to gamelan reflects its increasing devotion to world music. For years now, the World Music Series has brought some of the world's finest musicians to campus. The three concerts in last year's series (one of which nearly filled Eugene's 2,500-seat Silva Concert Hall) brought virtuosos from India, the Balkans, and West Africa, and drew a much more diverse audience to Beall than the typical western classical music fare. Those who have grown up hearing world music on the radio and on recordings, from the Beatles' sitar experiments in the 1960s to the world beat garnishes of Paul Simon, Peter Gabriel, and Talking Heads in the 1980s to today's global electronica and Afropop and Yo Yo Ma's Silk Road ensemble, recognize that tomorrow's music will no longer be confined to the narrow, artificial boundaries imposed in

Northwest.

Purwanto is a well-known teacher, performer, and composer of Javanese gamelan music. Since 1983 he has taught at the Sekolah Tinggi Seni Indonesia (STSI, the Indonesian University of the Arts) in Surakarta. He plays and teaches all of the instruments of the gamelan, and also teaches vocal music. Purwanto spent five years in England teaching Javanese music at Oxford, Cambridge, York, and Durham universities. During that time he earned an M.A. degree in music at York University. He also taught at Simon Fraser University in Vancouver, B.C. in 1993-94.

For the past six years, Purwanto has headed the Gamelan Music Department at STSI. In addition to his experience in traditional Javanese music, he is a composer of contemporary experimental works, including innovative cross-cultural collaborations with European performers and composers.

For more information on this program, contact Mark Levy by phone at (541) 346-2852 or by e-mail at mlevy@oregon.uoregon.edu ♦

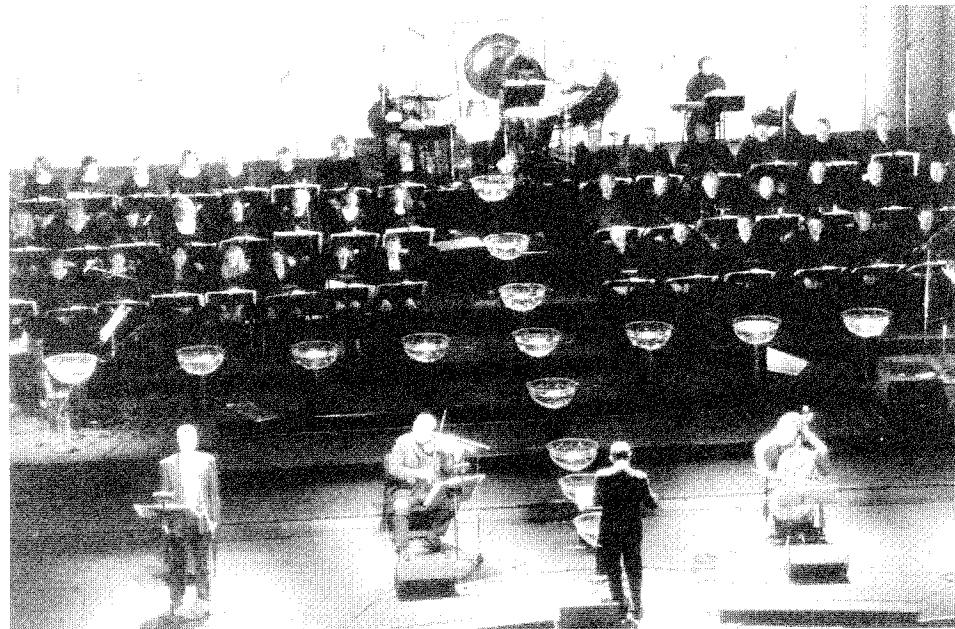
many music school curricula over the past century or so.

Thanks to the UO's emphasis on world music, audiences, faculty, and students understand—as the American composer Henry Cowell did decades ago—that all music derives from a mixture of cultural influences.

"I want to live in the whole world of music," Cowell said. As the many tributaries of our many musical cultures flow together, they constantly revitalize and refresh contemporary music. As Harrison, who has composed, studied, and taught world music for half a century, wrote decades ago: "enjoy hybrid music, because that's all there is." ♦

Brett Campbell is an editor at *Oregon Quarterly* magazine and writes about music for *Andante*, *The Wall Street Journal*, and other publications.

## OREGON BACH FESTIVAL



The dramatic stage setting for Tan Dun's *Water Passion*, including seventeen translucent bowls of water in the shape of a cross.

## Bach Festival Finishes with Box Office & Artistic Highs

### *Passion premieres to continue in 2003*

In its final concert Sunday night, as the words of Krzysztof Penderecki's *Credo* promised life in the world to come, the Oregon Bach Festival concluded its 2002 season and announced plans for music to come in 2003.

Executive Director Royce Saltzman announced the major works for the 2003 season, June 27-July 13. It opens with Handel's last great work, the oratorio *Jephtha*; concludes with a pairing of Bach's *Magnificat* and Mozart's *Mass in C Minor*; includes all five Beethoven piano concertos in two concerts with soloist-conductor Jeffrey Kahane; and continues the Festival's Passion Project with the American Premiere of the *St. Luke Passion* by Wolfgang Rihm, commissioned by Helmuth Rilling for Bach celebrations in 2000. Rilling will return for his 34th season as artistic director; tickets go on sale March 21, 2003.

The Rihm passion was recorded by Hänssler following its world premiere in Stuttgart and received a 2001 Grammy nomination for Rilling.



Over its 17-day run, the 2002 Festival achieved noteworthy artistic and box office success.

On stage, performances of three cornerstone concerts provided audiences with a perspective of sacred music from the 18th, 20th, and 21st centuries. "It was a great festival," said Rilling. "We looked back to our wonderful tradition in the *B Minor Mass* of Bach, we relived our Grammy piece, the *Credo*, and opened our eyes to new music, especially the *Water Passion* of Tan Dun, which we performed in its American premiere."

In other concerts, audiences experienced works by Haydn, Mozart, Beethoven, Mendelssohn, and participants of a composers symposium. Performers included orchestra, chorus, a period instrument group, the

**"Your community is a fine example of what passion and love can bring about through music."**

— Thomas Quasthoff

Festival's Youth Choral Academy, Tai Ji master Chungliang Al Huang, and recitalists Thomas Quasthoff and Ingeborg Danz.

With its diverse lineup of concerts covering the spectrum from oratorio to children's concerts, the Festival succeeded at the gate, with ticket receipts climbing to \$450,000, 10% more than its previous high total.

Total attendance surpassed 30,000. Ticket buyers came from 37 states, three Canadian provinces, and Germany, Denmark, and Korea. Despite an expected decrease in travel following the events of September 11, the Festival's percentage of out-of-state guests held steady at 10% of its total audience.

LEFT: Charles Dowd uses a colander as one of the "water percussion" instruments in the *Tan Dun* premiere.

## BACH FESTIVAL, continued

On stage, artists came from across the United States and Canada, Korea, Germany, France, England, Russia, Estonia, the Netherlands—as well as a healthy number of School of Music faculty who performed and served as lecturers. Quasthoff, in announcing his intentions to return to the Festival in 2004, gave an indication why performers are attracted to the event. "Your community is a fine example of what passion and love can bring about through music," he told his audience before embarking on a recital of Schubert's song cycle, *Schwanengesang*.

More than 150 regional and national businesses supported the Festival with sponsorships or services. Rilling acknowledged that the Festival's audience participation and broad base of corporate sponsorship are keys for the coming years. "It is a great joy for me to see that our festival, more and more, is anchored by such support from Eugene and throughout the state of Oregon. This gives me hope the festival will have a wonderful, long-time future."

For those interested in keeping in close touch with Oregon Bach Festival events, check the OBF web site at [oregonbachfestival.com](http://oregonbachfestival.com) or contact Elin England, (541) 346-1320, <[eenland@oregon.uoregon.edu](mailto:eenland@oregon.uoregon.edu)> to get on the OBF e-mail news list. ♦



On the Rocks, an a cappella group, during one of their performances

## UO ENSEMBLE TAKES THIRD PLACE AT NATIONALS

On the Rocks (OTR), the University of Oregon's crowd-pleasing a cappella men's ensemble, placed third in the International Championship of Collegiate A Cappella (ICCA), held in New York City.

The nine-member group, representing the west coast region, faced competition from five other regional semifinalist groups, all singing a cappella. The competition was in Lincoln Center's Avery Fisher Hall.

Before their departure April 24 on a red-eye flight to the Big Apple, OTR gave a sold-out performance in Beall Concert Hall. They sang nearly every week in the EMU Amphithe-

atre at the center of campus and made additional appearances before campus and community groups.

As a last-minute warm-up to the national contest, NBC invited OTR to sing on "The Early Show" during the 10-10:30 a.m. EDT segment on Saturday, April 27.

"This is a great group of young men, very talented and very motivated," said Scott Barkhurst, the UO School of Music's director of publications and marketing. "They have a large fan base here in Eugene, and they were great musical ambassadors for the University of Oregon while they were in New York."

OTR, which has been turning heads on campus for a year or more, almost didn't make the trip to New York, as they originally finished second in the west regionals to Brigham Young's ensemble, Vocal Point. But BYU conceded its first place slot to Oregon after the Lincoln Center finals performance was switched to a Sunday night. (BYU has a long-standing policy against participating in Sunday competitions.)

On the Rocks came together just two years ago when six University of Oregon students with a love for music decided to combine their talents. They had been getting together outside of school to sing songs they liked from high school choir and the

*Continued next page*



Internationally-acclaimed baritone Thomas Quasthoff conducts a master class for members of the OBF Youth Choral Academy.

## FACULTY

**Barbara Baird** presented two organ recitals in the East Bay Area of California in January. In February she traveled to Richmond, VA, to play a recital sponsored by the American Guild of Organists, and received a standing ovation. While there, Baird did a workshop on Baroque Performance Practice for the Richmond Music Teachers Association. During February she adjudicated for the Oregon Music Teachers Association Baroque Festivals in Salem, Eugene, and Hood River. Baird played in the annual Lenten Recital Series of organ concerts at Eugene's Central Presbyterian Church in March. In April she presented a UO children's concert on "The Mighty Organ," and a Faculty Artist Series concert in Beall Hall titled "Let the Winds Blow" with oboist **J. Robert Moore**, trumpeter **Stephen Dunn**, and bassoonist **Steve Vacchi**; featured in this performance was the premier performance of Hal Owen's *Suite for Oboe and Organ*. April also marked Baird's twentieth year as organist at Eugene's First Congregational Church. She was honored on the occasion with a

### ON THE ROCKS, *continued*

radio. About half are music majors, and each member is accomplished in his own right, demonstrating individual talents and carrying group responsibilities.

The current ensemble includes manager Peter Vomocil, a theatre arts major from Corvallis, and Peter Hollens, a vocal performance major from Ashland, who is president of the group and the HTML webmaster for their web site.

This year, On the Rocks released its first album, simply titled "OTR." The fourteen-track CD is available on-line from the OTR web site, [www.uoontherocks.com](http://www.uoontherocks.com), for \$15 plus \$2 shipping and handling. It also is on sale in Eugene at Face the Music and House of Records. ♦

reception, gifts, and wishes for twenty more years.

**Wayne Bennett** was a guest conductor for the Idaho Falls Youth Symphony in January 2002 and adjudicated in San Francisco, Seattle, and Vancouver, B.C., for Heritage Festivals. He conducted the University Symphony for the Children's Concert Series along with the Suzuki String Program students, and the UO's annual Concerto Competition Concert. In April, he took the symphony to Bend, Oregon, as part of the UO's 125th Anniversary Celebration. In June he worked with the Oregon Children's Choir at the Hult Center. Bennett performed with **Steve Vacchi** and **J. Robert Moore** in the inaugural concert of "A Little Knight Music," a series in the Knight Library, and in May he was principal clarinet in Eugene Symphony's performance of Mahler's *Symphony No. 8*.

**Alice Blankenship** (GTF) won the position of concertmaster with the Oregon Mozart Players (OMP). Her first experience in the new job was to serve as concertmaster for the OMP/Eugene Concert Choir collaboration on the Berlioz *Requiem* in late April.

**Ellen Campbell** was invited to perform June 2 at the National Museum of Women in the Arts in Washington, D.C., for the annual meeting of the International Alliance of Women in Music.

**Charles Dowd** conducted The Oregon Percussion Ensemble in "A William Kraft Spectacular" with composer Kraft attending. The performance was one of four percussion concerts in a mini-festival of the works of Kraft, presented by the percussion studies program. Dowd also conducted the percussion ensemble in a special 9/11 tribute, attended by firefighters who worked at Ground Zero in New York; UO flute alumna **Kristen Halay** and graduate percussionist **Tracy Freeze** were soloists in that tribute. In April, Dowd was a soloist with the **Oregon Brass Quintet**, playing *Concertino for Timpani* by Michael Colgrass. Dowd was principal timpanist with the Oregon Symphony in Portland for the Verdi *Requiem*, which was videotaped for a national television broadcast. He played Stravinsky's *The Rite of Spring* at the Hult Center in a full ballet production, Mahler's *Symphony No. 8* with the Eugene Sym-



Dean Anne Dhu McLucas received a special "Just Dhu It" t-shirt (a play on the familiar Nike "Just Do It" slogan) from faculty and staff at her going-away party last spring.



phony, and was principal timpanist and head of the percussion section for the Berlioz *Requiem* with the Eugene Concert Choir. During the Oregon Bach Festival, Dowd was a percussionist in *The Water Passion* with composer-conductor Tan Dun, and principal timpanist on the Penderecki *Credo*. In March, Dowd gave a lecture-performance on percussion in Tan Dun's music, assisted by **W. Sean Wagoner**. In February, Dowd played vibraphone and marimba in a Faculty Artist Series recital of his original jazz works, also featuring **Tracy Freeze** on marimba and **Doug Scheuerell** on tabla. In July, the Charles Dowd Jazz Vibes Quartet performed original works featuring saxophonist **Steve Owen** in Eugene's Concerts In The Parks series.

**Gretchen Farrar** (GTF) performed the role of Mrs. Gleaton in Eugene Opera's production of *Susannah* in March. Robert Ashens conducted.

**Michael Grose** appeared as a tuba soloist several times this spring: with the Hilton Head Island Orchestra in South Carolina; in his first full solo recital on our Faculty Artist Series; with the Oregon Wind Ensemble; and performing the Hindemith tuba sonata in Portland at a concert sponsored by the Portland Brass Society.

**Cherie Hughes** (GTF), a D.M.A. candidate in vocal performance, completed a production of *La Boheme* in March for Capitol Opera Sacramento, in which she played the role of Musetta; she also played Rosina in Northwest Opera in the Schools' production of *The Barber of Seville*; and returned to Capitol Opera Sacramento in June for the title role in Massenet's *Manon*. In September, she will play Pamina in Kitsap Opera's (Bremerton, WA) production of *The Magic Flute*.

**John Jantzi** (GTF) conducted *Stabat Mater* in an all-Pergolesi concert in his own arrangement for SATB chorus and three soloists with concertmaster **Marc Vanscheeuwijck** in a baroque interpretation. Jantzi conducted a performance of Mozart's *Stabat Mater* on May 23 with the Lane Community College orchestra, a fifty-voice community choir, and professional soloists (**Mark Kaczmarczyk**, **David Gustafson**, Anna Poetel, Carol Ann Manz). Jantzi was named the School of Music's Outstanding Graduate Scholar in Music Theory.

**Siaw-Sing Koo** (GTF) has accepted a faculty position this fall as assistant professor of piano at Augustana College in Rock Island, Illinois.

**Kathryn Lucktenberg** and **Steven Pologe** served as visiting professors at the University of Otago in New Zealand during the first part of their sabbatical in September 2001. While there, they performed a duo recital, three chamber concerts and appeared as soloists with orchestra. In October, they visited Thailand, performing a mixed program of solo and chamber works in Bangkok and Chiang Mai. Later that month they were in Seoul, Korea, where they gave a joint recital and directed a concert with the Suwon Chamber Orchestra, also performing as concertmaster and principal cellist. This past January, Lucktenberg and Pologe recorded the *Piano Trio* by Lev Abeliovich with Russian pianist Alexander Tutenov, faculty member at Southern Oregon University; the CD should be released later this year. In February, Pologe was featured soloist in three performances of the Lalo *Cello Concerto* with the Central Oregon Symphony. In March, Lucktenberg performed the Sibelius *Violin Concerto* with the Spartanburg (SC) Symphony.

**Anne Dhu McLucas** received a Fulbright Distinguished Scholar Award for a four-month research and teaching stint in Scotland during her sabbatical this year. She has been in-

## SCHOLARSHIP HONORS BARBARA BAIRD



Barbara Baird

Rose Whitmore, a senior in music performance, has been selected to receive a substantial scholarship this year which will be called the **Barbara Baird Scholarship**.

Funding for the award is provided by the Bowerman Fund, established by the Scharpf family in honor of legendary UO track coach Bill Bowerman. Bowerman had asked that, instead of naming the awards after him, each be named for a faculty member in the student's major department "who displays exemplary qualities in teaching, research, and leadership."

Whitmore is one of eleven students selected by this year's University Scholarship Committee for the special award. ♦

## FACULTY, continued

vited by the School of Scottish Studies for a four-month stay to investigate the viability of teaching traditional musical arts within academic institutions. A secondary site for this investigation will be the closely related program at the Royal Scottish Academy of Music and Drama in Glasgow, which has also issued an invitation. McLucas also will offer courses and/or seminars which explore facets of her own research in traditional music and invite dialogue with those who are studying and teaching them. The idea of teaching traditional arts in an academic setting is relatively new in Europe (it has long been done in India and various mid-Eastern countries); an in-depth study of the first fruits of such teaching will provide a model for future studies and for setting up similar programs in the U.S.

**Doug Scheuerell** was a special guest performer on tabla with vibraphone and marimba percussionists **Charles Dowd** and **Tracy Freeze** in the UO's Gerlinger Alumni Lounge. Scheuerell provided tambura accompaniment for sitar virtuoso Kartik Seshadri in Beall Hall as part of the World Music Series.

**Victor Steinhardt** gave the premiere of his *Five Piano Pieces*, commissioned by the Oregon Music Teachers Association upon his selection as OMTA's 2002 Composer of the Year. Steinhardt's performance schedule also included three concerts with Chamber Music Northwest last summer; two recitals—one in Mission Viejo, CA, and one in Lancaster, PA—with violinist Arnold Steinhardt; and three concerts in Alaska for the Juneau Jazz and Classics Festival, including a recital with UO faculty violinist **Kathryn Lucktenberg**, one with members of **Trio Pacifica**, and a solo recital of Steinhardt performing his own works. Steinhardt also performed the Brahms *Concerto in B-flat Major* with the University Symphony, was

featured in two Faculty Artist Series recitals, and gave benefit recitals for the Ridgeline Montessori School, Eugene's Central Presbyterian Church, and one to help save the Russell Creek/LCC Basin. In February, Steinhardt teamed with UO faculty violinist **Fritz Gearhart** for a Faculty Artist Series program, which was also performed as part of a series of recitals at Moe's Pianos in Portland.

**Steve Vacchi** was featured as guest bassoonist at James Madison University's Double Reed Day in Virginia, and also presented a guest recital and classes at Michigan State University. He concluded the academic year with performances on bassoon, contrabassoon, dulzian, rackets, krummhorn, and classical bassoon. He performed eight concerts with the Oregon Bach Festival before embarking on a tour with Trio 335 (oboe, bassoon, accordion) through Oregon, Washington, British Columbia and Alberta. The Trio's final stop on tour was a performance by invitation at the 2002 International Double Reed Society Conference at the Banff Centre for the Arts. Trio 335's recent CD of J.S. Bach's *The Art of the Fugue* received a positive review in *The Double Reed* (Vol. 25, No.1), garnering 2.5 out of a possible three marks.

## FACULTY ENSEMBLES

The **Oregon Brass Quintet** performed on the annual Portland Brass Society's Richard Thornburg Memorial Concert in Portland. **Trio Pacifica** (Kathryn Lucktenberg, Steven Pologe and Victor Steinhardt) was featured in May at the Juneau (Alaska) Jazz and Classics Festival; between the three of them, they played six recitals in nine days.

## STORK ALERT

Congratulations to **Amy Stoddard** of our Department of Dance; son Zachary was born March 12; 8 lbs. 6 oz.



## NEW MUSIC FACULTY

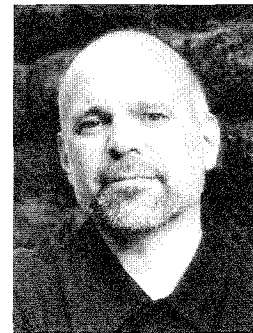
Two new full-time music faculty will join us this fall:

**Shannon Chase**, a choral music education specialist, holds a Master of Music degree from the University of Maine, and a Ph.D. from Florida State. Before beginning graduate



studies, Chase taught choral and general music for grades 6-12 in Maine, where she was active at the local, district, and state levels as a conductor and adjudicator. Her areas of research include teacher/conductor effectiveness, foreign language and ensemble diction, computer and online technology for the enhancement of choral music teaching and learning, and multicultural choral music education.

**Eric Mentzel** will join our voice faculty, bringing an impressive roster of teaching and performing assignments. Mentzel has a Master of Fine Arts degree in early music from Sarah Lawrence College in New York. He has taught Early Music and His-



torical Performance Practice at the Royal Conservatory in The Hague, Netherlands, since 1999. He was also on the workshop faculty and an artist-in-resi-

dence with the Schola Cantorum in Basel, Switzerland, teaching voice lessons, directing vocal ensembles, and conducting master classes. As a performer, Mentzel has been a featured singer at numerous overseas venues, including Amsterdam, Berlin, Frankfurt, Hamburg, Edinburgh, Melbourne, Bruges, and Helsinki. He is the founder and director of Vox Resonat in Cologne since its inception in 1999. ♦

## Building an Earth-Friendly Homestead

*William Campbell (Ph.D. 2001) Discovers Strength in Straw*

**W**illiam Campbell was working on his doctorate in music in 1997 when he and his wife were suddenly taken with the urge to live in an "earthy environment." So while Campbell was writing his dissertation in Arizona, the couple began researching ways to build a home that would be more connected to the environment, one that would have a spirit they were sure they'd never find in a traditionally built house.

Campbell found his answer the day he walked into a store devoted to natural living. There, on the bookshelves, he found a book called "The Straw Bale House." Intrigued, he and his wife began exploring straw-bale building, which involves stacking bales of straw into walls, which are then encased in plaster or drywall.

The Campbells learned it was a method of construction that, in the U.S., dates back to the 1890s, when Nebraska settlers on treeless plains used bales of straw to build sturdy homes. They also learned of a small

**"There's a sense of openness in our home—almost a freedom—a warmth, a beauty. I can't describe it any other way. There's a sense of absolute peace and serenity."**

but growing movement to bring back what proponents say is a remarkably energy-efficient and earth-friendly way of building.

"We went to a couple of wall raisings (of new straw-bale homes) in Oregon and Arizona," says Campbell. "They are kind of like old-fashioned barn raisings. It was very community-minded and very friendly. We got really into the whole idea."

So in early 2000, after graduating

and accepting a job offer in Tucson, Ariz., Campbell, his wife, and their two children moved into a 24-foot foundation for their own straw-bale home. Over the next eight months, with help from friends and occa-



*Initial framing gets under way for the Campbell home*

sional assistance from paid contractors, the Campbells built the house they'd dreamed of: a 1,400-square-foot, three-bedroom, two-bathroom home, with passive solar energy, as well as a separate 400-square-foot studio for Bill.

"The whole idea for the house was to wake up informed by the earth," he says, "and to go to bed thankful for all that the earth provides.... When you walk into a house that's built for mass consumption, there's no feeling of love, no feeling of warmth or spirit," he adds. "But all these things are present in a house that's built by hand. It's especially true with straw-bale houses. There's a sense of openness in our home—almost a freedom—a warmth, a beauty. I can't describe it any other way," he says. "There's a sense of absolute peace and serenity."

### An amazing material

Since the mid-1980s, more and more people have been drawn to user-friendly nature of the materials; the fact that straw bales are energy-

efficient, with a high "R-value" (degree of thermal resistance), which can reduce energy costs by as much as 75 percent; the aesthetics of thick walls and deep-set windows; and the environmental pluses of turning

waste material into a solid home, instead of cutting down trees.

Building choices—and costs—vary according to individual taste. The Campbells, who did most of the work themselves, built their house for \$45 a square foot. (By comparison, traditional new housing costs, on average,

between \$100 and \$175 per square foot to build.) Working with an architect or contractor, or choosing expensive appliances and finishes, can raise construction costs even further.

### From waste to walls

Advocates say that straw-bale building offers possible solutions for a number of environmental problems. For one thing, straw is a waste product, a cheap and abundant material, with as much as 200 million tons of straw under-utilized or just wasted every year in the United States alone. According to the U.S. Department of Agriculture, that's enough to build approximately four million 2,000-square-foot buildings a year.

In addition, the high thermal



*Bill Campbell*



**HOMESTEAD, continued**

resistance of straw bales means that they keep buildings naturally warm in the winter and cool in the summer – which, in turn, means less burning of fossil fuels or use of other energy resources and less release of pollutants.

On a down-to-earth level, say experts, straw-bale houses are more durable than conventional materials on at least two counts: bales are so tightly packed that they provide fewer havens for termites and other pests; and for the same reason, when plastered, they are fire-resistant because they don't hold enough air to allow combustion.

**A busy studio**

Campbell's freestanding music

studio has been an ideal place for him to compose, rehearse, and record. His first project was his Ph.D. dissertation, the 40-minute *Earth Mass*, which premiered in Tucson last October. In November he finished recording the music for a full-length feature documentary film to be released next year. His most recent composition and recording project is music for a local theater production about Colonial Mexico; it includes original contemporary music, pieces in an early Baroque style, and sequences based on his recent studies of Aztec music. He is also working on a commission for orchestra, multiple choruses, and ethnic drum and dance troupes for a performance in November, and he is looking forward to the April pre-

miere of his *Concerto for Saxophone and Chamber Orchestra*.

Campbell also teaches at Pima Community College, and directs music at an Episcopal church. His new music trio, the Sonoran Consort, has just released its second CD, and they will perform in various venues this year, including universities and concert halls.

"Living and working in an environment I built is something very special, says Campbell. "It's a beautiful place, and it feels good to have created our home and studio out of earth, helping us to stay informed by the natural cycles of life." ♦

*Excerpted from an article by Sara Terry in The Christian Science Monitor, April 10, 2002.*

**RICHARD FULLER NAMED DISTINGUISHED ALUMNUS**

Richard Fuller (M.Mus. 1971), an internationally recognized performer of the fortepiano, was named the University of Oregon School of Music's Distinguished Alumnus for 2002. He traveled from Vienna to accept the award, presented at Commencement Exercises at the School of Music on June 15.

Fuller is a Washington state native who studied piano and musicology at Central Washington University and received a master's degree in music from the University of Oregon. He continued his fortepiano and harpsichord studies in San Francisco, New York, and later in Vienna. Following graduate school he was a professor in the music department at Linfield College for eight years before moving to Vienna, where he has resided for the past eighteen years performing, recording, teaching, and doing research.

In his remarks to the Commencement audience Fuller referred to his years at the School of Music, saying "What I received here was a particularly special way of thinking about music, cherishing its value and the idea of a life in music as a touchstone of the ongoing process of self-

discovery, the discovery of our world, and of course great works of music—with all their unity in diversity—as symbols for how our world ought to be...."

The emphasis of Fuller's artistic work lies in the interpretation of the piano, chamber music, and lieder



Richard Fuller

repertoire from the Viennese Classical and early Romantic periods, performed on the fortepiano. At the forefront of the fortepiano movement in Germany and Austria, Fuller is one of the few who has sought to

address himself exclusively to the interpretive potential of the fortepiano, an icon of sensitivity and delicacy from an earlier keyboard culture.

Since 1982, Fuller's concert work has led him to the musical centers of North America and Europe, where he appears as soloist, accompanist, and member of numerous chamber music ensembles devoted primarily to the performance of 18th-century music on authentic historical instruments. In addition, he has collaborated with artists such as James Levine (with the Vienna Philharmonic), Emma Kirkby, Andrew Manze, Claus Ocker, Klaus Mertens, the Festetics String Quartet (Budapest), Vienna Academy Orchestra, Musica Aeterna Bratislava, and performs regularly with the Vienna Ensemble, Die Instrumentisten.

Fuller has given live concerts on radio and television, and has recorded for film and radio broadcast productions in Germany, Austria, Hungary, and the BBC. His range and versatility have been documented on numerous CD recordings made in Germany, Austria, Switzerland, Slovakia, and the United States. ♦

**ALUMNI**

**David P. Simpson** (B.A. 1969) is producing videos for his local cable television program, "Classical Music" in Long Beach, CA; the latest is a three-part series on the music dramas of Richard Wagner.

**Cheryl Elving Armstrong** (M.Mus. 1977) teaches music fundamentals and music appreciation at Citrus College in Glendora, CA. She lives in Claremont with her husband, Thom, and sons Zach and Nathan.

**Robert Scott Thompson** (B.Mus. 1981) won first prize in the Third Edition of the Pierre Schaeffer Computer Music Competition with his work *The Ninth Wave* (2001) for computer generated tape. This work will be presented in concert at NYU this fall and in Pescara, Italy, next fall, and has been published with other winning works on a double CD titled *Acousma* (EMF-Media label). Thompson is composing the score for a series of Chi Kung films by American Tai Chi Master Terry Dunn. Thompson is an associate professor of composition and computer music at Georgia State University in Atlanta, where he directs the Center for Audio Recording Arts and serves as division head of composition and music technology studies.

**Jon Harnum** (B.Mus. 1991) has been teaching in Alaska, both in rural Alaska and in the Matanuska Valley. "After a fruitless search for a theory method that worked for me, I decided to write the method I needed," he says. That project led to the self-publication of his book, *Basic Music Theory: How to Read, Write and Understand Written Music*, and the formation of Questions, Ink, a small business that publishes music education-related material. The book has sold well and received positive reviews since its publication last September, and has benefitted from excellent traffic on his web site ([www.QuestionsInk.com](http://www.QuestionsInk.com)). Harnum

can also be reached via e-mail at [jharnum@QuestionsInk.com](mailto:jharnum@QuestionsInk.com)

**Tim Clarke** (M.A. 1993) maintains his busy performance schedule with a variety of trumpet gigs in the Eugene area. During this past summer, he performed disco with the Satin Love Orchestra, traditional Dixieland with the Tommy Fox Blue Bayou Band, salsa and Latin jazz with Caliente, and jazz standards and blues with Portland guitarist Rod Furlott. He and the members of the Tim Clarke Quartet (**Tyler Abbott**, bass; **Greg Goebel**, piano; **Jason Palmer**, drums) played straight-ahead jazz at Joe Federigo's. Clarke also performed in several concerts with the Oregon Festival of American Music during its ten-day tribute to George Gershwin, including concerts with the Emerald City Jazz Kings and pianist Dick Hyman.

**Mark Berney** (B.Mus. 1994) is a freelance trumpeter in New York. Berney recently became engaged to Sharon Kearney, who works for the law firm of Orrick, Herrington, & Sutcliffe.

**Li-Chen Chin** (Ph.D. 1996) is the assistant dean and director of international programs at Bryn Mawr College in Pennsylvania, advising international students as well as international faculty and domestic undergraduates interested in studying abroad. Chin also serves on a national committee on immigration policy, which allows her to work closely with her colleagues on international education issues.

**Kelly Kuo** (B.A. 1996), upon completion of his first season as assistant conductor at Opera Pacific, was named co-director of Opera Pacific's Resident Artist Program. Last season he conducted rehearsals of *Rigoletto*, *Don Giovanni*, and *Dead Man Walking*, and was principal pianist for *Eugene Onegin*, and *Il Barbiere di Siviglia*. In addition, Kuo returned to Cincinnati Opera in the summer as assistant conductor of *Romeo et Juliette* and *Dead Man Walking*, while also acting as principal pianist for *Elektra*. He is also editing the piano-vocal score for *Dead Man Walking* for Bent Pen, Inc.

**HAVE WE HEARD FROM YOU LATELY?**

9/02 **UO School of Music & Dance Alumni**  
WHAT'S UP?

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

Comments \_\_\_\_\_

My current address: (please print)  This is a change of address  
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (day) \_\_\_\_\_ (eve) \_\_\_\_\_

\_\_\_\_ I have more news to share! 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*

**Mark Vigil** (M.Mus. 1996) is busy composing and promoting his two CDs: *In Expression*, and *In a Wild Garden*. He was recently picked up by an independent distributor out of Houston, R&D Distribution. Vigil is working on his third CD (a collection of solo piano music, due out in 2003), and is writing his third string quartet. Vigil is planning to be married this summer, and will become the stepfather of two teenagers!

**Robert Hutchinson's** (Ph.D. 1998) composition, *The Slow Voyage Through Night*, was performed at the Society of Composers 36th National Conference by the University of Akron (Ohio) Concert Band in April 2002. Hutchinson wrote the piece when he was concluding his doctoral work at the UO; it commemorates the Thurston High School shootings in May of 1998. Hutchinson's composition, *Jeux des Enfants*, was selected by the Charles Ives Center for American Music for a premiere by the Charleston Symphony Orchestra on the NEA-funded "New Music by American Composers" series at the 2002 Piccolo Spoleto Festival.

**Travis Freshner** (B.Mus. 1999) has had a very eventful and productive year. After returning from a European tour with Bjork, he recorded an album with jazz/gospel artist Phil Driscoll titled *Jammin' for Jesus*. Other recent collaborations include work with the Beastie Boys and the Brooklyn Funk Essentials. Last spring he was featured in the "Music Under New York" subway solo recital series. Over the summer he moved from New York to Phoenix, where he teaches, freelances, and works for Rosie's House, a nonprofit organization which provides music and instruction to inner-city kids in South Phoenix. Travis and his fiancée, actress Eliza Dushku, will be married next summer; they met last fall at NBC Studios when she was a guest on *Late Night with Conan O'Brien*. ♦

## SCRAPBOOK



*HOMECOMING 1977: Dean Morrette Rider (left) and Ira Lee (right) present legendary band director Robert Vagner with a retirement plaque during halftime ceremonies at Autzen Stadium.*



*THE UO SONG & DANCE TROUPE, pictured in this 1988 photo, was a popular ensemble composed of music, dance, and theatre majors, and was directed by Steve Stone. Members of that year's ensemble were (from left): Wade Willis, Stacy Brawn, pianist Tama Rowan, Darrel Kau, Jenny Caneen, Eric Anderson, Daniel Brown, Stacey Raber, and Liesl Davenport.*

# HOMECOMING 2002

## October 25-26

### FRIDAY, OCTOBER 25

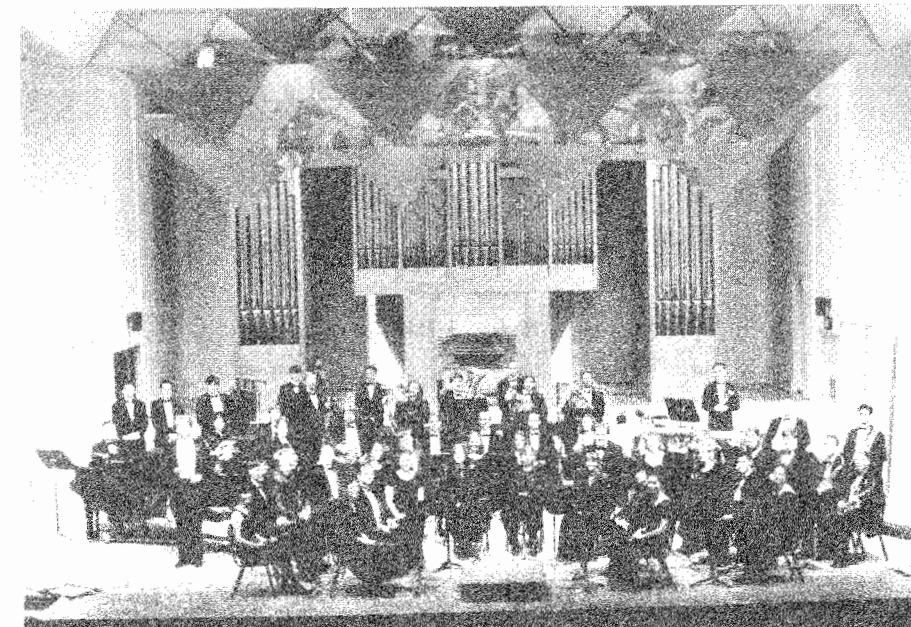
**Homecoming Concert: 7:30 p.m., Beall Concert Hall (free)**  
Our traditional Homecoming concert features the Oregon Wind Ensemble, the Oregon Jazz Ensemble, University Symphony, and University Singers. This is usually a full house, so come early! (Oregon Marching Band and Mighty Oregon CDs available for sale in the lobby)

### SATURDAY, OCTOBER 26

**Alumni Band/Oregon Ducks vs. USC, Autzen Stadium 12:30 p.m.** (but check listings for possible time change)  
Participation in the Alumni Homecoming Band is open to members of FDABA (Fighting Ducks Alumni Band Assn.) For details on registration and other FDABA activities (including Friday and Saturday social events), check the FDABA web site: <http://www.fdaba.com>, or e-mail them at [info@fdaba.com](mailto:info@fdaba.com)



## Go Ducks!



## 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. 3 – Leslie Straka, viola  
(Faculty Artist Series)
- Oct. 6 – Gypsy Folk Music  
(World Music Series)
- Oct. 10 – Osiris Piano Trio  
(Chamber Music Series)
- Oct. 15 – Fall Prelude  
(Faculty Artist Series)
- Oct. 20 – Madeleine Forte, piano  
(Guest Artist)
- Oct. 22 – Steve Pologe, cello  
Victor Steinhardt, piano  
(Faculty Artist Series)
- Oct. 25 – Homecoming Concert

Oct. 27 – University Symphony

Oct. 29 – Octubafest

### NOVEMBER

- Nov. 1 – The Jazz Café
- Nov. 4 – Jazz Arrangers Concert
- Nov. 7 – Poetry in Song
- Nov. 9 – Festival of Bands
- Nov. 14 – Prazak String Quartet  
(Chamber Music Series)
- Nov. 15 – The Jazz Café
- Nov. 16 – Gamelan Concert  
(Children's Concert Series)
- Nov. 17 – University Symphony
- Nov. 19 – Kathy Lucktenburg, violin  
(Faculty Artist Series)
- Nov. 20 – Oregon Jazz Ensemble  
and Jazz Lab Bands
- Nov. 21 – Choral Concert
- Nov. 22, 23 – Fall Dance Concert

Nov. 23 – Future Music Oregon

Nov. 24 – Oregon Wind Ensemble

### DECEMBER

- Dec. 1 – Aulos Ensemble  
with soprano Julianne Baird  
(Chamber Music Series)
- Dec. 3 – Oregon Opera Ensemble
- Dec. 4 – Dance Quarterly
- Dec. 8 – Gospel Ensembles

### COMING IN 2003:

**Oregon Jazz Celebration**

**Music Today Festival**

For more information about  
UO School of Music programs,  
events, and faculty,  
check our web site:  
**music.uoregon.edu**



UNIVERSITY OF OREGON

School of Music

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