

CALENDAR

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

FEBRUARY

- Feb. 4 – Oregon Composers Forum
- Feb. 5 – Bones & Brass with
Roosevelt Middle School Choir
- Feb. 6 – Trio di Milano
(Chamber Music Series)
- Feb. 7 – The Jazz Café
- Feb. 9 – The Throat-Singers of Tuva
(World Music Series)
- Feb. 11 – University Symphony
- Feb. 12 – Oregon Wind Ensemble
- Feb. 13 – Barbara Baird, organ
J. Robert Moore, oboe
(Faculty Artist Series)

Feb. 15 – Pint-Sized Opera
(Children's Concert Series)

Feb. 18 – Pacific Rim Gamelan

Feb. 24 – Future Music Oregon

Feb. 25 – Oregon Vocal Jazz

Feb. 27 – Gospel Ensemble and
Gospel Choir

Feb. 28 – Danceability Project

Feb. 28 – The Jazz Café

MARCH

March 1 – Jammin' Jammies
(Children's Concert Series)

March 2 – Chamber Musicale

March 4 – Los Angeles Piano Quartet
(Chamber Music Series)

March 5 – Oregon Wind Ensemble

March 6 – University Symphony with
Milagro Vargas, mezzo-soprano

March 7 – Oregon Composers Forum

March 9 – University Singers,
Chamber Choir, Collegium Musicum

March 11 – Men's Chorus,
Women's Chorus

March 12 – Willamette Trio with
Leslie Straka, viola

March 13 – Symphonic Band,
Campus Band

March 14 – Oregon Jazz Ensemble &
Jazz Lab Bands

MUSIC TODAY FESTIVAL

April 7 – May 4
(See inside cover for schedule)

School of Music home page
on the Internet:
<http://music1.uoregon.edu>



UNIVERSITY of OREGON
SCHOOL of MUSIC
& DEPARTMENT of DANCE

LEDGER LINES



UNIVERSITY OF OREGON



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February, 1997

Vol. IX, No. 1



MUSIC TODAY FESTIVAL 1997

CALENDAR OF EVENTS

Monday, April 7
LEONTOVYCH TRIO **
UO Chamber Music Series
Premiere of music by Thomas Svoboda
8 p.m., Beall Concert Hall
PRE-CONCERT TALK

Thursday, April 10
CHARLES DOWD, Percussion
UO Faculty Artist Series
"Bad Boys of Music"
8 p.m., Beall Concert Hall

Saturday, April 12
STRING TRIO OF NEW YORK and
BANG ON A CAN ALL-STARS **
7 p.m., 9:30 p.m., Silva Hall, Hult Center

Monday, April 14
GARY VERSACE, Jazz Piano
UO Faculty Artist & Guests
8 p.m., Beall Concert Hall

Tuesday, April 15
OREGON COMPOSERS FORUM
New music by UO graduate composers
8 p.m., Beall Concert Hall

Friday, April 18
KARTIK SESHADRI, Sitar
UO World Music Series
Classical music of North India
8 p.m., Beall Concert Hall

Saturday, April 19
HAROLD OWEN CELEBRATION
8 p.m., Beall Concert Hall
MEET THE ARTIST RECEPTION
immediately following (Room 186)

Monday, April 21
ELLEN CAMPBELL, Horn
UO Faculty Artist Series
8 p.m., Beall Concert Hall

Wednesday, April 23
THE OREGON SYMPHONY **
Murry Sidlin, conductor
Premiere of Robert Kyr's *Symphony No. 7* ("The
Sound of Light") on texts of Denise Levertov.
8 p.m., Silva Hall, Hult Center:
PRE-CONCERT TALK
featuring Robert Kyr, Denise Levertov

Thursday, April 24
LOU HARRISON MEETS
SOFIA GUBAIDULINA
Oregon Percussion Ensemble celebrates
composer Lou Harrison's 80th birthday
8 p.m., Beall Concert Hall

Friday, April 25
THE JAZZ CAFE
UO Jazz Combos
8 p.m., Room 186 Music

Monday, April 28
BASSO BONGO/PACIFIC RIM GAMELAN
Premieres of three works commissioned by the
Lila Wallace/Reader's Digest Foundation
8 p.m., Beall Concert Hall
PRE-CONCERT LECTURE-DEMO

Tuesday, April 29
OREGON STRING QUARTET
UO Faculty Artist Series
8 p.m., Beall Concert Hall

Wednesday, April 30
UO FACULTY OCTET
UO Faculty Artist Series
8 p.m., Beall Concert Hall

Friday-Sunday, May 2-4
AARON COPLAND'S AMERICAN VISION **
Oregon Festival of American Music
Featuring the Debussy Trio and Continuum.
Readings and educational events at School of Music;
Evening concerts at the Hult Center

* Tickets for events with asterisks (**) are available
in advance at the Hult Center (541) 687-5000

LEDGER LINES

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alumni, faculty, and friends of the
school. Your letters and contribu-
tions are always welcome.

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COVER PHOTO by Scott Barkhurst
*Beall Concert Hall as it looks today, on its
75th anniversary, surrounded by mature
landscaping and the patina of middle age.*



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This publication will be made available in
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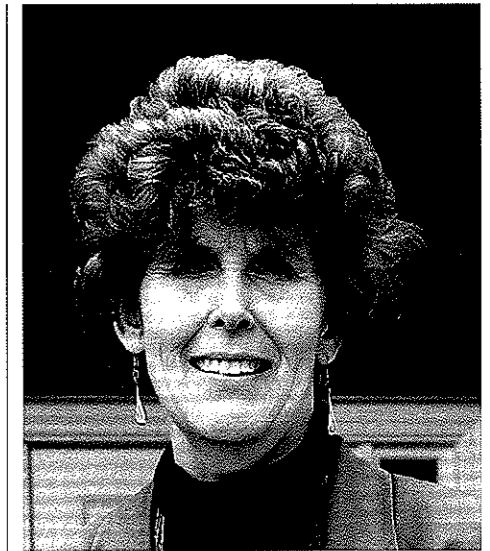
FROM THE TOP

Anne Dhu McLucas, Dean

As you are reading this note from me,
I am off in Europe on a research
trip, intended to recharge my mental
batteries, catch up in some of my fields
of interest, and make me a more alert
and lively mental presence when I re-
turn in mid-March. As I put it to some of
my faculty (and the provost, who gra-
ciously authorized the trip,) I need to
collect back the brain cells that I have
lent out over the past four and a half
years, so that I can continue to give my
all when I return. Among the topics that
I will tackle in libraries in this country,
as well as in Europe, are my research on
British-American folk-tune families,
American theater music of the 19th cen-
tury and its connections in Europe, and
finally, an old field of research that I left
when I finished my master's degree in
1967(!): the wonderful music and in-
triguing life of Wilhelm Friedemann
Bach, the eldest son of J.S. My interest
in both his life and his music was re-
kindled this summer when I was a part
of the Bach Colloquium run by Chris-
toph Wolff for the Oregon Bach Festival.

I will be spending the very first part
of January brushing up on my 30-year-
old German at the Goethe Institute in
Munich, then heading off to libraries
and to Stuttgart, where I hope to spend
some fruitful time with Helmuth Rilling,
discussing ways the Oregon Bach Festi-
val and the School of Music can be even
more cooperative and the relationship
be more beneficial for our students. I
will then head back to Boston to use the
Harvard and Boston Public Libraries for
some theater and folk music research,
before coming back to the Northwest
and the national meetings of the
Sonneck Society for American Music in
Seattle, where I will be inducted as its
new president in early March.

In my absence, Gary Martin, our
Associate Dean, has kindly stepped in
to take over the day-to-day running of
the school, a job he knows well from his
two years as interim dean before I came.
I will be in touch with the school by
telephone and E-mail throughout my



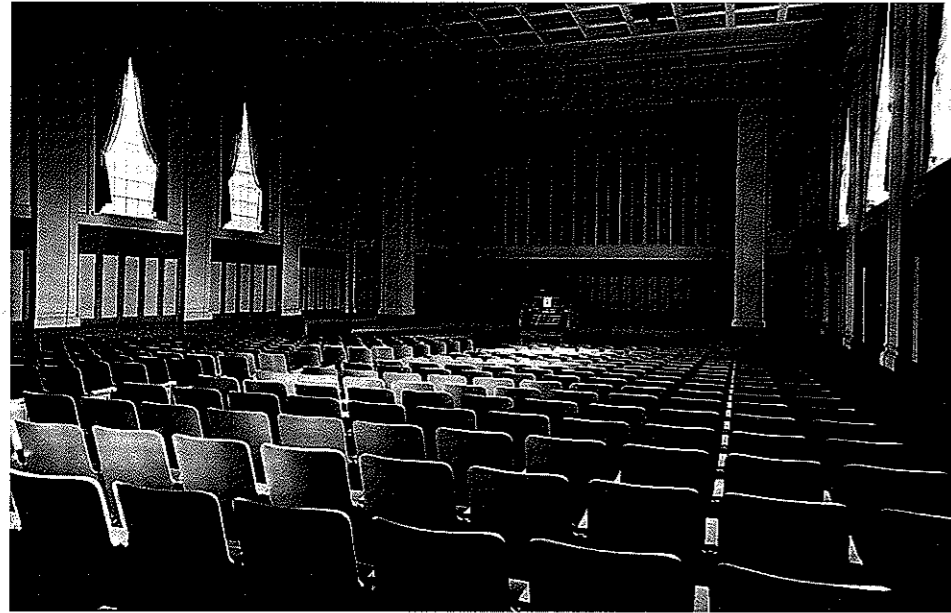
sojourn for consultation on anything
major that may come up. The staff and
faculty at the School of Music are so
capable that I'm convinced they will
hardly miss me.

My sense of joy and anticipation of
this short research sojourn has made me
realize how important the concept of
refreshing our knowledge and rekin-
dling our own curiosity and creative
urges is for teachers. Since coming to the
School of Music I have encouraged our
faculty to find ways of providing them-
selves opportunities to travel to confer-
ences, obtain summer research grants,
and take full-year or partial-year sab-
baticals. I always find that the result is a
refreshed, more effective, more enthusi-
astic faculty member, better able to give
the students what they need in turn. We
have fortunately been helped by a gen-
erous donation from the Richards family
to the Dean's Discretionary Fund so that
I could help out on travel money for
some of these trips.

When I come back for spring term
there is much to look forward to—and
you will be reading about some of it in
the pages that follow: Music Today,
the Oregon Symphony Residency, and
the many student concerts and recitals
that fill our late spring with such a
plethora of wonderful performances.
And I will be ready once again to lead
the school in what I hope will be a posi-
tive direction toward the 21st century.

Anne Dhu McLucas

Beall Concert Hall Celebrates its 75th Year



Beall Concert Hall in the 1930s, with its wooden seats and sunshine-friendly windows.

BEALL CONCERT HALL is officially 75 years old this year—although that depends on when you start counting. A special reception and a commemoration ceremony were held at the School of Music on Oct. 10, prior to a sold-out Chamber Music Series concert by the National Chamber Orchestra of Toulouse. UO Archivist Keith Richard and Leland Roth, who holds the Marion D. Ross Distinguished Chair in Architecture at the university, were among those who spoke on the history and architectural origins of Beall Hall at the pre-concert ceremony, attended by nearly 200 friends, donors, and alumni of the music school.

Though Beall Concert Hall was constructed in 1921, it didn't receive its name until a half century later.

The Birth of a Music School
The University of Oregon created a Department of Music in 1886, and by 1900 the Department had received official School of Music status. Conditions for teaching music on campus at the turn of the century were fairly crude; most instruction occurred in Friendly Hall, which also served as a university dormitory. In 1915, the Dean of the School of Music, Ralph Lyman, request-

ed that a building be built expressly for music. Five years later a committee was created to resolve the problem of insufficient instructional space on campus, and a music building was among their four recommendations.

The funding was initiated by the Alumni Holding Company—the forerunner of today's UO Foundation—and the ten-year bonds were paid back on schedule. The "new" music building was actually a hybrid of old and new:

the offices and classrooms were housed in a converted wooden barracks from World War I; and although the structure of the new

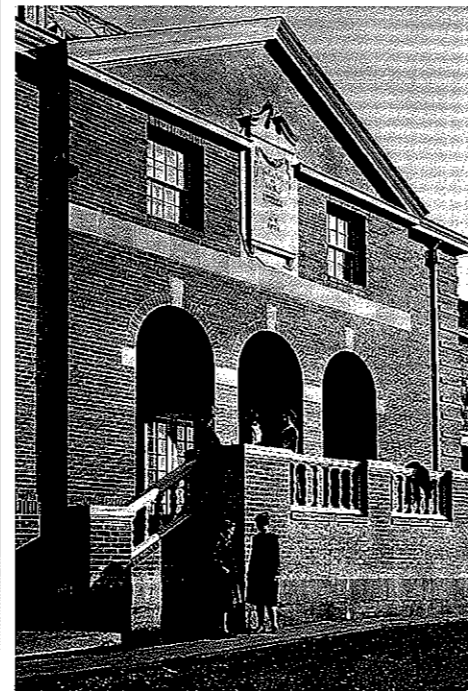
brick recital hall was completed in 1921, lack of funds prevented the completion of the concert stage and the installation of seats and the Reuter organ until 1925. The inaugural concert was on April 4, 1925—so Beall Hall is 75 years old or 71 years old, depending on which phase of construction you embrace.

Beall Hall did not actually receive its name until half a century later. Robert Vinton Beall, a farmer from the Medford area and a member of a pio-

neer family, attended the University of Oregon from 1894-97 and, upon his death, donated a sizable sum of money to the university to establish and maintain a living memorial to pioneer women in Oregon. His bequest funded construction of the School of Music's nationally-renowned Jürgen Ahrend organ, which was completed in 1972. Beall Hall was named in 1973 in honor of the Beall family legacy.

Architectural History of the Hall
Beall Concert Hall was designed by Ellis F. Lawrence, architect and founder of the University of Oregon School of Architecture and Allied Arts. Lawrence consistently produced buildings of distinction throughout the Northwest and is renowned for designing some of the most important and beautiful buildings on campus. These include the Museum of Art, the original core of the Knight Library, Hendricks Hall, and Gerlinger Hall. His prolific contribution to the campus represents a definitive proportion of the elements that establish its character.

Beall Hall has been repeatedly praised for its superb acoustics, and



Boardwalks provided access to the recital hall during its early years.

Leland Roth provided some fascinating background on Lawrence's apparent inspiration for its design.

Lawrence earned a master's degree in architecture in 1902 from MIT in Cambridge, Mass. While studying there, Lawrence was well aware of the success of another well-known orchestral hall across the Charles River, namely Boston Symphony Hall, the new home of the Boston Symphony.

At the time of Boston Symphony Hall's design, the president of Harvard University recommended that Wallace Sabine, a young physicist on the Harvard faculty, be consulted about the acoustics of the proposed hall. Sabine had developed some new theories about the control of acoustics, and employed them in the construction of several halls on the Harvard campus. Sabine's recommendations were accepted and implemented, and the new orchestra hall was finished.

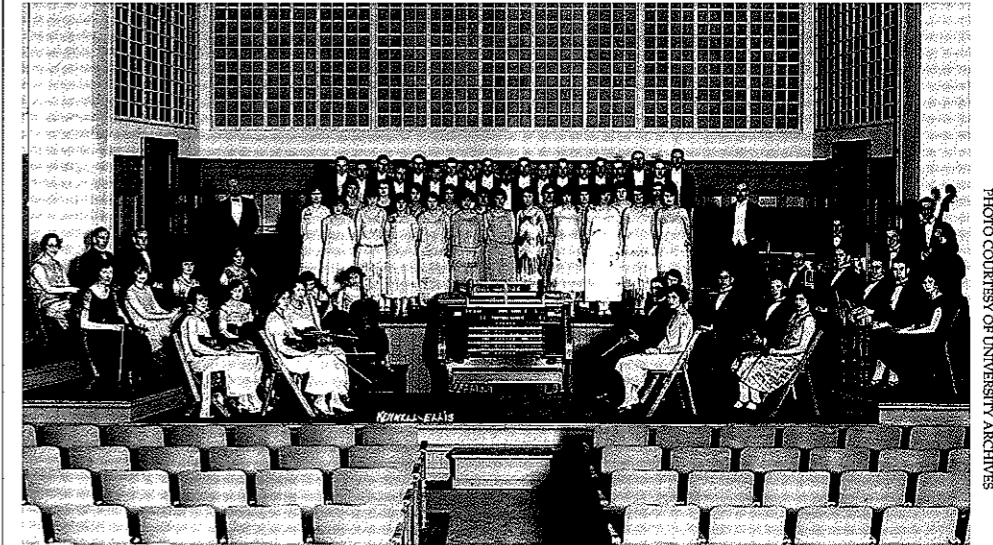
As performances began to take place in 1900, it became apparent that Boston Symphony Hall set a new standard in acoustical performance for music halls. It was in that environment that Ellis Lawrence was completing his architectural studies across the river at MIT, and several people are convinced that Lawrence designed Beall Hall based on his familiarity with Boston Symphony Hall.

In 1906 Lawrence came west, on his way to San Francisco. The famous earthquake that struck San Francisco that year put an end to Lawrence's plans in that city, and he settled in Portland. Eight years later, UO President Prince Lucien Campbell took a bold step and asked Lawrence to develop a comprehensive plan for the development of the University of Oregon. Lawrence did so, and was also later appointed university architect, subsequently supervising the construction of 25 campus buildings and establishing the campus architectural plan so admired today.

Changes and Additions
Over the years Beall Concert Hall has undergone a few significant changes. The distinctive glass windows were painted over and the curtains removed, perhaps to better control lighting, perhaps because of blackout regula-

tions during World War II. The original seats were folding wood seats on metal frames, and the balcony still uses those seats for acoustic reasons. The current seats on the main floor were installed when the hall was remodeled in 1973, and replacing them is now the top priority for capital improvements to the hall (see following story).

In 1950 the first addition to the music building came when its southern brick wing was added, containing faculty studios, soundproof instruction rooms, and a specially designed choral room. The last major construction came in 1978, adding the north wing (with large rehearsal rooms, classrooms, and faculty studios), and the east wing (containing faculty studios and practice rooms).



The University Symphony and Glee Club in a 1926 photo taken in Beall Hall.

Present Uses
Beall Concert Hall is the primary performance hall at the School of Music. It is used not only for classes, but for nearly 200 performances annually, including student and faculty recitals, concerts by UO ensembles and guest artists, and for conferences and special events such as the Oregon Bach Festival, Oregon Jazz Celebration, and the Music Today Festival. During the academic year, it is not unusual for the hall to be in constant use from 8 a.m. to 10 p.m.

Beall Concert Hall has become widely known as one of the premier recital halls in the country, and its acoustic excellence is well-documented, par-

ticularly for chamber music. Joel Krosnick, cellist with the renowned Juilliard Quartet, said "Beall Concert Hall is one of the three or four best chamber music halls in the country." Over the years some of the world's finest artists have appeared on the stage of Beall Hall, including the Beaux Arts Trio, the Tokyo Quartet, sopranos Arlene Auger, Sylvia McNair, and Phyllis Bryn-Julson, The King's Singers, jazz artist Billy Taylor, pianist-composer Bela Bartok, and sarod artist Ali Akbar Khan, to name but a few.

Until the Hult Center for the Performing Arts was built in Eugene in 1982, Beall Hall was the only true music hall in the region. Consequently, it was a "home" to a number of arts organizations over the years, including the

Eugene Symphony, the Oregon Mozart Players, the Eugene Gleemen, the Eugene Symphonic Band, the Eugene Youth Symphony, and our own Oregon Bach Festival.

Seventy-five years after its construction, Beall Concert Hall is still one of Oregon's architectural and artistic treasures. With the planned addition of new seats and persistent stewardship of the hall's physical character, Beall Concert Hall will continue in its high tradition of service to the students of the University of Oregon, and will be an enduring focal point in the arts of our community and our state. ♦

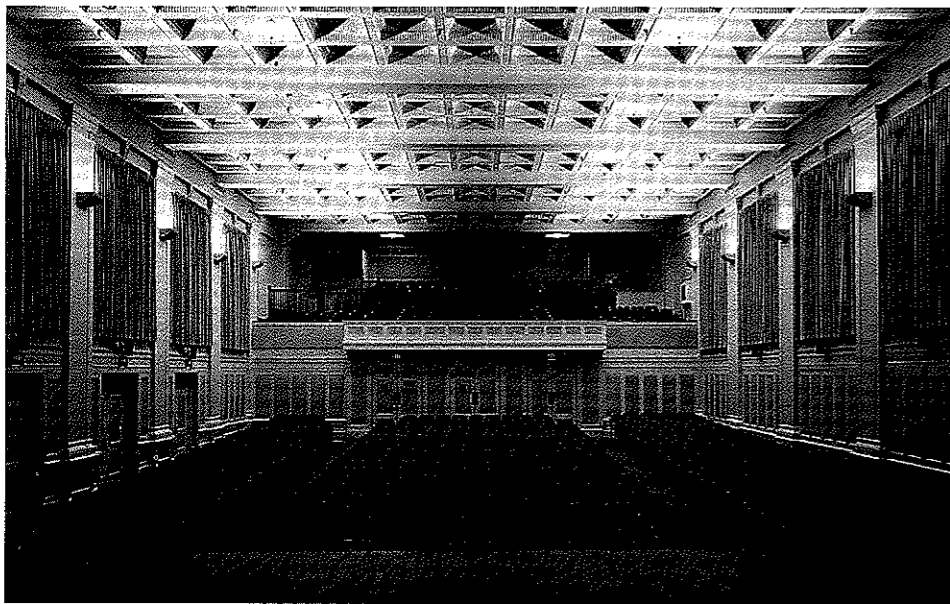
Musical Chairs: New Campaign to Replace Aging Beall Seats

Since the 1920s, Beall Hall's acoustics have enhanced the music of some of this century's greatest musical artists. But in recent years, even such luminaries as Helmuth Rilling or the Guarneri String Quartet would have had trouble keeping you rapt with attention if your seat was broken or uncomfortable.

After years of great music and thousands of performances, Beall Hall's main floor seating must be replaced. The goal of the Beall Hall Seat Replacement Campaign is to raise the funds necessary to cover one-half of the cost of replacing the main floor seats, painting and recarpeting the lobby, and replacing

A seat sponsorship is a thoughtful and distinctive way to honor a person, or to commemorate your appreciation of dear old "Ma Beall." Such a tribute helps preserve the tradition of Beall Hall and is also a lasting, tangible remembrance for you. And, your seat sponsorship is tax deductible to the fullest extent allowed by law.

By supporting the campaign, you will advance the School of Music, the Chamber Music Series, higher music education at the University of Oregon, the Oregon Bach Festival, and other worthwhile musical endeavors. All amounts are gladly received.



WHAT'S WRONG WITH THIS PICTURE? The Beall Hall auditorium has been repainted, refurbished, and had the lighting system enhanced in recent years. Replacing the 24-year-old seats is a major hurdle in restoring the beauty and integrity of this historic space.

the worn-out (and taped together!) lobby sofas.

For a sponsorship of only \$300, a brand new seat will be installed in Beall Hall—and your name, a memorial to someone you wish to honor, or the name of your business will be engraved on a plaque inset on the seat arm. Plus, you can choose your seat location; many alumni and friends have favorite spots.

Sponsorships can be made using a variety of methods. All sponsors can pay the full sponsorship amount outright (via cash or credit card), or make a pledge of up to 12 months. And University of Oregon employees may take advantage of the payroll deduction system to make monthly payments without ever having to think about it—for example, only \$50 per month sponsors two

seats!

The new seats are expected to last for many years. Their combination of iron and steel construction, extra padding, and extra width will provide durability and comfort for all concert-goers.

So if you are one of the many who have had wonderful musical experiences here over the years, you can be a part of refurbishing Beall Concert Hall's warm ambience and unique charm, and ensure its continued status as one of the Northwest's best acoustical music halls. ♦

FACTS ABOUT THE BEALL HALL SEAT CAMPAIGN

- The goal is to replace worn-out main floor seats in Beall Hall. The current seats have been used for thousands of events over 20+ years.
 - More than 300 seats on the main floor will be replaced. Balcony seats will be preserved as is, and are not included in the campaign.
 - For \$300, donors receive an engraved plaque on one new seat.
 - The project cost is \$140,000, half of which will be paid by the university. It includes painting, carpeting, and other improvements.
 - Campaign was launched January 19 with an address by UO President Dave Frohnmayer at Beall Hall, and performances by faculty artists from the School of Music.
 - The acoustical excellence of Beall Hall will be retained; the custom seats are designed by American Seating, supplier of many of America's great concert halls.
 - Donors to the campaign are asked to send their contribution by March 31.
 - "A donation to the seat campaign is an affordable but significant contribution to music education at the university, and is a long-lasting gift to music in the community."
— Peter Bergquist, campaign co-chair
- To sponsor a seat, make a pledge, or get more information, call the Beall Hall Seat Campaign Headquarters at (541) 346-1321. ♦

MUSIC TODAY FESTIVAL

The Music of Tomorrow—Today

No other city of its size in the country can compare with Eugene in terms of commitment to the arts and the presentation of new works. Eugonians often stand and cheer at a premiere, as they did last summer during the Oregon Bach Festival when four *Cantatas of the Americas* (by Bouchard, Golijov, Jaffe, and Kyr) were inaugurated.

But during this academic year, Eugonians and their guests will have new reasons to celebrate: the School of Music will once again host the innovative Music Today Festival, which rivals the largest and most diverse new music fests found in teeming urban centers.

The biennial festival is an international, cross-cultural cornucopia of events. Twentieth-century music from around the world is programmed to give listeners a living connection to the concert music of our century and an invitation to extend their hearts and minds into the future. The festival runs April 7–May 4 at the UO School of Music and the Hult Center for the Performing Arts.

Music Today Festival April 7–May 4, 1997

From its inaugural season in '93, the Music Today Festival has been an affirmation of Eugene's vital cultural climate and the marvelous diversity of artistic endeavors that thrive here. This year's festival includes an impressive range of ensembles and arts organizations: the Oregon Symphony, the Oregon Festival of American Music, the Hult Center, and various guest artists.

"This year's festival is truly distinctive," says director Robert Kyr. "We are featuring the music of Oregon composers as well as music from around the world. The festival will feature an 80th



Robert Black of Basso Bongo will be one of the guest artists at the Music Today Festival

birthday tribute to native Oregonian Lou Harrison, a retrospective of music by retiring UO composition professor Harold Owen, and the premiere of a piano trio by Thomas Svoboda, composition professor at Portland State."

The "Hal Owen Celebration" on April 19 will present the music of one of the university's most eminent and dedicated faculty members, noted for his choral music and his widely used counterpoint textbook. Owen is retiring in June '97, but will continue to teach his renowned counterpoint course, considered to be one of the most challenging and substantial of its kind in the country. The concert will be followed by an open reception (with some musical surprises).

Charles Dowd will lead the Oregon Percussion Ensemble in a celebration of the percussion music of Lou Harrison, juxtaposing the Northwest premiere of *Misterioso* by Moscow's own avant-garde iconoclast, Sofia Gubaidulina.

And Portland is coming to Eugene

for the festival as well—in a very big way. The Oregon Symphony will be in residence at the University of Oregon on April 23 during its spring tour of the state. During the day, members of the symphony will give instrumental master classes and workshops designed by resident conductor Murry Sidlin. In the evening, the Oregon Symphony will give the premiere of Robert Kyr's *Symphony No. 7* ("The Sound of Light") which has been commissioned by the Oregon Humanities Center in celebration of its 10th anniversary. The work is a collaboration between Kyr and Denise Levertov, recognized as one of the century's major poets. Levertov will be in residence at the university as well, giving a seminar and a reading of her poetry through the Oregon Humanities Center; furthermore, she will read her own poetry during Kyr's symphony, which traces the changing of light from the dawn of one day to the next.

Also on the Music Today roster is the Leontovych Trio from Russia, sitar artist Kartik Seshadri performing classical music of North India, Basso Bongo from Hartford/Los Angeles, Continuum (New York), The Debussy Trio of Los Angeles, and Bang on a Can All-Stars from New York. Other UO faculty and ensembles slated to perform are Charles Dowd, percussion; Ellen Campbell, horn; Gary Versace, jazz piano; the Oregon String Quartet; Pacific Rim Gamelan; and the Oregon Composers Forum (graduate composers from the University of Oregon).

Another special event at this year's festival will feature three new works commissioned through the prestigious Lila Wallace/Reader's Digest Foundation. The commissions have been awarded to four composers to create three works for electronic duo (Basso Bongo) and Balinese gamelan. The participating composers are Evan Ziporyn (with the MIT gamelan), Robert Kyr (with the UO's Pacific Rim Gamelan), and the collaborative team of Elaine Barkin (UCLA) and I Nyoman Wenten (with the Cal Arts gamelan). The three works will be performed twice by each of the participating gamelans, and will

Continued next page

MUSIC TODAY, *continued*

be conducted by each of the composers. The grant is one of the most competitive in the country, and this award marks the first time that it has been given to either an electronic or a "non-Western" instrumental ensemble.

The festival concludes with the inauguration of The American Composers Series, sponsored by the Oregon Festival of American Music (OFAM) under the theme of "Aaron Copland's American Vision." The series will include two concerts, a sampler of Copland's music at the Hult Center, a mini-filmfest of movies with scores by Copland, and public readings and a concert of music by young composers from around the country.

Music Today is a user-friendly festival: it incorporates a wide variety of pre-concert talks, master classes, and Meet the Artist receptions, designed to educate students and the listening public about the many lives of new music, its creators, and performers in the twentieth century and beyond.

A Calendar of Events is printed on the inside cover of Ledger Lines. For additional information about the Music Today Festival, call the festival office at (541) 346-5680 or the School of Music community relations department at 346-5678. ♦

BACH FESTIVAL POSTER
WINS MAJOR AWARD

The Oregon Bach Festival's 1996 poster won a first place in the annual International Graphics Competition, sponsored by the International Society for the Performing Arts. The poster was one of more than 100 submitted from 11 countries. This is the second year in a row that the Festival has won an award from ISPA.

The 1996 poster was illustrated by Marilee Heyer for the theme "Bach and the Americas." Oslund Design of Eugene created the typography and layout, under the direction of OBF staff members George Evano and Neill Archer Roan. Heyer will also be the artist for the Oregon Bach Festival's 1997 poster, "Bach and the Romantics." ♦

OREGON BACH FESTIVAL

BACH AND THE
ROMANTICS

Oregon Bach Festival to Honor Romantics

Anniversaries of important composers of the Romantic era provide the central focus of the 1997 Oregon Bach Festival and its theme "Bach and the Romantics," which takes place June 27-July 13 in Eugene under Artistic Director and Conductor Helmuth Rilling. This year's schedule also includes concerts in Corvallis and Portland.

1997 marks the 100th anniversary of the death of Johannes Brahms. The *German Requiem*, one of the most prominent choral works of the Romantic era, will be performed July 3. His *Liebeslieder Waltzes* will be featured as one of the Festival's Discovery Series of lecture-concerts.

The 150th anniversary of the death of Felix Mendelssohn will be honored with a performance of *Psalm 42* in the Discovery Series. Rilling will also conduct the J. S. Bach *St. Matthew Passion* in a matinee July 6. Mendelssohn's revival of this full-scale oratorio in 1829 is largely cited for a resurgence of interest in the music of Bach.

The 200th birthday of Schubert will be marked by a performance of the *G Major Mass* in the Discovery Series.

Rilling leads off the 28th Festival with the Beethoven *Missa Solemnis*. He will also conduct an all-Bach program of the *Orchestral Suites Nos. 3 and 4* and *Brandenburg Concertos I & IV* June 29 in Eugene and later in Corvallis.

For the final concert, Rilling conducts Handel's *Jephtha* for the first time

at the Oregon Bach Festival. The sweeping oratorio sets the dramatic Old Testament story of a soldier whose faith is tested when commanded to sacrifice his daughter.

Jephtha will be first performed in Portland Saturday, July 12, before the closing matinee in Eugene on July 13.

In all, the Festival will present 30 concerts, including chamber music and children's concerts. Also on the schedule are social events, lectures, talks, and an annual master class in conducting.

Most events take place at Silva Hall, in the Hult Center for the Performing Arts, and Beall Concert Hall at the School of Music.

Tickets go on sale March 21, 1997. For a brochure or more information, call the Oregon Bach Festival office, (541) 346-5666. ♦



Helmuth Rilling

VIEWPOINT

Seeing the Process

by Diane R. Baxter

Diane Baxter received her D.M.A. from the University of Oregon in 1985, under the guidance of Marlene Thal. Baxter has been on the faculty of Western Oregon State College since 1988, teaching piano performance, music history, and music appreciation. Baxter received WOSC's Faculty Honors Award in 1993, and this article was given as a speech prior to her honors recital.

I want to tell you some of the best things I know about being a pianist, a musician, a teacher. And while it is obvious to you that I teach piano here, I maintain that the piano is only the "vehicle" for what I am really doing! What I am really doing is what many of you are also doing, teaching and assisting students in discovering "process."

We are all aware of the product of musicians, that is, concerts and music-making. Often the observer doesn't give much thought, if any, to what goes on before the performance. For the listener, it is a one-time event. For the performer, it is the natural outgrowth of a very detailed and complex process. It is not a destination; rather, it is only one vantage point, one stop-over, that occurs BECAUSE of the process itself. In a time when the balance in education seems to be shifting to a "product-based" model, it is crucial to examine the idea of "process" and how it relates to scholarly pursuits. Let me tell you the obvious. Musicians spend enormous amounts of time developing skills that are necessary to create their art. They read music, they listen, they study, they write, they think, they practice, and they perform—just like any scholar.

The great majority of my time does not go into observing my students in concerts, with their "products." The vast majority of my time goes into listening to students and providing them with tools, ideas, and feedback, all part of the process in music-making. The very



Diane Baxter

HEART of the learning process itself is found in the arts. In what way, you may ask. Musicians learn to pursue long-term objectives, they discover how to draw together, and to learn from different points of view and how to develop their own viewpoints. They hone problem-solving abilities. They strive for excellence, and they quickly become aware of the need to be responsible and take ownership of their own learning. They develop the ability to deal constructively with both ambiguity and complexity. Students of music and the arts generate and apply information in thoughtful

ways, and they develop discipline of the mind. The differences between the beginners and the pros may not lie in the information that they hold, but in their ability to organize that information all at

once, in a vision of the finished work. Viewed in this way, the "product" is merely a vehicle for the process.

At a minimum I hope my students will come to understand the need to meet deadlines, and the value of cooperation and interdependence. They must know that most jobs are done most perfectly when no one notices that they have been done at all. They must come to realize that flexibility is needed, but within stylistic constraints — you may take time here and there, but you can't rewrite the piece! They must learn that for real problems there is never just one right answer, but that some answers will work better than others, and hopefully they will come to understand the necessity for meticulous preparation. Along the way are the added benefits of developing self-confidence, compassion for others, a motivation to learn, and an active imagination.

The skills developed through studying the arts can be transferred to everything else students do—be it science, literature, medicine, a job or a family. The chairman of Atlantic Richfield, William Kieschnick, observed that abilities to deal constructively with ambiguity and complexity are highly sought after in the business community. In his words:

"In the workplace of the professional in business and government, two qualities in particular seem increasingly useful, indeed essential. I refer to the ability to innovate and the ability to constructively deal with ambiguity. The artist, and those trained in the knowledge of the arts, reflect these qualities."

To my mind one of the most important aspects of the creative process is the

The skills developed through studying the arts can be transferred to everything else students do—be it science, literature, medicine, a job, or a family.

potential to see new possibilities within the same parameters, and/or to create new ones. If this is not the essence, then why are there numerous recordings of the same

piece? Why do people continue to paint landscapes and to photograph children and to write new poems and to do science? And why do people come to live

Continued next page

performances? It is because all of these represent new possibilities within known parameters, and/or to find new parameters. Awareness of the various stages of the process and the necessity to allow for natural growth require commitment, trust, and desire.

Passion seems to arise along the way, and if nurtured can gather a driving momentum. At the risk of disagreeing with beer commercial philosophy, I think it does get better than that: that is, if the best moments of our lives are seen as the passive, relaxing times. The best moments, the VERY BEST MOMENTS, are when we are stretched to the limit in a voluntary effort to accomplish something difficult and worthwhile. That is, when we are *passionate* about something. We may resist somewhere along the way, we may say "no" to the demands that are posed. We may lose faith or desire or simply get weary. We may get distracted or we may simply decide that the view from the mountain top really wasn't worth the climb. But once burned by the flame of artistic passion, the decision to try seems already to have been made: Art has chosen us.

One of the best discussions of passion, of which I am aware, was voiced by a cockroach named Archy. Archy was talking to a moth who was trying to break into an electric light bulb. Noting that if the light bulb had been a candle, the moth would now be an unsightly cinder, Archie asks why moths pull such stunts. And the moth replies:

*it is better to be happy
for a moment
and be burned up with beauty
than to live a long time
and be bored all the while
so we wad all our life up
into one little roll
and then we shoot the roll
that is what life is for
it is better to be a part of beauty
for one instant and then cease to
exist than to exist forever
and never be a part of beauty
our attitude toward life
is come easy go easy
we are like human beings
used to be before they became
too civilized to enjoy themselves*

*and before i could argue him
out of his philosophy
he went and immolated himself
on a patent cigar lighter
i do not agree with him
myself i would rather have
half the happiness and
twice the longevity
but at the same time i wish
there was something i wanted
as badly as he wanted to fry himself*

As a teacher and performer, I try with all my skill and training to emulate a "patent cigar lighter." Passion and the willingness to be generous with it become important features of our lives. Perhaps that is the essence of fine teaching: the willingness and the ability to articulately share your passion. People are fascinated by those who carry passion for something — sometimes I think young students believe that they will acquire it by osmosis, by being around passionate people. I'm not so sure that they are wrong. We see people who are deeply involved and who care and they become the role models for the rest of us. We know of Olivier Messiaen creating the *Quartet for the End of Time* in a German Stalag. We know that Gyorgy Sebok overcame many insurmountable obstacles and personal challenges in his youth; yet he became one of the most astounding pianist/teachers that I have ever seen and heard. Bela Nagy inspired so many that at his memorial service at Harvard, we came from around the world to honor him. Too few know about Marlene Thal, who retained and generously shared her musical passion until her death, even though premature strokes had stolen her ability to play for the last 15 of her short 56 years. Even after her death, her legacy continues in the musical library that I now have in my office, and in the Steinway that graces our living room.

The effect of one's passion cannot be underestimated. Perhaps the loneliness and despair that so many feel is because

they haven't found their place, acknowledged their process or discovered their passion. That's why what we do here is critical, life-changing, eye-opening stuff. The particular result I attempt is committed, interesting and interested, passionate people. I love it when one of my students chooses concert-level pianism as his or her desire, but I am not disappointed when they choose to focus their lives in other disciplines. As I said before, piano is merely the vehicle.

So why be a musician? There are as many answers as there are musicians. We have a wonderful children's book at our house called *Miss Rumphius*. In this book a child narrates the life story of her great-aunt Alice Rumphius. Miss Rumphius grew up with the knowledge that she would do three things during her life—she would travel to distant lands and places, she would live in a cottage by the sea, and she would leave the world a more beautiful place. She does indeed travel to distant lands, and as an old woman with white hair, she lives in a cottage by the sea. But she remains troubled as to how to leave the world a more beautiful place, until one winter, in bed and ailing, she arrives at her solution. That spring she puts on a wonderful cape with big pockets, fills the pockets with lupine seeds and walks the countryside sowing lu-

pine seeds everywhere. People thought her crazy and called her the "Lupine Lady," until the next spring. She was happy with the decision she had made. I believe that each

of us, in our own way, must leave our world a more beautiful place. Music is my passion and teaching is MY wonderful cape with big pockets.

Not long ago I was driving home, about a 50-minute commute, going over a Mozart concerto in my head that I would be playing that night. I kept going over certain passages thinking of rhythms, melodic gestures, and notes of which I wanted to be sure. After a while

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lives in other disciplines.***

UO ENSEMBLES, FACULTY FEATURED AT FROHNMAYER INVESTITURE CEREMONY

The School of Music was well-represented at the formal investiture ceremonies of UO President David Frohn Mayer, attended by more than 800 faculty, staff, and townspeople on October 4. The standing-room only crowd was moved to the EMU Ballroom as inclement weather threatened the original outdoor location.

The University Singers, University Brass Choir, and Oregon Wind Ensemble each performed at various points of the ceremony, and Professor Emeritus Royce Saltzman was master of ceremonies.

In addition, Professor Hal Owen, a close friend of the Frohn Mayer family, composed a new work, *Oregon Fantasia*, especially for the occasion. The piece was a musical tapestry that wove themes from "The Oregon Pledge Song" and "Mighty Oregon" into a musical premiere that was dreamlike, dramatic,

and playful.

The investiture opened with "Gaudeamus Igitur," an old German song in a brass setting arranged by Assistant Professor Sid Haton, performed by the University Singers and Brass



President Frohn Mayer and Robert Ponto visit following the program.

I turned on the radio to listen to the evening news and they were discussing the events in Waco, Texas. Like many of you, my reaction was one of horror. For the remainder of my drive I kept hearing the Mozart grotesquely mixed in with the grisly details of Waco. The news brought to mind the ash cloud of the Mt. St. Helens explosion and the radiation cloud of Chernobyl—both had circled the earth, leaving real, physical, VISIBLE effects of their occurrence. In the same way, I was thinking that the news from Waco was right then circling the globe, affecting us all, whether we were aware of it or not. After a time of hearing the news, of living with it, I came around once again to my firm conviction that those of us who are able have an obligation, in our own ways and within our own disciplines, to provide as much beauty as possible to the world, to make our "clouds," if you will, to balance some of the unbearable things that we must face. We don't control our initial responses to horrible events—we just react and those reactions are REAL. Later we may temper them, but the moment they have occurred they have

already left their "ashes" on our lives. Just as people don't control their immediate responses to the darker things in life, they also don't control their responses to the beautiful. There remains a real need to feed our human hunger for beauty, to balance our lives. Music, whatever it may be, has meaning.

Lewis Thomas talks about music this way: "If you are looking for really profound mysteries, essential aspects of our existence for which neither the sciences nor the humanities can provide any sort of explanation, I suggest starting with music. The professional musicologists, tremendous scholars all, for whom I have the greatest respect, haven't the ghost of an idea what music is, or why we make it and cannot be human without it, or even—and this is the telling point—how the human mind makes music on its own, before it is written down and played. The biologists are no help here, nor the psychologists, nor the physicists, nor the philosophers, wherever they are these days. Nobody can explain it. It is a mystery, and thank goodness for that. The Brandenburgs and the late quartets are not there to give

Choir. The Processional was Ralph Vaughan Williams' *Sine Nomine*, with Associate Professor Robert Ponto conducting the Oregon Wind Ensemble. That was followed by "America the Beautiful," again with the Singers and Wind Ensemble, and *Fanfare to "La Peri"* by Dukas preceded the actual investiture, performed by the Brass Choir. Owen's *Oregon Fantasia* featured brass choir and percussion, and the ceremonies concluded with the singing of "The Oregon Pledge Song," conducted by Associate Professor Richard Clark.

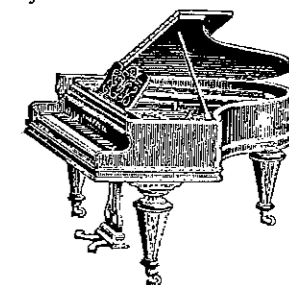
The ample presence of music on the program was entirely appropriate, for President Frohn Mayer and his family have long been supporters of music and the arts; brother John was formerly chair of the National Endowment for the Arts; sister Mira, a UO music alumna, is chair of the voice department at Pacific Lutheran University; and brother Phil, also a School of Music graduate, is chair of the voice department at Loyola University. ♦

us assurances that we have arrived; they carry the news that there are deep centers in our minds that we know nothing about except that they are there."

And I say, seek them out.

As a final word to my students, friends and colleagues, I would like to thank you for your listening and ask you to remember the words of a wise old Pygmy to HIS student. He was speaking of hearing the musical voice of his God, but I hope you can find a use for his insights in your processes throughout your lives:

"You will soon see things of which you have never heard, and which you have never seen. Then you will understand things which I can never tell you. But you must stay awake—you may see them only once." ♦



FACULTY

Don Addison (GTF) was a presenter and coordinator of the Native American performances for the Festival of American Life at the Smithsonian Institution's 150th anniversary celebration in Washington, D.C. last summer. Addison also gave a lecture-demo of Native American music for the Eugene School District's Natives (Indian Education) Powwow, "Celebrating Traditions," at Alton Baker Park in September. And spring term he curated an exhibit of African musical instruments, art objects, and cultural artifacts at the Knight Library. Addison delivered three papers at international conferences last year: "The Grand Entry Dance Song: The Birth and Evolution of a Genre" at the 39th Annual Meeting of the College Music Society; "An Igbo Musical Instrument Maker: Ethnicity, Socialization, and Ideology" at the 41st Annual Meeting of the Society for Ethnomusicology in Toronto; and "Igbo Musical Arts in Religion: The Traditional Omabe Belief System" at the 39th Annual Meeting of the African Studies Association in San Francisco.

Sherrie Barr (Dance) published "Fundamentals and Dancing: Students Weaving the Link" in October 1996 in *Impulse*, an international journal of dance, science, medicine, and education.

Steven Chatfield (Dance) has been selected as 1996 Man of the Year by the Board of International Research for the American Biographical Institute. His most recent professional presentations include: "Electromyographic and Kinematic Effects of Neuromuscular Repeating," a paper presented in November 1996 at a meeting of the Congress on Research in Dance, Greensboro, NC; "Electromyographic and Kinematic Patterns of Tai Chi and Modern Dance Practitioners," a paper presented in July at a co-sponsored meeting of the International Association for Dance Medicine and Science (IADMS) and the Performing Arts Medicine Association (PAMA), Aspen, CO; and a paper by T.M. Welsh and Chatfield titled "Within-Subject Designs for Dance Medicine and Science

Research," also presented at the IADMS/PAMA conference.

Michael Denny performed solo and ensemble jazz in Eugene, Portland, and Seattle. As a returning member of Ghanaian master drummer Obo Addy's group, Kukrudu, he performed in Canada, North Carolina, and the Northwest. Most recently he performed an entire week for the grand opening of

Mobius Incorporated's New York headquarters. He also played guitar and banjo in Marin Alsop's Oregon Festival of American Music.

Janet Descutner (Dance) was involved in several events for the Oregon Festival of American Music: tapping and singing in "The 1920s in Revue," performing three improvised tap pieces with String Fever at the Hult Center, and presenting a

New Faculty Appointments

Four new tenure track appointments were made at the School of Music for this academic year:

- **Susan Boynton**, musicology, earned a master's degree in Medieval Studies from Yale and recently finished her doctoral degree in musicology from Brandeis. She has been awarded Fulbright, Mellon, Wilson, and NEH grants. Her research interests include medieval hymns and the Orpheus legend in the Middle Ages, and she is also a pianist who enjoys performing 19th-century chamber music.

- **Sid Haton**, associate director of bands, came to the UO last year as the visiting associate director of bands, and now fills this position permanently. Haton received his B.M.E. and M.Mus. from the University of South Carolina and his D.M.A. is currently in progress at the University of Georgia. Haton has an extensive background as a band, choir, and orchestra director. He directs the Oregon Marching Band, Symphonic Band, and teaches vocal jazz.



Sid Haton

here. He received his Ph.D. in Music Theory from the University of Michigan in 1987. He has published extensively and is also an accomplished jazz pianist.

- **Marc Vanscheeuwijck**, Collegium Musicum and musicology, joined the faculty last year as a visiting instructor and has now been hired as a half-time assistant professor with an additional part-time appointment with the College of Arts and Sciences. Vanscheeuwijck has five degrees: B.A. in History of Art & Archaeology, M.A. in Musicology, M.A.T. in Art History and Music History, B.A. in Romance Languages, and a Ph.D. in Musicology, all received at the State University of Ghent in Belgium. In addition to his academic pursuits, he is an accomplished baroque cellist. ●



Marc Vanscheeuwijck



Susan Boynton



Steve Larson

lecture-demo on the influence of Africanisms through the rise of black performers in the development of dance in American musical theatre. In November she choreographed and performed in *Tapping the Drum*, a concert of Northwest Tap Consort and Dance Africa. She participated in an NWTC (of which she is artistic co-director) project in December, learning a work of Lynn Dally, artistic director of Jazz Tap Ensemble. Descutner will be notating the duet "Bout a Mile" in Labanotation for the Ohio State Dance Preservation Project.

Paul Dondero (GTF), a doctoral composer, is directing a jazz arranging project with two local high schools for the '96-'97 academic year; titled "Young Arranger's Forum," the seven-month project will consist of group meetings, private lessons, and readings. The goal of the project is to provide talented young jazz musicians with the resources and instruction they need to produce arrangements for small and large ensembles. Two UO resources will greatly contribute to the effectiveness of the project: the readings of selected arrangements provided by UO Jazz Studies musicians and the Douglas Room jazz recording collection, which will greatly facilitate arranging research. Dondero has conducted numerous composition workshops with young people in Hawaii and Oregon, and has been the composer-in-residence for two Eugene Opera "Operatunities" projects and for a theatrical production at Territorial School in Junction City.

Charles Dowd was an adjudicator for the 39th Annual Grammy Awards. In July he performed as percussionist with Dennis Russell Davies and recorded a CD for the Hänssler label as timpanist with Helmuth Rilling and the Oregon Bach Festival. In August Dowd was principal timpanist with the Cabrillo Music Festival in California, performing eight radio broadcasts with Marin Alsop. In October he performed *Three Inventions for Solo Timpani* by George Barati at the University of California at Santa Cruz and at San Jose State University; Dowd commissioned the piece. Dowd conducted the Oregon Percussion

Ensemble in premieres of five percussion works: *Three Phases for Marimba Quartet* by Anthony J. Cirone, *Sarabande for Eight Marimbas* by Erik Lundborg, *Mallets Aforethought* for multiple percussion quartet by Pulitzer Prize-winning composer Wayne Peterson, *Quartz City* by David Johnson, and the Oregon premiere of *Release* by Dave Hollinden. Warner Bros. Publications released new editions of two Dowd texts: "Velocity Warmups for Jazz Vibraphone and Marimba" and "The Well-Tempered Timpanist." Dowd was timpanist on a local radio broadcast of Elgar's *Enigma Variations* with Lawrence Smith, and an NPR broadcast of Miguel Harth-Bedoya's debut with the Eugene Symphony. In December Dowd was *djembe* soloist in an African percussion section he assembled for an Olatunji (Africa) composition.

Rita Honka (Dance) kicked off the dance department's Dance in the Schools outreach program with a preview of the *Tapping the Drum* concert. Her company, Dance Africa, begins its second year touring in Eugene-Springfield elementary schools in February.

John Jantzi (GTF) is now in his third season as chorus master with the Eugene Opera. He has prepared the opera chorus for gala performances, *La Traviata*, *La Bohème*, *Carmen*, *The Pirates of Penzance*, and *Trial by Jury*. Jantzi was chorus master for Eugene Symphony's production of Bernstein's *Mass* last March. At the 1996 Oregon Festival of American Music he was the vocal director of Gershwin's *Of Thee I Sing*. Jantzi is also organist of the Central Presbyterian Church, where he occasionally gives recitals. In April he was the AGO recitalist in "The World's Largest Organ Recital," which was performed simultaneously with more than a hundred other recitalists around the world, commemorating AGO's 100th anniversary.

Steve Larson was recently appointed to the editorial board of *Music Theory Spectrum*. Two articles by Larson have just been published: "The Art of Charlie Parker's Rhetoric" in the *Annual Review of Jazz Studies*, and "Integrated Music

Learning and Improvisation: Teaching Musicianship and Theory Through Menus, Maps, & Models" in *College Music Symposium*. Larson gave two presentations at the Society for Music Theory in Baton Rouge in November: "Hidden Repetition as a Perspective on Embodied Meaning" and "Expert Expectations: Professional Theorists' Continuities Compared With a Computer Model of Musical Forces." The latter was also presented at the Fourth International Conference on Music Perception and Cognition in Montreal. Other presentations include "Analysis and Analogies: Teaching Pattern and Meaning Through Music Study" at the College Music Society in Atlanta, where he was also asked to perform on piano for a special reception; and "Seek Well: A Model of Music Listening," at the Joint International Conference of the Fourth International Symposium on Systematic Musicology and the Second International Conference on Cognitive Musicology, held in Brugge in September. Larson has been invited to give a presentation at next summer's meeting in London of the International Musicological Society: "Great Expectations: The Interdisciplinary Promise of a Theory of Expressive Meaning in Music," which will be presented at a special session titled "Implications for Mainstream Musicology of Recent Research in Music Cognition."

Don Latarski wrote and performed the song "In Their Eyes" for the Holt Adoption Agencies International Conference held in Eugene in September. Latarski and his group performed a benefit concert for the Holt Agency in December. Latarski also released a blues-based CD titled *Deep Play* on Crescent Records. He wrote an article for *Guitar Player* magazine titled "The Art of Linking." The audio version of this article has been released by Notes on Call, and is part of a compilation of audio lessons from *Guitar Player* magazine; it made the top ten list of most requested audio lessons.

Gregory Mason had a June concert at Wildwood Festival in Little Rock, Arkansas, and master classes at University of Nevada in June and August. He participated in concerts and a CD project of

FACULTY, *continued*

complete Wolfe Möricke lieder with **Mark Beudert** and soprano Susan Dunn.

J. Robert Moore was in Hungary last summer, where he attended a conference at Vaja Castle and delivered a paper dealing with the Hungarian *tarogato*, a folk instrument which he first investigated while on a UO Summer Research Grant in 1991. While in Hungary he also played three oboe-piano recitals with Barbara González-Palmer (formerly School of Music faculty, and now at Rutgers University). The recitals were at Josef Attila University in Szeged, at the Civic Music School in Nyiregyhaza, and at the Rakoczi Castle in Szerencs. In January 1997 he and González-Palmer gave a recital at Baylor University.

Randy Moore presented a research paper at the National Music Therapy Association Conference in Nashville in November. The paper, titled "Influence of Music on Blind and Sighted Youth: Transformation of Self-Concept through Creative Movement," was co-authored with Klara Kokas of Budapest.

Julia Neufeld released a new CD, *What Is This?* through independent distribution in August. The recording contains a wide variety of traditional and contemporary gospel music, including one of her own compositions, "O But to Touch the Nail Scarred Hand."

Neill Archer Roan, Oregon Bach Festival executive director, delivered the keynote address at the Alberta Arts Showcase in Edmonton in October. Roan also presented workshops on marketing strategy, planning, and managing customer loyalty.

Royce Saltzman was one of 13 Northwestern University alumni to receive an Alumni Merit Award this year. The awards are presented to alumni whose distinguished careers have brought credit to their alma mater. Saltzman received his master's degree from Northwestern.

Marian Smith's essays on the ballet *Cinderella* and the opera *Don Giovanni*

Jeff Stolet, director of the Electroacoustic Music Program in the School of Music, was named Educator of the Month in December by Macromedia, the giant of the multimedia software industry. Stolet's award was for his work as content specialist on a multimedia introduction to electronic music, "Electronic Music Interactive," developed at the University of Oregon's New Media Center—a facility available to faculty who are interested in developing and publishing interactive, computer-based instructional materials and courseware. "Electronic Music Interactive" is a state-of-the-art example of network-deliverable instructional materials. Created in Director for Shockwave, it includes 80 original diagrams, 50 original interactive animations with sound, and over 100 interactive glossary terms explaining content distributed across 38 topics. It is all made accessible by an intuitive navigation system. The project took ten months to develop. Stolet worked with 13 advanced students from Linguistics,



The home page screen from the *Electronic Music Interactive*

Visual Design, and Computer Science, along with Project Director Steve McGrew and New Media Center Director Mike Holcomb. The project is still in its testing phase, and multimedia publishers, teachers, musicians and designers are invited to give it a try: <http://nmc.uoregon.edu/emi/>

appeared in the program books of the Royal Ballet and Royal Opera (Covent Garden, London) this season. She recently completed review projects for the National Endowment for the Humanities and for Oxford University Press. Smith also presented a paper titled "An Unsuitable Giselle" at the national meeting of the American Musicological Society in Baltimore. In addition, she has completed an entry for the *New Grove Dictionary* on choreographer-violinist Arthur St. Léon.

Stephen Stone presented a lecture-concert for the Oregon Festival of American Music in August. The program, "The 1920s in Revue," featured a group of ten instrumentalists and eight singers who presented songs from early Broadway shows.

Mary Lou Van Rysselberghe serves as the U.S. Commission Member on ISME's Early Childhood Music Education Commission, along with five others who represent Germany, The Netherlands, South Africa, Hong Kong, and Canada. She recently shared responsibility for a five-day research seminar in England.

Claire Wachter won a national competition to be a featured chamber music and solo artist at the Rome Festival in Italy. In October Wachter participated on two committees for the 1996 National Piano Pedagogy Conference in Chicago. In November she judged the Idaho Music Teachers Association's Yamaha and Collegiate Piano Competition.

Carl Woideck's *Charlie Parker: His Music and Life* was published by the University of Michigan Press in November. He also wrote an instructor's manual for Prentice-Hall and liner notes for a Jerome Kern anthology on the Verve Label. Woideck also presented a paper titled "Charlie Parker: Goals and Accomplishments, 1950-55," at the Sonneck Society 1995 National Conference. He is currently assembling two jazz anthologies for Schirmer Books.

Rick Wolfgang retired as conductor of the Eugene Youth Symphony's Junior Orchestra after 19 years of service. He was the orchestra's first conductor, and was given a special commemorative plaque at the final concert last spring. ♦

ALUMNI

Audrey A. Mistretta-Bingham (B.Mus. 1955) sang the roles of Giovanna and Maddalena in Verdi's *Rigoletto* for the Italian Cultural Society of Sacramento last year. She resides in Fair Oaks, CA.

Alice Olsen (M.Mus. 1977) of Vancouver, WA, had several new publications released in 1996: *Dance Through The Days* (dance music for Orff instruments)—her 32nd publication by Alice Olsen Publishing Co.; *Celebrate* (holiday songs for Orff instruments) by Warner Bros.; *The Animals Hoedown, The Gift of Love, Hear the Sleighbells Ring as We Go, and Love Goes Round and Round in a Circle*, (elementary choral) by Hal Leonard Publishing Corp; and *Land of the Silver Birch*, Canadian songs arranged for Orff instruments and published by Waterloo Music.

R. Joseph Dicker (M.Mus. 1980) of Canton, MO, was promoted to full professor at Culver-Stockton College. He is Director of Bands and teaches clarinet and music theory. He is also principal clarinet of the Quincy (IL) Symphony.

Lynn Baker (M.Mus. 1981) is Director of Jazz Studies and Commercial Music at the University of Denver's Lamont School of Music. The jazz faculty from the school has just released its first CD, *The Climb*, and are currently searching for ways to distribute it. You can E-mail Baker, or call (303) 871-6429 for ordering information. *The Climb* was also "Artist/Clinicians" choice at the 1995 IAJE Conference in Anaheim, CA. (Baker says he heard the Oregon Jazz Ensemble there... "the most musical large jazz ensemble performance at the conference!") In June Baker assumed the role and title of Director of Admissions for the School. He and wife Kalin (Blaco, UO Interior Architecture class of '83) have an addition to their family, Nathaniel, born May 1994. Baker attended a six-state solo clinic/concert tour of the Midwest that included performances with the Cedar Avenue Big Band (which he co-founded as musical director ten years ago) in St. Paul, MN, and lectures at the Indiana

University School of Music. The Bakers enjoy life in Colorado and invite their musical Duck friends from days gone by to call if you're in town.

Richard Smith (B.Mus. 1984) was awarded the position of Associate Professor with tenure at the University of Southern California, where he has chaired the Studio/Jazz Guitar department (one of the largest of its kind) for five years. Last spring he introduced the country's first doctoral program in jazz guitar performance, and he is now also the Director of Curriculum at the International Musicians Academy of Malaysia. Smith's students have gone on to perform with artists as diverse as Ray Charles, Shadowfax, Kitaro, Joe McBride, Juan Carlos Iglesias, and Lee Greenwood, and they teach in jazz and guitar programs throughout the United States. Smith performs over 100 concerts a year with his own ensemble as well as with Bluenote recording artist Richard Elliot, RCA's Warren Hill, and occasionally with fellow UO graduate Dan Siegel. Smith is currently working on a fifth solo album with Paul Brown (Luther Vandross producer), and would enjoy hearing from old acquaintances and making new liaisons via E-mail: rsmith@mizar.usc.edu. You may visit the USC Studio/Jazz Guitar department web site at: <http://www.usc.edu/dept/guitar>. Smith and his wife Lynn live in Los Angeles, but will be spending their summers on Lopez Island, WA.

Timothy Tikker (M.Mus. 1983) has been appointed full-time organist and music associate at the cathedral of St. John the Baptist, a church that serves a parish of 800 families in Charleston, SC. Tikker was organist at several Eugene area churches, and had been organist and choir director since 1991 at Westminster Presbyterian Church in Eugene.

Laura Bartholomew Young (B.Mus. 1988) is enjoying motherhood very much as she cares for daughter Marin Alana Young, born last year. She had previously taught K-4 General Music at Liberty Elementary School in Azle, TX, teaching 9-13 classes of 30-65 students each, every day. In addition to directing

the Children's Choir at First Christian Church in Denton, she plans to continue graduate studies in flute at the University of North Texas.

Jane Bessonette-Schrepping, (B.Mus. 1990) received an assistantship from Portland State University's Department of Music to teach class piano, assist with bands, and earn her master's degree in music. Since 1990 she has been a music teacher with Portland public schools. She also plays French horn in the Cascade Brass Quintet.

Jeff Edom (B.Mus. 1990) was recently named Marching Band Director at California State University at Sacramento. His teaching responsibilities include the marching and basketball bands, as well as coordinating recruiting efforts for the Music Department. Jeff lives in Sacramento with his wife Lynette and twin daughters Corinne and Kathryn.

Ty Young (M.Mus. 1990) finished his DMA in Cello Performance at the University of North Texas' College of Music last year. He is now performing with several prominent orchestras in the Dallas area, including the Dallas Bach Society, Orchestra of New Spain, Fort Worth Symphony Orchestra and Richardson Symphony Orchestra.

Tiffany Mills (B.A. Dance, 1992) is living in New York City, where she has co-founded her own dance company, "Mills & Payne Dance," with her colleague, Ursula Payne. In October 1996 their company premiered in NYC at the Merce Cunningham Studio, after touring to Washington, D.C. to perform at the Dance Place. Another UO alum, **Michele Bloom** (MA 1994) is dancing in their company. Mills received her MFA in Choreography from Ohio State University in 1995.

Benji Tomassetti (M.Mus. 1987) and wife Beth had a boy, Anthony, born November 15.

Neil Patton (B.A. 1994) married **Catherine Lindquist** (B.A. 1994) on July 13, 1996. They live at 4495 Marcum Lane in Eugene.

IN MEMORIAM

Joanne Riesch Clarke (B.S. 1941) died of a heart attack last February at age 76. Clarke studied music education and sociology at the University of Oregon. She was a soprano soloist with the Riverside (CA) Master Chorale for 20 years and assistant choir director for the First Congregational Church in Riverside. She founded the Riverside Braille Club and served as volunteer executive director for 30 years. Clarke received several community service awards, including the Soroptomist Golden Key Award and the Riverside Master Chorale's Presidential Citation Award.

Joseph T. Haugen (M.Mus. 1954) passed away a year ago at age 84. Haugen taught band in the Bend School District from 1947 to 1975. Prior to that he taught at Rockford, Iowa (1936-39) and Grand Forks, North Dakota (1939-47). Haugen was born in Minnesota, received his bachelor's degree with a major in English and a minor in music at Concordia College in 1936, and a master's degree at the University of Oregon. He served in the armed forces

from 1944-45. A percussionist, Haugen toured Norway with the Concordia Band and performed with the Bend City Band for many years. He also served as assistant director of the Bend Gleemen.

Homer Todd Keller, professor emeritus, died last May after a lengthy illness. He was 81. He taught composition and theory at several institutions, including Indiana University, University of Michigan, and University of Oregon, until he retired in 1977. Keller was a recognized composer of classical music. In 1949 his piano concerto was played at the Ojai Festival. In the 1940s his *Symphony No. 1* was awarded the Henry Hadley Prize as the best American composition of that year. The piece was then performed by the New York Philharmonic, conducted by John Barbirolli. Keller received his Bachelor of Arts and master's degrees from the Eastman School of Music. After graduation, he received a Fulbright Scholarship and studied in Paris for a year. During World War II he served as a warrant officer and band leader in the U.S. Army Air Corps.

Don Loftus (B.S. 1955, M.Mus. 1967) died in a car accident in 1996. A profes-

sional musician, Loftus repaired and tuned pianos, and played and gave lessons on many instruments. He and wife Mitzi were married in 1958 in Tokyo, where Mitzi had a Fulbright grant teaching English. They ran a tropical fish store in their home at 14th and Oak Street. With their three sons they continued and built upon their many interests, activities, and services upon moving to Charleston on the Oregon Coast. Loftus was always happy to share his great love of "ol' time" songs and ragtime piano. His many interests included running (he participated in 19 marathons after age 47). Active in the American Field Service, he and Mitzi hosted and aided students from several countries. Loftus was a volunteer firefighter for the past 10 years. He was active in the annual Sawdust Theater, a hilarious old-time acting and musical event in Coquille. Extremely generous with their time and talents, he and Mitzi contributed much to the Charleston community, teaching music and language skills in local school programs. Donations in his memory may be made to the Sawdust Theater.

Gary H. Wilson (B.Mus. 1958) passed away in 1996 at age 59. Wilson spent his entire career teaching band in the Roseburg schools, beginning in 1958; he resigned several years ago due to health reasons. He also served as Coordinator of Music for the school district. Wilson was born in Hutchinson, Kansas, and received his degree in music education at the UO. Known for his excellence as a saxophonist, Wilson passed on that same passion for excellence in music to his many students. His high school bands were of high quality, and his students were often among the best at district and state solo contests. A Gary Wilson Memorial Fund has been set up at Roseburg High School to help the Roseburg High School Band.

Beth Slottee (B.Mus. 1995), died in a car accident last October. Slottee was a first-year music teacher at Ione and Heppner schools in Oregon. A music scholarship in her name has been set up in care of the Bank of Eastern Oregon, PO Box 309, Heppner OR 97836. ♦

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

DEVELOPMENT

You Can Help in Many Ways

Joan C. Gardner, Director of Development

The Oregon Campaign, having surpassed its goal of \$150 million, can report many good things, many new beginnings. At the School of Music and Department of Dance we have many donors to thank, whom we list in this issue. Thank you all for your generosity.

Faced with an unexpected piano deficiency this fall, we were fortunate to have pianos donated in response to a

will establish the endowment—a significant contribution to the School of Music scholarship roster. A dinner at the University Club in Portland took place December 19 to honor this significant gift.

Progress continues for the Robert Vagner Memorial Fund, which was introduced last year. We have had over 80 gifts from Vagner's former students and colleagues, following Mrs. Helen

Vagner's generous lead gift establishing the endowment. This fund will provide long-term faculty support for the UO band department as the principle increases. Vagner's many students have shown strong support in memorializing this significant leader.

In October the Oregon String Quartet performed for San Francisco Bay area alumni and friends in a Chamber Music and Tea event at the Metropolitan Club. Later that



Joan Gardner, Richard Clark, Janet Stewart, and Anne Dhu McLucas at Pittock Mansion's annual alumni Christmas party.

request made by Dean McLucas to the community. Pianos indeed came to us, from all sorts of places!

Faculty and students were thrilled, especially from the timely gift of a Steinway grand piano from Mr. Gordon Gilkey of Portland. When I say timely, Mr. Gilkey responded to an evening call from the Dean and allowed us to pick up his piano the next morning at 6:30 a.m.!

News for our string department came when Mr. Gilkey contributed two violins valued at \$150,000 to endow the Vivian Malone Gilkey Memorial String Fellowship award. The violins are being auctioned in New York and the proceeds

month Dean Kramer, a member of our piano faculty and one of the last students of the legendary Vladimir Horowitz, gave a benefit concert in Portland to raise money for the Piano Endowment Fund. These outreach concerts are open to all alumni and friends of the UO School of Music. It's fun to renew acquaintances at these occasions, particularly when the performances are so good!

As we continue to build security for our programs and enhance our ability to serve our almost 400 music majors, I would like to share with you our most immediate areas of need:

- Piano Endowment Fund for restoration, purchase, and replacement of pianos \$1 million
- Beall Hall Restoration \$100,000*
*seats may be purchased at \$300 each
- Piano Accompaniment Residency \$50,000
- Gifts to Dean's Discretionary Fund
 - Performance outreach for jazz (travel) \$3500
 - Oregon Symphony Residency (April) \$5000
 - CMI Suzuki String Instructor seed money \$5000
 - Faculty Travel for Performance \$1000
 - Upright pianos for practice rooms \$1200
- Vivian Gilkey Memorial String Fellowship
- Robert Vagner Memorial Endowment

I am happy to meet or talk with you about ways to support any of these projects. Feel free to call me on campus (541-346-5687), at the Portland Center (503-725-8710) or by E-mail: jgardner@oregon.uoregon.edu

Plan Ahead by Planning Now

Have you remembered your alma mater in your will?

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

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

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

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Our thanks to the following businesses and individuals who donated or pledged funds to the School of Music and/or Department of Dance in Calendar year 1996 (up to early December). Thanks also to those who gave to the Chamber Music Series or the Oregon Bach Festival; those contributors are listed in their respective programs.

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