

HONOR ROLL

Continued from previous page

Amy Spencer '48
Douglas Spencer
Sonja Spitznagel '58
Molly & Jonathan Stafford '69
Teri & Tom Stevens
Dorothy '54 & Richard Stewart '54
Susan & Thomas Stewart '72
Sheila & Richard Stokes Jr. '63
Deborah Duce Straughan & James Straughan '69
Judith Beard-Strubing & Bob Strubing
Roberta '64 & Douglas Sweetland '68
Curt Taylor
Gloria & Thomas Thetford '80
Mary & Harold Thorin
Steve Thornton
Patricia '61 & Warren Tibbles '60
Larry Tice '68
Jeffrey Turay '63
Julianne Stone Underwood & Rex Underwood '55
Margaret Fast & Bertil Van Boer Jr. '78
Mary '56 & Pierre Van Rysseberghe '56
Margaret '64 & Lyle Velure '63
Cleo & Trygve Vik
Josephine & Peter von Hippel
Brett Voss
Marilyn & Russell Waddle '52
Marjorie Waller '65
Carol Wannier
Gary Washburn
Betty & Thomas Waud '58

Leslie Andrews Weigand '77 & Craig Weigand
Margaret & Daniel Weill
Terry West & Frederick Viscardi
Sarah & James Weston
Ann and Donald White
Lewis and Carol '83 White
Gwendolyn & Douglas Whitmore
Doris Williams
Marian Wilson
Mary '59 & Ramon Wilson, Jr. '59
Evelleen & Marshall Wingard
June Winter '52
Patricia & Rodney Wong '62
Sharon Anderson Wooden '53 &
James Wooden '53
Scott Wright '80
Debra & Michael Yantis '74
June & Frederic Young '50
Jason Young
Glenn Zander
Beth & Steve Zerkel
Ann & Farahmand Ziari
A & G Washburn, Inc.
Astoria Chiropractic
Boeing Company
Chehalis Grocery Outlet
ChevronTexaco
Delta Fire, Inc.
First Church of Christ, Scientist
Galifco Oregon
Household Int'l
Int'l Business Machines Corporation
J Enterprises
J Lincoln Financial Group Foundation
Mercedes-Benz of Eugene

Microsoft Corporation
Oregon Club of Salem
Rennie's Landing
Rick Campbell, Creative
Roberts Supply Company, Inc.
Suntrust Bank, Mid-Atlantic Foundation
The Oregon Community Foundation
Tiger Mart and Deli
United Way of Lane County
UO Alumni Association
Weyerhaeuser Company Foundation
Wilsonville Chevrolet
The Woodard Family Foundation

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

*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.*

O

UNIVERSITY OF OREGON

School of Music

1225 University of Oregon, Eugene OR 97403-1225

ADDRESS SERVICE REQUESTED

NONPROFIT
ORGANIZATION
U.S. POSTAGE
PAID
EUGENE OR
PERMIT NO. 63

O

UNIVERSITY
OF OREGON

LEDGER LINES

SCHOOL of MUSIC & DEPARTMENT of DANCE



NEWSLETTER for ALUMNI & FRIENDS

February, 2004 Vol. XVI, No. 1

Music & Dance at the University of Oregon

A beautiful campus environment, a wealth of performance opportunities, and a superb faculty to prepare you for a successful career in teaching, performing, conducting, or composing.

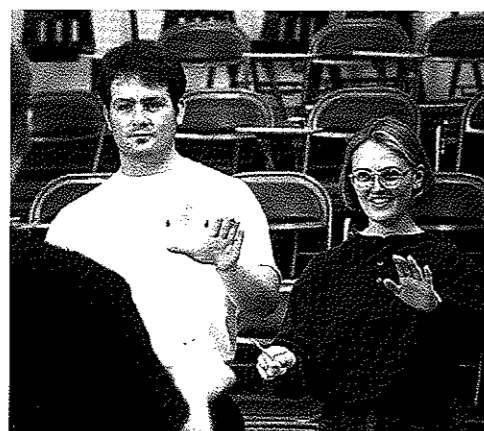


MUSIC & DANCE DEGREES OFFERED AT OREGON:

- B.A., B.S. in Music or Dance
- B.Mus. in Performance
- B.Mus. in Composition
- B.Mus. in Music Education
- B.Mus. in Jazz Studies
- B.A., option in Music Theory
- B.S., option in Music Technology

- M.A., M.S., M.F.A. in Dance
- M.A. in Music History
- M.A. in Music Theory
- M.Mus. in Composition
- M.Mus. in Music Education
- M.Mus. in Performance
- M.Mus. in Conducting
- M.Mus. in Intermedia Technology
- M.Mus. in Piano Pedagogy
- M.Mus. in Jazz Studies

- D.M.A., Ph.D. in Music Ed
- D.M.A., Ph.D. in Composition
- D.M.A. in Performance
- Ph.D. in Music History
- Ph.D. in Music Theory



For information, contact:
School of Music Admissions
1225 University of Oregon
Eugene OR 97403-1225
or call: (541) 346-1164 (Music)
346-3386 (Dance)

UO Music/Dance web site:
music.uoregon.edu

Scholarships and graduate teaching fellowships are available, based on application and audition.



FROM THE TOP

Brad Foley, Dean

For more than a century the University of Oregon School of Music has made significant contributions to the community of Eugene, the state of Oregon, and our nation through the efforts of our outstanding faculty and talented students. I'm proud of the many creative and scholarly efforts by our more than 100 faculty and staff in music and dance as well as the talents demonstrated by our 500-plus majors.

Annually, we serve more than 3,000 students from across the campus through various course opportunities. In just the past academic year alone, music and dance faculty performed and presented in more than 1,000 creative activities all across the state of Oregon, in 32 states throughout our nation, and around the world in nearly a dozen international venues.

Many of the wonderful things that we are able to do in the School of Music are possible only through the support of alumni and friends. Without these generous people, the scholarships to recruit and support talented students, and the funds to assist in bringing outstanding guest performers, scholars, and teachers to the UO campus to enrich our pro-

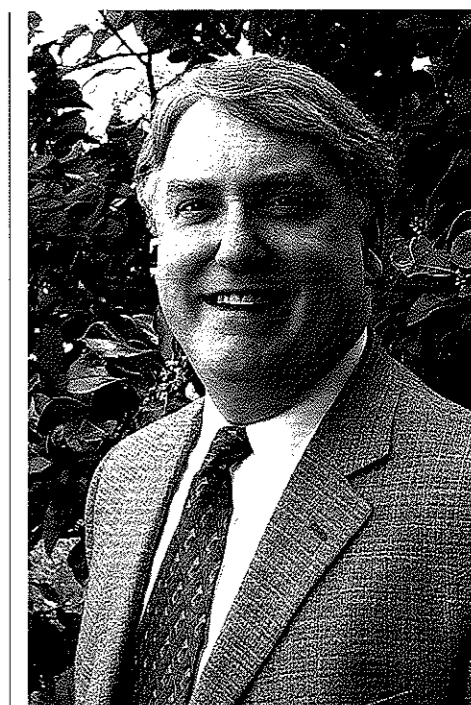
grams would not be available.

Additionally, the ability to revitalize and expand our current facilities would not be feasible without the support of private donors. In this issue of *Ledger Lines*, we recognize those who have made financial and in-kind contributions during the 2003 calendar year. We thank each one of you for believing in what we do. Thank you for your investment in music and dance education at the University of Oregon.

Momentum is building for our capital project. When I arrived in fall 2002, \$1 million of the \$7.6 million needed from private sources had been raised for the \$15.2 million building project. I am pleased to announce that thanks to a lot of people, we have now surpassed the \$2.3 million mark toward our goal.

I share this information with you to let you know that we are moving forward with this new building campaign, and with private support it is becoming a reality. It has been named by President Frohnmayer as one of the three capital priorities on campus in the university-wide fundraising campaign. Our Director of Development, DeNel Stoltz, has more details on our fundraising in her article on page 2.

A notable transition is taking place within our school following the retirements last summer of six long-time faculty members: Robert



Hurwitz, J. Robert Moore, Randy Moore, George Recker, Victor Steinhart, and Richard Trombley. Their combined record of service exceeds 190 years, during which they have influenced thousands of lives. They will be remembered for their involvement in untold numbers of performances, presentations, workshops, clinics, and master classes (see story, page 3). To fill the vacated positions, national searches for their successors are being conducted in music education, flute, saxophone and jazz studies, as well as in collaborative piano/chamber music, and voice/opera workshop.

Many other items of interest can be found throughout this issue of *Ledger Lines*, including the plans for the 35th annual Oregon Bach Festival which are shaping up exceedingly well. It promises to be a festival not to be missed, and we invite you to make plans now to attend this summer's festivities.

Please join us on campus for some of the many excellent concerts or programs we sponsor, and best wishes for 2004!

Brad Foley

LEDGER LINES

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

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

DEAN: Brad Foley

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

DEVELOPMENT STAFF:
DeNel Stoltz—School of Music
Peggy Renkert—Oregon Bach Festival
Jane Scheidecker—Oregon Bach Festival

EDITOR: Scott Barkhurst

ASSISTANTS: Sugie Hong, Robert Hurwitz, Laura Littlejohn, Carol Roth

CONTRIBUTORS: George Evano, Robert Kyr, Gregory Masoni

COVER PHOTO by Cliff Coles.
The Oregon Jazz Ensemble

DEVELOPMENT

Music Building Campaign Reaches \$2.3 Million Mark

by DeNel Stoltz, Director of Development

Through the generous help of alumni and friends, the lives of the students and faculty of the School of Music are being transformed today, and a legacy is being left that will benefit scores of future generations of students, performers and music educators.

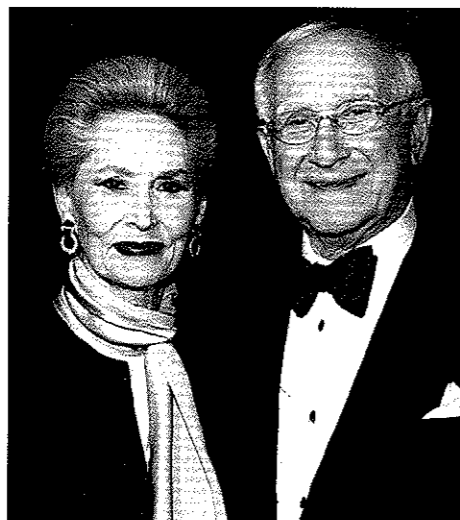
Just one short year ago when Dean Brad Foley arrived at the School, \$1 million had been raised toward the \$7.6 million needed from private sources for the \$15.2 million building expansion and renovation. With a recent \$250,000 gift from Thelma and Gilbert Schnitzer, the School just reached the \$2.3 million mark toward our goal. The impact of their gift is doubled — as are all private gifts to this project — since the School of Music has been granted Legislative bonding from the State of Oregon for \$7.6 million of the building expansion. In order to capture the Legislative bonding, an equal amount must be raised from private sources by July 2007.

“... this gift is a wonderful way to share our love of music by helping music students of tomorrow.”

Thelma Schnitzer, a UO School of Music graduate (1940), and her husband Gilbert, a graduate of the UO Lundquist College of Business (1940), recently made a generous gift to name *Thelma Schnitzer Hall* in the building. *Thelma Schnitzer Hall* will be a versatile space with permanent risers and state-of-the-art audiovisual equipment. It will include a grand piano and will serve for small recitals, performances, or as a 150-

student classroom.

“Music and education have always been important to our family. We are both grateful for the education that we received at the University of Oregon, and this gift is a wonderful way to share our love of music by helping music students of tomorrow,” said Gilbert and Thelma. “And, to honor Thelma, the love of my life,” Gilbert added.



Thelma and Gilbert Schnitzer made a \$250,000 gift to the building to name *Thelma Schnitzer Hall*.

Both natives of Portland, Gilbert and Thelma met when they were fifteen. Gilbert asked Thelma to a high school dancing school, and they have been together ever since—recently celebrating their sixty-fifth anniversary. After high school, Thelma attended the University of Washington for two years while Gilbert studied business at the University of Oregon. She transferred to the UO after her sophomore year, during which she and Gilbert married. She studied piano with Professor George Hopkins and continued to take lessons and

enjoy playing piano for many decades after graduating.

Upon graduation, they moved back to Portland, where Gilbert eventually became president of Industrial Air Products, Inc. In 1969, it was sold to a French company and Gilbert started Schnitzer Investments, a substantial real estate and holding company based in Portland. He retired in 1973, and they now split their time each year between Portland and Rancho Mirage, California.

Dean Brad Foley proclaimed, “It is exciting to be moving forward with this new building campaign. With private support from generous friends like the Schnitzers, it is becoming a reality.” President Frohnmayer has named the project as one of three capital priorities on campus as part of the University-wide fundraising campaign.

In addition to the Schnitzers, the School of Music is deeply indebted to many friends of the school, including: **Kathleen Richards Grubbe** ‘41, for her \$500,000 gift to the building as well as to our scholarship and dean’s discretionary funds; UO Foundation Trustee **Bob DeArmond** ‘52 and **Leona** ‘51, for their gifts to the building of upwards of \$350,000 as well as their generous \$100,000 endowment for student scholarships in piano and voice—Leona’s areas of study; **David Maves** ‘61, for a \$165,000 gift of the home and violin of his late brother Larry; **Timothy and Virginia Foo** for their \$50,000 gift to the building. Other gifts to the building for which we are grateful include \$26,000 from UO Foundation Trustee **Cal** ‘50 and wife **Marilyn Smith** ‘50; \$25,000 from **Tom and Alice Landles**; and \$25,000 from **Jon Anderson** of Random Lengths Publications. We also thank **Sam McClure** for his \$30,000 scholarship gift, and UO Foundation Trustee **Ann Thompson and husband Fay** for their \$10,000 scholarship gift. ●

For information on gifts to the School of Music or Department of Dance, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu

WHAT'S NEW

MUSIC SCHOOL, DANCE DEPT. TEAM WITH EUGENE SYMPHONY FOR “AMAHL”

The UO School of Music and the Eugene Symphony have always had a good working relationship over the years—indeed, many of the current and past performers in the acclaimed orchestra have come from the faculty and student ranks of the music school.

But the level of collaboration hit a new high in producing a performance of Menotti’s opera, *Amahl and the Night Visitors*, in the Hult Center’s Silva Hall in December.

The concert version, set with a ballet choreographed by **Amy Stoddart**, involved more than thirty students from the School of Music and Department of Dance: the UO Chamber Choir led by **Sharon Paul**; UO dancers in the ballet; vocal soloists



from the UO opera program, including bass Greg Barkett, baritone Gene Chin, tenor Andrew Brock, and soprano Jennifer Bacon—all prepared by **Mark Kaczmarczyk**; and **Walter Kennedy** from the dance department appeared as one of the three kings.

Even the title character of *Amahl* had a UO connection: Sam Rowan, a local seventh-grader who sang the role beautifully and with great confidence, is the son of Tama Cuddeback Rowan (M.Mus. 1990).

The performance, which drew a large and appreciative crowd, was led by guest conductor Scott Terrell. The production was staged with the orchestra on stage (rather than in the pit), the vocal soloists and chamber choir in front of the musicians and split to either side, with dancers occupying the downstage center area.

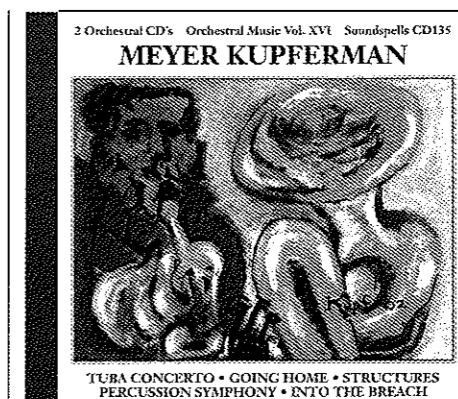
Eugene Symphony Music Director Giancarlo Guerrero said “We were delighted to have this unique opportunity to collaborate with the School of Music and Department of Dance, and to showcase Amy’s wonderful choreography and the impressive talents of these young singers and dancers. Their professionalism and musicality in a very short rehearsal period was absolutely exceptional.” ●

OREGON PERCUSSION ENSEMBLE INCLUDED ON KUPFERMAN CD

The Oregon Percussion Ensemble, conducted by **Charles Dowd**, appears on a new compact disc, *Meyer Kupferman, Orchestral Music, Vol. XVI* on the modern New York classical music label Soundspells (CD 135). Dowd and the avant-garde Oregon Percussion Ensemble perform *Percussion Symphony* (“...On Tibet and Tiananman Square...”), an abstract sonic mosaic composed for six virtuoso multi-percussionists playing sixty-six classical and indigenous percussion instruments.

The new CD features six percussionists from the UO School of Music: principal timpanist W. Sean Wagoner, principal marimbist Tracy Freeze, and multi-percussionists David Constantine, Brian Gardiner, Jordan Glenn, and Brenda Trowbridge.

Kupferman says: “*Percussion*



Symphony was dedicated to the memory of oppression in Tibet, where an entire indigenous culture was wiped out; and thoughts about Tiananman Square, where a student uprising by the thousands was brutally attacked by armed tanks and soldiers. I felt a need to make a statement—protesting in the only way an artist can speak out—and hoped that

the world eventually would find peace within its soul.”

Kupferman and Dowd have had a musical relationship since 1974, and The Oregon Percussion Ensemble has performed and recorded three other Kupferman works for percussion orchestra: *A Crucible for the Moon* with soprano Ann Tedards, *Sound Phantoms No. 5*, and *Prometheus*. Kupferman also composed a virtuosic timpani solo, *The Stone Tears of Ixtaccihuatl*, for Dowd, and both Dowd and marimba virtuoso Tracy Freeze (D.M.A. ‘03) have performed *Moonsticks for Solo Marimba* throughout the U.S. and in Germany.

Kupferman, an American “romantic” serial composer, paints thick contrapuntal textures with his Infinities Tone Row, and is a prolific, contemporary voice. He has composed twelve symphonies, seven operas, seven string quartets, ten concertos, and hundreds of chamber works, including spectacular solo pieces for virtuoso musicians. ●

NEW BAND UNIFORMS TURN HEADS

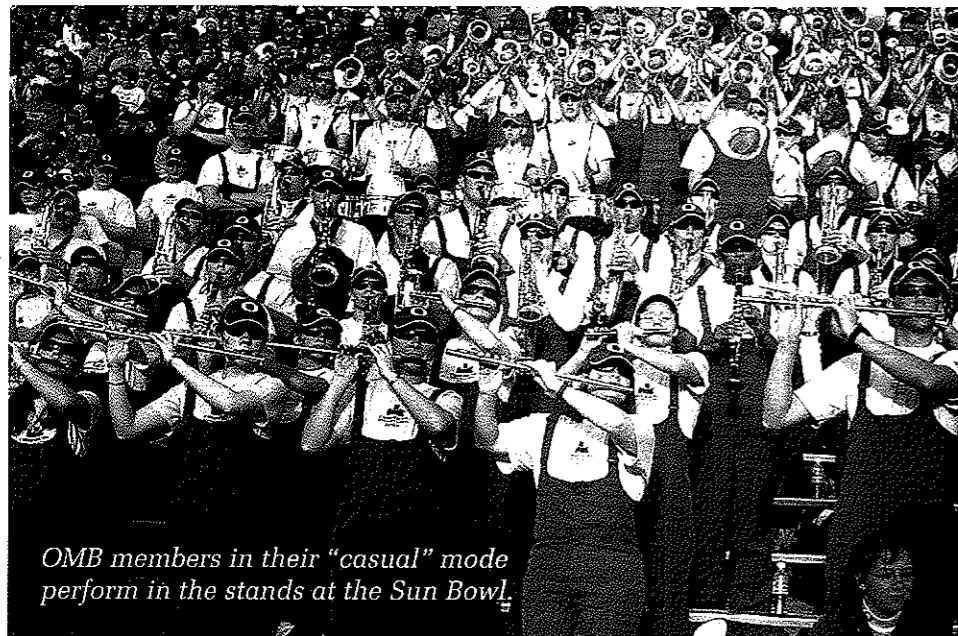
The Oregon Marching Band unveiled new uniforms this fall, and they are quite a departure from the past. The design concept was created by Nike and funded through the athletic department's Nike contract, which was reworked this past summer. Nike's goal was to create a new, non-traditional look for the band, evoking a biker-style image with the helmets, and a color scheme that is compatible with Oregon's new football uniforms.

The band uniforms generated quite a range of reactions, both positive and negative, from fans of all ages, not to mention a lot of media attention, which has been great exposure for the band. Most of the criticism centered on the helmets, but as the season wore on, most fans became comfortable with the new look.

The new uniforms included a complete wardrobe of accessories as well: custom-designed shoes, sunglasses, reversible yellow vest, mock turtle t-shirt, baseball cap when the helmet is not being used, a second outer coat, and a backpack to store gear. As director **Todd Zimbelman** said, "our primary goal is to put a great band on the field each week, and outfit them in a uniform that is

both functional and distinctive."

New uniforms aside, the OMB turned in another solid year on the field, including a successful 25th annual Festival of Bands, and one of its best halftime shows in years, based on music from the motion picture *Pirates of the Caribbean*. The OMB also spent three days in El Paso, Texas, as the Ducks competed in the Sun Bowl—Oregon's ninth bowl game in the past ten years! ♦



OMB members in their "casual" mode perform in the stands at the Sun Bowl.

CHORAL PARTNERSHIPS INITIATED AT UO

The School of Music's education department has initiated a program titled "Choral Partnerships: University and Community" for the 2003-2004 academic calendar.

The University of Oregon Concert Choir, directed by Assistant Professor **Shannon Chase**, is partnered with the Springfield and Thurston High School concert choirs for a series of clinics, exchanges, and concert events.

While many of the clinics will occur on the public school campuses, the Springfield Concert Choir traveled to the UO on Nov. 21 to participate in an exchange rehearsal in Beall Hall with the UO Concert Choir. There were approximately 170 singers involved in the event.

The Choral Partnerships program serves to connect the university to the community through the young people who participate in these programs.

"University students serve as mentors to the high school students and are connected through their music making experiences," said Chase. "The goal of the program is not merely to teach these singers to aspire to music making, but also to connect them with the college experience and to encourage them through their peers to pursue an education."

A survey instrument was used to prompt students to identify both social and musical benefits in the partnership program. Overwhelmingly, university and high school students valued the exposure to another choir's music and performance as well as the social interaction.

From a recruiting standpoint, high school students like learning more about college from college students. Many were surprised to learn, for example, they could participate in choir in college even if they were not a music major. ●

Retirement Lures Six Long-time Faculty

Six members of the music faculty, with nearly 200 years of collective teaching among them, have opted for retirement. The six made their announcement last spring, but will continue teaching through the current academic year as searches proceed for their replacements.

Robert Hurwitz, J. Robert Moore, Randy Moore, George Recker, Victor Steinhardt, and Dick Trombley were honored at a special reception in early December; Dean Brad Foley lauded their accomplishments, and a large group of faculty, staff, and friends gave them a well-deserved sendoff.

The recent turmoil and uncertainty surrounding the Oregon Public Employee Retirement System (PERS) and its future configuration due to state budget cuts was a factor in at least some of the faculty members' decision to retire, perhaps a year or two earlier than they otherwise might have.

The years of service at the University of Oregon for the six are significant in quality and quantity: **George Recker (20); J. Robert Moore**

(28); Randy Moore (29); Victor Steinhardt (35); Robert Hurwitz (38); and Dick Trombley (40).

At the retirement party, Dean Brad Foley noted that their retirements leave "a huge void in our school that will take quite a long while to fill. Their records of service and influence have touched thousands of lives during their tenure here, and they will be remembered for their involvement in hundreds if not thousands of performances, presentations, workshops, clinics, and master classes not only locally, but across the state, region, nation, and even at the international level.

"Their collective legacy in teaching includes courses in music theory, music history, music education, applied music, techniques classes, and ensemble direction—practically every area of course work that the School of Music offers."

Several of the retirees offered some thoughts and reflections on their years of service. J. Robert Moore noted, "What we now offer our students has been vastly expanded, and we all have the right to feel proud of

our mission. I am especially pleased to see the quality of the new faculty members now being hired in the School of Music," he added. "This should assure an exciting future for our school."

Some of the biggest changes have been in the technology area, according to Robert Hurwitz. "We were still

"I am especially pleased to see the quality of the new faculty members now being hired in the School of Music ..."

— J. Robert Moore

using purple ditto masters to make multiple copies in the 1960s, and the electric typewriter was state of the art," he noted. "There were no photocopiers, computers, video cameras, e-mail, or the internet. Registration was done manually, with students crowding into Mac Court and waiting in long lines for cards that would confirm enrollment in each course."

Randy Moore, who plans to continue sharing music with the community via children's choirs and volunteering, said, "I am thankful to Edmund Cykler and the UO School of Music for opening me up to a global perspective on music education, which I continue to share with students. Teaching hundreds of brilliant future teachers has been a real joy in my thirty years here."

Hurwitz, who has worked under eight deans and interim deans (not counting the two months he served as interim dean himself) remembers feeling "very fortunate to have become part of a faculty that, despite the inevitable differences of opinion, focus, and priorities, seemed to get along remarkably well ... I've seen the passing away of many of my original colleagues, and the departure of others for other institutions, but that special feeling of a faculty getting along has remained with me through the years." ♦



Dean Brad Foley (third from right) poses with five of the six retirees at the special retirement reception: (left to right) J. Robert Moore, Randy Moore, Victor Steinhardt, George Recker, and Robert Hurwitz.

OREGON BACH FESTIVAL

Bach Masterworks Form the Core of 35th Season

Making music and molding the musicians who make it—the twin aims of performance and education—come to the fore during the 35th anniversary of the Oregon Bach Festival, June 25–July 11, 2004. Events take place at Beall Hall on the UO campus, and at the Hult Center for the Performing Arts in Eugene.

Co-founder and Artistic Director Helmuth Rilling returns again, accompanied by the Gächinger Kantorei, his Stuttgart choir. Rilling founded the Gächinger 50 years ago. This will be the choir's first West Coast appearance.

The Gächinger Kantorei, one of the world's foremost Bach choirs, will make its first West Coast appearance at the Oregon Bach Festival.

Bach's towering *St. Matthew Passion* opens the festival, with the Festival Chorus and Gächinger Kantorei serving its dual choir format. The *St. Matthew* also features the Moran Children's Choir of Israel and German tenor Lothar Odinius in the role of the Evangelist.

Bach's *Mass in B Minor* is performed in the second week as a



St. Cecilia, the patron saint of music, is depicted in the lead illustration for this year's Oregon Bach Festival as a visual symbol of how the event has touched lives over its first 35 years.

showcase for the Gächinger group. One of the world's foremost Bach choirs, the Gächinger was the featured choir on Rilling's 172-CD complete Bach edition, winner of the 2000 Cannes Classical prize.

The Mozart *Requiem* is thoroughly explored in three **Discovery Series** lecture-demonstrations before a full-scale performance takes place July 2 in the Hult Center. In the lectures, Rilling examines the work's nuances, and then turns the baton over to the conductors of the festival master class, who lead performances of each day's section of the work.

A key component of the festival

for nearly 25 years, the master class is open by audition to graduate and professional level conductors. Its two-week curriculum goes beyond Mozart to include technique, interpretation, and repertoire study. Application deadline is March 1, although auditors may apply through June 1.

Baritone soloist **Thomas Quasthoff**, who has overcome physical handicaps to become the most lauded singer of his generation, sings the title role in Mendelssohn's *Elijah* in the Festival's final concert.

Quasthoff, who made his U.S. debut at the 1995 festival, also sings two performances of a Schubert recital in Beall Hall and performs a pops concert. Other featured artists are pianists Robert Levin and Jeffrey Kahane and composer/conductor Krzysztof Penderecki, who leads the Festival orchestra in Beethoven's *Symphony No. 6*.

Penderecki will also be a lecturer for the **Composers Symposium**, an innovative, biennial series of workshops and premieres led by Robert Kyr of the School of Music (see story, next page).

The Festival's **Youth Choral Academy**, launched in 1998, provides a ten-day intensive training program for high school singers June 26–July 6, under the direction of Anton Arm-



Thomas Quasthoff

Continued next page

COMPOSERS SYMPOSIUM TO CELEBRATE GEORGE CRUMB WITH TEN COMMISSIONS

This summer, the Composers Symposium of the Oregon Bach Festival has invited George Crumb to be its composer-in-residence on the occasion of his 75th birthday. To celebrate this milestone, the symposium is commissioning ten of its participants to create new works in honor of George Crumb.

The commissions will be premiered by the Third Angle New Music Ensemble (the symposium's 2004 ensemble-in-residence) on three concerts during the Oregon Bach Festival.

Each of the concerts will feature several of the commissions, plus the music of Crumb and his son, David, who is an assistant professor of composition and theory at the School of Music. The works will also celebrate the Oregon Bach Festival's 35th anniversary.

The three symposium concerts will be given in Beall Hall on two consecutive days: an afternoon concert (2:00–4:00 p.m.) with a birthday party immediately following on July 2; a morning concert (10:00–Noon) and an afternoon concert (2:00–

4:00 p.m.) on July 3.

Forty composers will be selected to be participants in the Composers Symposium. They will spend a ten-day period at the University of Oregon (June 29–July 9), participating in a host of activities: daily seminars during which they will present their



George Crumb

music to each other for discussion; sessions where they will meet with the symposium composers-in-residence, George and David Crumb; a special session with festival composer-in-residence Krzysztof Penderecki; and attendance at festival rehearsals and concerts.

"I can think of no better way to honor George Crumb [on his 75th] and the Oregon Bach Festival [on its 35th] than to commission new works. We will celebrate creativity with creativity!" remarked Robert Kyr, director of the symposium since its founding in 1994. "Each of the ten works will also be a way of saying thank you to the festival for its support over our first decade of activity." ♦

BACH FESTIVAL, continued

strong, choir director of St. Olaf College. The YCA is open to high school singers nationwide; auditions take place at live sites or by recording through March 1, 2004.

Amid the celebration of traditions, there's one new program: an institute for graduate-level arts administration students, jointly offered by the festival and the UO's arts administration program, June 25–July 3. Participants attend seminars, concerts, and go behind the scenes to study production techniques.

"The marriage of music and text, and the depth of meaning it creates

for performers and audiences, has always been a distinctive focus of the Festival," said Executive Director Royce Saltzman. "This year's pillars of choral-orchestral masterworks—Bach's *St. Matthew Passion* and *Mass in B Minor*, Mozart's *Requiem*, and Mendelssohn's *Elijah*—give Festival audiences an opportunity to enjoy, at one time, some of the greatest stories ever sung."

Oregon Bach Festival tickets go on sale March 23. For information about schedules, concerts, and the educational programs, call (800) 457-1486, or go to the web site at oregonbachfestival.com ♦

KUDOS

Beth Shoemaker (doctoral graduate teaching fellow in bassoon) has been appointed to the adjunct faculty at Willamette University in Salem, OR.

Peter Hollens, a senior voice major and a recipient of the Polastri Scholarship, has accepted a professional contract with Ball in the House, the Boston-based men's a cappella ensemble. Hollens is a student of Mark Kaczmarczyk.

Erica Brookhyser, a senior voice student of Milagro Vargas presently studying with Eric Mentzel, was one of three winners of the Metropolitan Opera National Council Oregon District Auditions in November. She advances to the Northwest Regional Auditions in February.

Four UO saxophone students (The Twisted Oak Saxophone Quartet) performed by invitation last July for the 13th World Saxophone Congress in Minneapolis, held at the University of Minnesota. The students were **Dylan Dwyer, Jesse Dochnahl, Kendra Borgen, and Kevin Ryan**. All four have studied with J. Robert Moore, but the quartet was coached mostly by Steve Vacchi. The World Saxophone Congress occurs every three years in different venues throughout the world, and is the largest gathering of student, professional, and amateur saxophonists. Saxophonists come to perform for each other, to talk about advances in the instrument and its literature, and to enjoy nightly concerts by some of the world's most prominent saxophonists. The music ranged from traditional literature for saxophone to newly composed works for saxophone and other abstract ensembles. The UO Quartet performed *Quatuor de Saxophones* by Ida Gotkovsky. ♦





PHOTO BY JACK LIU

David Maves, brother of the late Lawrence Maves, visits with Kathryn Lucktenberg (center) and Alice Blankenship following the memorial service in Maves' honor. Blankenship holds Maves' violin, which David donated to the school, along with Larry's home, valued at \$165,000. To the UO's Knight Library, David gave Larry's LP record collection, which included a particularly rich assortment of operas, orchestral recordings, and violin music.

MUSIC STUDENT LEADS FUND DRIVE

A UO student initiates a drive with her professor and classmates, raising \$10,000 for a local charity

Kendra Borgen, a 22-year-old music major, donated \$500 of her hard-earned cash to help a local charity and then challenged her classmates to "put your money where your mouth is."

The project grew out of a debate in her Introduction to Urban Politics class about taxes and social problems. Borgen asked the students in her class if they would be willing to pay extra taxes to support social services. Forty-six of the students said yes, and Borgen decided to challenge their claim.

Borgen proposed that if 30 students in the class pledged \$100 of their own money to go toward a social service agency, Borgen would contribute \$500. When she pitched her idea to Professor Kenneth DeBevoise, he offered to throw in \$500 himself.

"All of this was kind of inspired by inner-city poverty," Borgen said. "I was kind of excited about the prospect of organizing and getting involved."

While DeBevoise's class focuses on inner-city problems, many of the issues—poverty, welfare and a lack of good jobs—plague rural Oregon as well. The organization they selected to be the recipient is Parent Partnership of Cottage Grove, which promotes parenting skills and healthy child, youth, and family development.

The drive ended up raising \$10,000—\$4,000 from the students plus the \$500 each from Borgen and her professor, along with a \$5,000 matching donation from the Synchronicity Foundation. Borgen was shown on local TV presenting the check in front of her classmates. ♦

FACULTY

Barbara Baird played organ recitals in the Florida Keys in August and September. Together with Dr. Julia Brown, Baird presented duo-organ recitals in Eugene during the Oregon Bach Festival in Beall Hall and in November at the First United Methodist Church. Baird taught a master class on the keyboard dance music of Bach for the Portland chapter of Oregon Music Teachers Association, and presented a lecture-demonstration on Baroque Dance for the Tualatin Valley chapter of Oregon Music Teachers Association.

Dave Camwell (GTF) had eight new works published, including seven by Dorn Publishing and one by UNC Jazz Press. Most of the new Dorn material is saxophone ensemble arrangements of music by Bach, Vivaldi, Handel, and Paganini. The other piece is a junior high big band chart called "Back Seat Confessions." The UNC Jazz Press publication is an arrangement of Pat Metheny's "Have You Heard," which was played and recorded by the Oregon Jazz Ensemble last year.

Shannon Chase taught musicianship to the Oregon Bach Festival's Youth Choral Academy. She also directed the newly established University of Oregon Summer Chorale, a university ensemble offering undergraduate and graduate students an opportunity to participate in teaching and conducting choral repertoire. During fall term, Chase developed a choral partnership between the University Concert Choir and the Springfield District's high school choral programs, involving exchange rehearsals and choral clinics. She was guest conductor for the Eugene Chamber Singers' holiday concert, and was adjudicator and clinician for the November 2003 Portland Chamber Choir Festival. Chase is the newly appointed multicultural chair for the Oregon Music Educators Association and contributed a column to the fall

2003 state publication, titled "Music Education: A Model for Cultural Diversity." Chase also is the new faculty advisor to the University of Oregon's MENC Collegiate Chapter.

Mike Denny had another busy summer and fall performing in clubs and concerts. He was a featured sideman alongside Dick Hyman and Ken Peplowski during the Oregon Festival of American Music. At the Lane Community College Jazz Festival, he worked with several of the area's large jazz ensembles and was a featured member of the renowned Bobby Shew Quintet. Denny also worked with his own groups at local clubs. Denny is a musical director for vocalist Lyn Burg's recently released CD, *Good Morning, Heartache*, available on the Rafael label.

Charles Dowd was principal timpanist with five orchestras since last summer: Eugene Symphony, Oregon Bach Festival, Cascade Festival of Music, OFAM's American Symphonica, and Oregon Coast Music Festival. He did an interview and timpani solo on the UO Today television show, and performed with the Oregon Symphony in March. As a jazz vibraphonist, Dowd played a Hilton Showcase session at the Percussive Arts Society International Convention in Kentucky, and played with his Goodvibes Jazz Quartet in Monterey, CA. In April, Dowd presented a chamber jazz vibraphone/marimba faculty concert in Gerlinger Hall, and was vibraphone soloist at a Eugene Symphony Gala in January. He conducted the world premiere recording of *Percussion Symphony* by Meyer Kupferman on the New York Soundspells label with The Oregon Percussion Ensemble (OPE), and conducted six other concerts with OPE featuring premieres of new chamber works for percussion. Dowd conducted a Lou Harrison tribute with OPE at the Northwest Percussion Festival in Seattle, and was a multi-percussion soloist at Boise State University in May. Last spring Dowd hosted a Silva Hall percussion appearance by

Colin Curie, concerto soloist with the Eugene Symphony.

Fritz Gearhart and John Owings performed an all-Prokofiev program in Weill Recital Hall at Carnegie on October 26; the program also included a premiere of a new work by **Robert Kyr**, *Variations in the Name of Peace*. The program also was repeated in two other locations, Rochester and Ithaca, NY. Gearhart presented a master class at Ithaca College on that trip as well.

Michael Grose played tuba with the Oregon Symphony in September on the inaugural concerts of the orchestra's new music director, Carlos Calmar.

Violinist **Kathryn Lucktenberg** and cellist **Steven Pologe** performed in Carnegie Hall on December 28 with The New York String Orchestra under the direction of Jaime Laredo. Pologe and Lucktenberg performed on an all-Prokofiev chamber music concert at the Killington Music Festival in Vermont, where they served as faculty members throughout the month of July. In August they performed for three weeks at the Grand Teton Music Festival.

Anne Dhu McLucas read four papers at national/international meetings this past fall: "Historicizing Oral Tradition: 'Proofs' of the Accuracy of Orality" for the Royal Music Association in Cardiff, Wales; "The Scottish Experiment: Incorporating Traditional Music in Higher Education" for the Society for Ethnomusicology in Miami; "O Brother": The Creative use of Film in Teaching Oral Traditions" for the College Music Society in Miami; and "Mescalero Apache Ritual Music: Creating a Public Space with Music" for the American Folklore Society in Albuquerque.

Eric Mentzel, accompanied by lute, harp and medieval fiddle, performed a recital of 13th- and 14th-century songs from the courtly love tradition at the University of British Columbia

last July. He also was course director of a two-week medieval music workshop sponsored at the university by the Vancouver Early Music Programme. In September he served as guest professor at the Royal Conservatory in The Hague, Netherlands, where he taught an intensive workshop on medieval monophonic song, improvisation, and early polyphony. In October he joined soprano **Ann Tedards** and harpist **Laura Zaerr** to present the world premiere of *Golden Apples of the Sun*, a song cycle by Professor Emeritus Hal Owen. In December Mentzel appeared as tenor soloist in Handel's *Messiah* with the Portland Baroque Orchestra under the direction of Gary Cooper.

Rebecca Oswald's composition for clarinet and piano, *Field Report: News from Rural Oregon*, received its East Coast premiere last October at Rider University in Lawrenceville, N.J. It was presented as part of a conference titled "Sounding Off: Women Composers and Conductors." Oswald attended the conference, which was hosted by Rider's Gender Studies department and Westminster Choir College.

Robert Ponto was a featured guest conductor for the Western International Band Clinic held in Seattle last November. He conducted four different high school honor bands involving more than 650 student musicians from around the U.S.

Marian Smith had a chapter titled "Dance and Dancers" appear in the new *Cambridge Companion to Grand Opera* (Cambridge University Press, 2003). She also served as a moderator for the panel on the Maryinsky ballet at the "From the Maryinsky to Manhattan" conference in Ann Arbor, Michigan last fall. The panelists were dance and music historians Lynn Garafola, John Wiley, Elizabeth Souritz, and Stephanie Jordan (whose paper included a live

Continued next page

Gregory Mason Research Project Touches on Twain

Gregory Mason, a member of the UO piano faculty who teaches chamber music and runs the graduate accompanying degree programs, has been pursuing an interesting research project the past few years.

The charismatic Russian Ossip Gabrilowitsch was one of the leading piano stars of the Golden Age, circa 1900-1935, and his mentor was Anton Rubinstein. He was also the legendary conductor of the Detroit Symphony from 1918 until his death in 1936, molding it into one of the world's top orchestras at that time.

His recordings of the Arensky Waltz with pianist and friend Harold Bauer and the Schumann Piano Quintet with the great Flonzaley Quartet are considered some of the finest recordings of the twentieth century even today.



Ossip Gabrilowitsch, a popular pianist and conductor, was also the son-in-law of Mark Twain.

“Classical stars of that period were like the pop stars of today.”

In 1909, Gabrilowitsch married the daughter of Mark Twain, Clara Clemens, who had a modest career as a singer and who controlled her father's literary estate for the next half century. Their daughter Nina

FACULTY, continued

demonstration by New York City Ballet dancer Peter Boal).

Steve Vacchi's bio was included in the 2004 edition of Marquis' *Who's Who in America*. He had a new CD release: Tomas Svoboda/Chamber Works vol. 1 with clarinet (performing on *Summer Trio* and *Concerto for Woodwind Quintet*). As the final phase of a UO summer research award, Vacchi completed a source handbook for the Baroque bassoon.

He had 20 performances from October to January, including a role as soloist in Haydn's *Sinfonia Concertante* with the Oregon Mozart Players.

Marc Vanscheeuwijck taught an advanced Baroque cello seminar at the University of Alcalà de Henares (Spain) last May, then went to Paris and Italy to continue his research on Baroque bass instruments in Italian music. Back in Eugene, he offered several Elderhostel lectures, a pre-concert lecture, and a concert of mu-

so he had heard many stories of musical life in the 1920s and 1930s and the musical celebrities who traveled to Detroit and the famed Orchestra Hall, built for Gabrilowitsch by the automobile magnates.

“Gabrilowitsch was glamorous, a major celebrity in his day, loved by his colleagues, and idolized by the the musicians in his orchestra,” said Mason. “Classical stars of that period were like the pop stars are today.”

Gabrilowitsch was offered music directorships with the Vienna and New York Philharmonics as well as the Philadelphia, but remained loyal to the Detroit Symphony even through the hardships of the Depression. Gabrilowitsch conducted the first full national live radio broadcast of a classical orchestra in 1922 with soloist Artur Schnabel.

Mason spent a week with the sizeable Gabrilowitsch archives in Detroit and was a Quarry Farm Fellow at the Mark Twain Center in New York State. His research has uncovered film footage, including rehearsals as concerto soloist and as conductor with Jascha Heifetz, and other private movies, including Gabrilowitsch with pianist-composer Leopold Godowsky. Recent interviews with producers and archivists at RCA and BMG have resulted in a more complete discography.

Mason has now finished his primary research and is organizing it into chapters prior to publication in the near future. ♦

sic by Bach with Marc Destrubé and Kris Verhelst. He also taught Baroque cello and basso continuo at the San Francisco Early Music Society Baroque music workshop in San Rafael, where he played several concerts. He played Baroque bass in Monteverdi's *Selva Morale* with Italian vocal ensemble La Venexiana at the Flanders Festival in Bruges and in Fénétrange (Alsace). In September, his new book, *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95). History-Organization-Repertoire*

FACULTY, continued

(Brussels and Rome, 2003) was presented in Bologna, Italy. During the fall he traveled twice to Ithaca, NY, for concerts and an all-Corelli CD recording with the New York State Baroque orchestra. He was also invited to present a new series of seminars in performance practice at the Royal Conservatory early music department in Brussels. Vanscheeuwijck has been invited to be a lecturer and panel-discussion chair at the Orpheus Academy on 17th-century music theory in Ghent in April.

Claire Wachter was an invited discussion leader at the 2003 National Conference on Piano Pedagogy in Oak Brook, Illinois.

Laura Zaerr gave the world premiere of *Golden Apples of the Sun* by Professor Emeritus Hal Owen, sung by Ann Tedards and Eric Mentzel with Zaerr at the harp. The piece is a 25-minute song cycle, based on ancient and modern Irish texts. ♦

FACULTY ENSEMBLES:

The Oregon String Quartet played a mixed jazz and classical concert with guest violinist Diane Monroe, who appeared in the movie *Music of the Heart* starring Meryl Streep. Monroe was the Trotter visiting professor for two weeks in January. The Quartet also presented a clinic session at the Oregon Music Educators Conference titled “Humor in Music,” which featured a recently recorded work, *London Bridge Variations*, by Livingston Gearhart. The Oregon String Quartet disc, *OFAM Presents William Grant Still*, recorded in 2001, has been listed in the BMG music catalog and is still available at Barnes and Noble bookstores (quite amazing, considering many classical discs go out of print soon after they are released).

The Oregon Brass Quintet concluded a CD recording project which includes the music of Ives, Ewald, Previn, Crumb, and others. ♦

Music Grads Score Film

Rebecca Oswald (M.M. 2001) and Andrew Lane (M.M. 2003)

In October 2002 Rob Simonsen, a talented emerging film composer, asked for Rebecca Oswald's assistance on orchestrating the score for an independent film, *Westender*, by M.O.B Productions. Simonsen had taken a few jazz courses from Toby Koenigsberg at the UO School of Music several years ago, and Oswald had received her master's degree in composition from the School of Music in 2001. Simonsen and Oswald met in Corvallis, and she watched a rough cut of the film with MIDI music cues.

“The MIDI tracks emulated an orchestral sound,” said Oswald, “and the musical ideas were well-developed, so I knew that it would sound really great with a live orchestra.

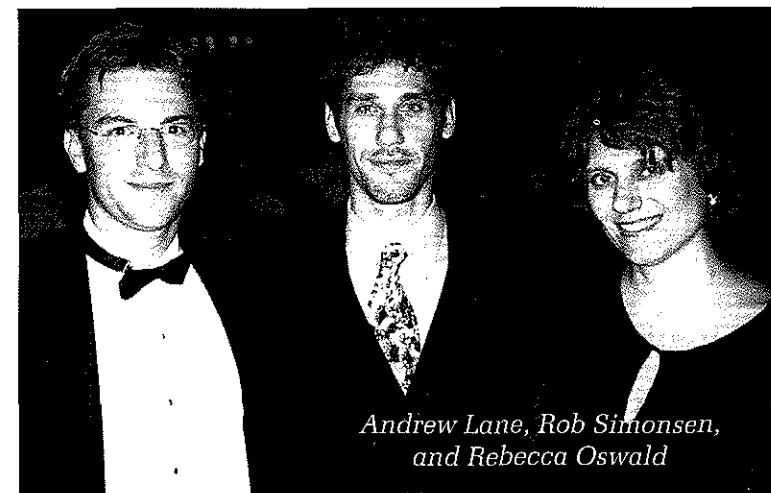
Simonsen's initial idea was for me to teach him to orchestrate the music.” By mid-November, Simonsen realized that plan was unrealistic given the deadlines, so he asked Oswald to orchestrate the music and to create a score and parts, which she did in about a week.

Simonsen sent Oswald MIDI files and synthesizer mock-ups for the 26 cues, totaling more than 90 minutes of music. It was mostly a string track, a brass track, plus a few tracks with harp, all of which she then voiced into a string orchestra with harp, four horns, and bass trombone.

He also asked if Oswald knew anyone who could conduct the session using a click track, and she recommended Andrew Lane, whose master's degree was in intermedia

music technology, and who now teaches electronic music techniques at the UO. “Lane is a fine violist,” said Oswald, “and I knew he had orchestral playing and conducting experience. I knew he'd be a quick study for the score, that he'd be conscientious of precious studio time, and that he could communicate quickly with the musicians in a way that would bring out the composer's intentions.” Furthermore, with Lane's music technology experience, he understood the challenges of synchronizing sound to picture.

Simonsen hired musicians from the UO, OSU, and the Eugene and Portland Symphony orchestras, and the session took place in December



Andrew Lane, Rob Simonsen, and Rebecca Oswald

2002 at Blind Pirate Studios in Cottage Grove.

Westender premiered at the Seattle International Film Festival in June 2003, where its director was awarded fifth place. It was also featured at the Blue Sky Film Festival in Las Vegas last September.

Westender is an independent, feature-length, medieval-period film shot almost entirely on locations in the scenic and diverse wilds of Oregon. The *Westender* soundtrack is available for purchase, and the DVD is expected to be released soon.

For information on *Westender*, go to www.westendermovie.com ♦

ALUMNI

Larry Beach (B.Mus. 1965, M.Mus. 1971) retired from 27 years teaching music in the McKenzie School District in 1995. Since then he has been maintenance supervisor at St. Benedict Lodge in McKenzie Bridge. He retired in August and he and wife **Linda Nelson Beach** moved to Springfield. Linda works for the Forest Service as a cartographer.

John Ferguson (B.Mus. 1966) has retired from being an elementary band and vocal music teacher for the Roseburg public schools.

Jill Mary Hodgen Storie (B.Mus. 1973) reports that her son, John, is a sophomore at USC where he is a studio jazz guitar major and has received three Downbeat awards in the past two years.

Bertil van Boer (M.A. 1978) has produced a CD for Naxos titled *Complete Piano Works of Joseph Martin Kraus*. He is also involved in a project with the Stuttgart Opera to produce Kraus's *Aeneas in Carthage* during the 2005-2006 season.

Robert Scott Thompson (B.Mus. 1981), a composer and associate professor of music at Georgia State University, was awarded first prize in the Musica Nova International Competition for Electroacoustic Music in Prague, Czech Republic, for his composition, *The Ninth Wave*. For this year's competition, 126 pieces from 29 countries were considered. Prizes were awarded in two main categories: for autonomous electroacoustic music, and for compositions combining electroacoustic media with acoustic instruments and/or voices. Because the piece combines computer-generated sounds and live cello music, Thompson's piece won in the latter category. "I'm really honored to be recognized by the Musica Nova," said Thompson. "Previous winners of this competition include some of the most important

figures in computer music internationally." Thompson traveled to Prague for a concert of the awarded compositions in December. The work will be broadcast and recorded for publication. For more information, contact Thompson at (770) 993-1607 or rsthompson@gsu.edu

Kari Epstein (B.Mus. 1982) announced the release of her board game, *Hotflash!* (The Menopause Game). She describes the game as fun, irreverent, educational, and designed as a way for women going through this life transition to laugh at themselves, and not go through it alone. For more information, go to www.hotflashgame.com, or e-mail Epstein at email@hotflashgame.com. She continues to teach cello and freelance as a cellist in the Denver area.

John Weddle (B.M. 1971; M.M. 1976; D.M.A. 1989) is the music education coordinator at California State University in Turlock, CA. He also is the chamber music coordinator, conducts the Symphony Band, teaches music education courses, and oversees the credential program. Weddle assumed the position in 2002 and also played a clarinet recital in New York at Carnegie Hall that same summer. He continues to play in the Sunriver Music Festival each August. **Olga Klobas Weddle** (B.M. 1982, M.M. 1987) teaches beginning and junior high bands and elementary music in the Turlock School District. Their son Dylan, age 11, plays trumpet, and daughter Lindsay, age 15, plays clarinet.

Matt Cooper (B.M., 1984) was promoted to full professor at Eastern Oregon University, where he teaches piano, jazz studies, and theory. Four students in his college jazz ensemble



were recently heard on "A Prairie Home Companion." Last June, he performed works by Beethoven and Zwilich with the Columbia Trio at the Washington State Music Teachers Association Convention, and in September he gave a series of solo jazz piano recitals in Khabarovsk and Vladivostok, Russia.

Karen Silbernagel-Danley (B.Mus. 1990) teaches band at Riverglen Junior High in Boise, Idaho. The Riverglen Jazz Band earned the Judge's Choice award and first and second place the past two years at the Gene Harris Jazz Festival. Karen was chosen to represent Idaho in "50 Directors Who Make a Difference," awarded by *School Band and Orchestra* magazine. Karen earned her master's degree in music education and conducting from the University of Colorado-Boulder in 1998. In 2000, she married Greg Danley and this year they were elated by the birth of their first child, Kalena Grace. Karen and Greg own the business Pics to Pixels, where they incorporate pictures, music, and video into a digital scrapbook on CD-ROM for schools, reunions, weddings, and businesses.

Ty Young (M.M. 1990) is active as a cellist in a number of orchestras and period-instrument groups in the Dallas, Texas, area. He has an often hectic but rewarding lifestyle with wife **Laura Bartholomew Young** (B.M. 1988) and seven-year-old daughter Marin as a licensed foster family. Besides volunteering as a tutor within the Richardson Independent School District and serving as Children's Choir Director at First Christian Church of Plano, Laura has an active schedule as flutist in the Richardson Community Band.

Liesl Davenport Wheeler (B.Mus. 1991) and her husband Dennis (UO 1991) have been in Alaska for the past nine years. They currently live in Anchorage with their two daughters, Tabitha (3) and Riley Mae (1). From 1993-98 they lived in Seward

where Liesl taught middle school and high school band and choir. They moved to Anchorage where, after a year of substitute teaching (a break from full-time, by choice) she picked up a wonderful part-time choir position teaching middle school and high school choirs. After the birth of their second daughter last April, she decided to take an extended two-year leave. Liesl belongs to an acoustic singing duo called Good Dog that performs original children's songs about nature. She and her singing partner released their first CD (April '02) called *Tunes From the Tides*. For more information, ordering and listening samples, log onto gooddogmusic.com. Liesl has been active in Alaska Music Educators, writing arts advocacy articles for the journal. She has been singing with the Alaska Chamber Singers since 1998 and just started an a cappella quartet called Magnetic North. During the summers of '97 and '98 she attended the University of Southern Mississippi, earning a master's in music education. Liesl reports that Anchorage and the outlying areas are in need of music teachers—especially choir directors—and encourages UO music education students to consider Alaska when they graduate.

Teun Fetz (B.Mus. 1995) completed his D.M.A. (percussion) in June 2003 from the University of Illinois at Urbana-Champaign. He currently maintains a private studio and does substitute teaching for the Libertyville, IL School District. His duties include private lessons and directing the percussion ensemble for the high school. He also is percussionist with the Illinois Symphony Orchestra in Springfield, IL.

Kelly Kuo (B.A. 1996) made his Pasadena conducting debut last October, leading a program of operatic arias and duets with mezzo-soprano Milena Kitic and tenor Allan Glassman. He was assistant conductor for a new production of *Candide* for the Festival Euro Mediterraneo at the

Teatro Argentina in Rome (where *The Barber of Seville* first premiered). He also prepared the National Orchestra of Malta before the arrival of conductor John DeMain. Kuo participated in the conductor's retreat at Medomak, run by Kenneth Kiesler, director of orchestras and professor of conducting at the University of Michigan.

Michael Webb (B.S. 1996) attended grad school at Portland State and received his Oregon Teaching Certificate in the summer of 2002. He also is fronting a new local Portland power trio called 3 Second Rule, with which he plays guitar and swaps lead vocal duties. The band plans to perform locally and regionally, with shows in Eugene currently in the works.

Gabe Caretto (M.Mus. 1997) was the vocal music director at Meridian High School from 1993-2000. After leaving teaching, he changed careers and is now an accountant at CSHQA Architects in Boise. He completed

his master's in accountancy in May 2003. Recent music activities: after a four-year sabbatical, he has again taken over as the music director of the Boise Valley Chordsmen, who received the Most Improved Chorus award at the Evergreen District Barbershop Competition in Spokane, WA, in October. Gabe also sings bass in Razorburn and baritone in Upswing, two competitive barbershop quartets. Razorburn was one of two featured quartets on the Cascade Chorus's annual show in Eugene last fall.

Matthew Turner (B.Mus. 1997) composed two new works in 2003: *Triumphant Overture* for concert band was given a reading by the Oregon Band Directors' Association and was performed by the Columbia Gorge Wind Ensemble; *Mass for a Friend* was performed by the Cascade Singers in The Dalles, OR, and the Westminster Chapel Choir in Bellevue, WA. Turner is a K-8 music teacher at Thomas Academy in Auburn, WA. ♦

HAVE WE HEARD FROM YOU LATELY?

2/04 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

IN MEMORIAM

Marian Aird passed away at age 83. She was Dean Robert Trotter's secretary and the graduate office secretary for Royce Saltzman for many years in the 1960s and 70s. She retired in 1981. Professor Emeritus Hal Owen says Marian was "the music graduate's Mother Teresa. We remember her for her patience and dedication; we also remember her Norwegian Elk Hound and the warm hats she used to make from the dog's shedding every year!"

Virgil Boekelheide, a long-time supporter of the arts, died September 24 of age-related causes. He was 84. He graduated magna cum laude from Dakota Wesleyan University and earned a Ph.D. from the University of Minnesota. Boekelheide taught chemistry at the University of Illinois, the University of Rochester, and the University of Oregon before retiring in 1984. He received a Guggenheim Fellowship in 1953, an Alfred P. Sloan Fellowship in 1958, a Fulbright Distinguished Professor in 1972 and Alexander von Humboldt awards in 1974 and 1982. In 1962, Boekelheide was the first Oregonian elected to the National Academy of Sciences. Boekelheide taught, lectured, and worked as a

consultant in many countries. He was plenary lecturer to the Japanese Chemical Society in 1979 and a distinguished scholar designate with the U.S.-China National Academies of Science Exchange in 1981. In 1988, he was elected to honorary membership in the Pharmaceutical Society of Japan. The UO presented Boekelheide the Charles E. Johnson Memorial Award in 1991. He was president of the Eugene Ballet board of directors from 1988 to 1991. Memorial contributions may be made to the Virgil and Caroline Boekelheide Endowment Fund at the UO or to the Eugene Symphony.

MarAbel Frohnmayer, mother of University of Oregon President Dave Frohnmayer, died at her home in Medford from complications of old age. She was 94. Frohnmayer and her late husband, Otto, a prominent attorney who died in 2000, were known for six decades of community service. A lifelong music lover, MarAbel Frohnmayer graduated from the UO in 1930. She helped found the Rogue Valley Symphony, and was first president of the Rogue Valley Chorale. She also worked with nonprofit organizations such as the Oregon Shakespeare Festival, the Britt Music Festival, and the Rogue Valley Opera. "She was one of those people who always wanted to do

more for you than you could do for her," said Lynn Sjolund, director of the Rogue Valley Chorale. For her lifetime of service to music and the arts, MarAbel was given the School of Music's Distinguished Alumna Award in 1993. But her interests stretched be-

yond music and the arts. She was the first president of the Rogue Valley Hospital Auxiliary, and an early supporter of hospice care. Frohnmayer also threw legendary dinner parties, said Patsy Smullin, president of California Oregon Broadcasting Inc. "She was always entertaining, and entertained the way people did in the past, when everything was homemade, and the dishes were beautiful, and the hostess played piano for you for a while," Smullin said.

Russell M. Harrison, a professor of music education at San Jose State University from 1957 to 1981, died Oct. 24. He was 87. Harrison earned his bachelor's degree from Western Michigan University in 1945, a master's from the University of Michigan in 1947 and his doctorate in music education from the UO in 1954. He taught choral music at Eugene High School before joining the San Jose State faculty in 1957, and retired as a full professor in 1981. He was a charter member of the Music Educators National Conference (MENC). After he retired, he played French horn with the Symphony of the Sierra and sang with the Columbia College Community Chorus. Always a music promoter, he organized and for five years directed the Sonora Hills Chorus, which is still active. Remembrances are being made to the Dr. Russell Harrison Memorial Scholarship Fund—a fund designed to further the music education of talented youth from Summerville High School entering the teaching profession, thus continuing Harrison's work.

Arnold Laferty of Eugene died Oct. 19 at the age of 72. Laferty was born in 1931 and married Jean Millhollen Hemphill in 1968. He served in the Navy from 1950 until 1952, and received a master's degree in music from the University of Oregon in 1967. Laferty was a lifetime resident of the Eugene area and worked as a music instructor, director, and performer in various churches, schools, and community productions. He was



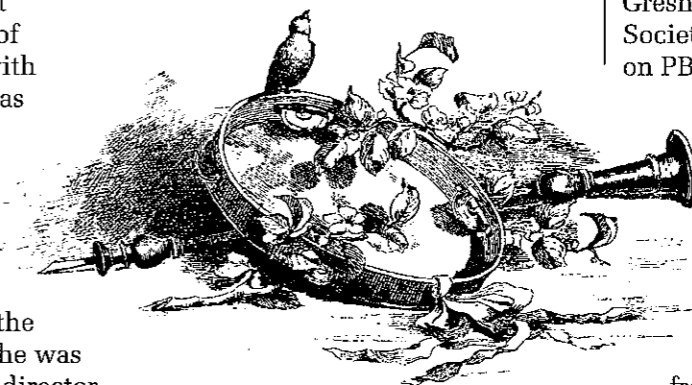
The Boekelheide Endowment brought dancers Pamela Geber and Eric Handman (right) to campus fall term. With them are Trish and Keith McGillivray (left) and Caroline Boekelheide.

PHOTO BY SARAH EBERT

also the founder of Tylan & Associates Theater Production & Entertainment Company. His interests included gourmet cooking, collecting antiques, traveling, performing, and fine arts. Memorial contributions may be made to the University of Oregon School of Music.

Vondis Miller died last September in Tucson, Arizona, at age 68. Miller was born in Portland, devoted his life to sharing the joys of making music with young people. He believed that making music together is wonderful for both the minds and hearts of students. He lived his beliefs until the last day of his life. After completing his bachelor's degree at the UO (1957), he began two years of service as a commissioned officer with the U.S. Army. Later, he returned to the UO for a master's (1961) and D.M.A. degree (1973). Miller taught band in Oregon public schools, taught sessionally at the University of Oregon, and toured Europe with several musical groups. He was named one of the Ten Outstanding Young Men of America by the Jaycees. In 1975, Miller began teaching at the University of Lethbridge, in Alberta, Canada. He then joined the faculty at the University of Calgary, where he was head of music education and director of bands. He founded the University of Calgary's award-winning international Conducting Diploma Programme. Miller was president of the Alberta Band Association and served as a member of the board of directors of the World Association of Symphonic Bands and Ensembles. In 1989, Miller became the dean of the School of Fine Arts at the University of Lethbridge and president of the World Association of Symphonic Bands and Ensembles. As a dean, Miller not only was responsible for one of Canada's major art collections, he helped the School of Fine Arts dramatically increase its size and financial stability. He was on the board of directors for the Western International Band Conference for

more than twenty years. During his university years, Miller's greatest pride was in helping future music educators, professional band directors, and university professors get a healthy start in their careers. He modeled a gentle, caring leadership approach, yet one in which musical expectations were high. Miller had a deeply caring spirit and joyous verve for life. He was living proof against the old adage that "you can't teach an old dog new tricks"—Miller made a point of learning a new trick every day! In their "retirement," Miller and his wife Linda developed a large music program at Hohokam Middle School, in Tucson, AZ. There they worked with a unique blend of Pascua Yaqui Tribe students and students from Latino immigrant families. On the day before he died, Miller was happily and busily helping and challenging his students.



Bill Sievers passed away September 23 at age 95. Sievers was born in Portland, and at age 12 he helped recruit members for Portland's first youth symphony, which later became the Portland Junior Symphony. He was also the youngest member of the pit orchestra at the Broadway and Hollywood Theaters before "talkies" were around. During the Depression he financed his college education at the University of Oregon by singing and playing gigs with several dance bands. While in college he performed exhibition diving at Jantzen Beach, and was a Northwest diving champion from 1930 to 1935 while competing for the Multnomah Athletic Club. Sievers

had a long and successful career, primarily as a beloved music teacher, beginning with his first job at Tigard High School, followed by 15 years as a music teacher and track coach in Hawaii. Sievers and his family moved to The Dalles, where he taught all levels of school music, was conductor of a community band, men's glee club, and Episcopal church choir, owned and ran a music store (Sievers Music Box), and managed a family wheat ranch in Heppner. He concluded his career after eight years as a music teacher in the Sherwood School District. In recent years Sievers was well known as that "amazing old guy" in the trumpet section of such groups as the UO alumni band, Al Kader Shrine Band, Providence Hospital Stage Band, Beaverton Community Band, Salvation Army Band, Mittleman Jewish Community Orchestra, Gresham Orchestra, and the High Society Dance Band. He was featured on PBS's "Oregon Art Beat" as the initial trumpeter of the Portland Youth Philharmonic. Remembrances can be made to the Aimee Wood Memorial Scholarship at Beaverton High School.

Silver Sparks died recently from a prolonged illness at the age of 67. She was well known to audiences and harpists in the Eugene area for many years. She studied harp both privately and later as a student at the University of Oregon, where she graduated in 1957. She was a member of the Eugene Chapter of the AHS, was historian and served several times as president of the chapter. She was a member of the Eugene Symphony in its early years, playing second harp with her teacher and mentor, Doris Calkins. Sparks left a wonderful legacy in the gift of her Lyon & Healy gold harp to UO School of Music; the harp will be featured in recitals at Beall Hall during the year. ♦

2003 DONOR HONOR ROLL

Our thanks to the following businesses and individuals who donated or pledged \$100 or more to the School of Music and/or Department of Dance in calendar year 2003. Thanks also to those who gave directly to the Oregon Bach Festival; those contributors are listed in OBF programs.

\$25,000 +

Euphemea L. Culp Estate
Leona '51 & Robert DeArmond '52
Virginia '71 & Timothy Foo '68
Kathleen Richards Grubbe '41 & Nelson Grubbe '47
Alice '40 & Thomas Landles '40
David Maves '61
Dan Pavillard Estate
Thelma '40 & Gilbert Schnitzer '40
The late Silver Sparks '58

\$10,000 +

David Anderson
Phoebe Smith Atwood '45
Ann and Wayne Musgrove
F. Charlotte & John Schellman
Marilyn '50 & Calvin Smith '50
Ann & Fay Thompson '54
William Woods

\$5,000 +

Terri & Jon Anderson
Elhan & Joseph Cicippio
Barbara & Francis Doran '42
Samuel McClure III '66
Patricia & C. Sheldon Roberts
Gordon Tripp '41
Zdenka Tripp
Random Lengths Publications

\$1,000 +

Exine Bailey
Catherine Henke Behm '65 & Jerry Behm
Caroline Barrett Boekelheide
Caroline and the late Virgil Boekelheide
Ann '53 & Fitzhugh Brewer '53
Janette Williams Bryant '47
Jacob K. Clifton, Sr.
Wendy Rasmussen Cole '86 & Bryan Cole
Patricia '93 & Henry Easley
Claudia Goulston & William Howell
Thelma Nelson Greenfield '44
The late Florence Martin Groesbeck
Roberta & Richard Groshong
Margaret Guitteau
Roberta Clemmens Hall '60 & Larry Hall '59
Mary Hildreth
Gale Kvesic
Elizabeth Muller-Lorish '72 & Fred Lorish '68
William Macaulay
Patricia & Keith McGillivray '46
Beth & John McManus
Ann Dennett Mord '69 & Allan Mord '66
Adith Moursund
Joel Munson
Tsutomu Murase
Helen Niederfrank

Nick Notos '44
Joyce '71 & Harold Owen
Gretchen '60 & Paul Plath
Jane & James Ratzlaff
Gloria & Rex Scoggins
Ruth Staton Siegenthaler '33
Doris Beck Sjolund '70 & Lynn Sjolund '51
Lisa & Jon Stine '82
Mary & John Tachouet '64
Gregory Thompson '71
Harold Zurcher '50
Eugene Chamber Singers
Ann & Gordon Getty Foundation
Metropolitan Life Foundation
Oregon Tuba Assn./Peace Presbyterian Church
The Presser Foundation
Weyerhaeuser Company
Women's Choral Society

\$500 +

Barbara Baird '88
Patricia Cox Beckham '68 & Stephen Beckham '64
Steven Berg
Barbara Casey
Dorothy Clark
Beppino Fontana
Marilyn Griffith Kays
Lois Wiebe Kingsford '66
Scott Klein '84
Jean Millhollen Laferty '66
Dorothy & Willett Lake Jr. '50
Carey '79 & Dennis McNally
Ray Miller '37
Mary & Richard Miller
Mardi Chase '74 & William Mueller '74
Laramie '83 & Theodore Palmer
Wanda & Morrette Rider
Betty Roberts
Jane '50 & Robert Sanders '51
Barbara Bagley Sellin '46
Eileen & Clark Skogsberg '67
Stephen Stone '49
Alvin Urquhart
Linda Vuylsteke
Larry Yok '72
Yvonne Ysang
Ball Corporation
Cow Creek Band of Umpqua Tribe of Indians
Harvard Medical Park, Limited
James W. Kays Investment Securities
Mu Phi Epsilon Patroness
Roaring Rapids Pizza Company

\$100 +

Johnetta & Donald Adamson '55
Henry Alexander Jr.
Sheila Kellogg Ambrose '89 & Douglas Ambrose
John Anderberg

Constance '84 & Brent Anderson '88
Susana & Edward Anderson '49
Katharine Grossman Anderson '61
Luçille & Donald Arthur
Darlene '73 & David Atiyeh '71
Patricia Atkins
Dorothy & Thomas Atwood
Rebecca Youngstrom & Ronald Atwood '78
Sally Auel
Helen 51 & John Backlund '50
Alen Bahret '87
Sarah '84 & John Ball
Clare Beal Bantsari & Richard Bantsari '62
Virginia & Chandler Barkelew
Joseph Barnett
Philip Bayles '72
Daniel Beach '91
Linda Nelson Beach '68 & Lawrence Beach '65
Harold Beaudet '60
Nancy Belcher '70
Dorothy & E. Peter Bergquist
Dennis Berry
Julia Birdsong '65
Mabel & C. Morton Bishop Jr.
Persis Moss Blachly '71 & Arthur Blachly
Connie Blackwood
Gloria Blaisdell
Merrialyce Blanchard '77
Sally '52 & Ralph Bolliger
Jessie-Smith Bork '46
June & George Boskovich
Marilyn Jaehnke Bradetich '84
Margaret Anderson Brakel '61
Vicki & Jonathan Brammeier
Myra '71 & Malcolm Brand
Barbara Brandt
Joanna Lester Bravold '62 & W. James Bravold
Ruth & Clifford BreMiller
Ellen Breslin '95
Margaret & William Brower '73
Joann Brown
Louise & Gene Brown
Lynn Thiede Buchanan '76 & Hugh Buchanan '76
Margaret Bunting '72 & David Brand
Margaret & Anthony Burden '82
James Bursch
Rebecca Anderson Burson '42 & George Burson
Mary Butters '03
Marilyn & Nathan Cammack Jr.
Suzan Eklof Campbell '68 & Richard Campbell '68
Ann Canete
Sue & Ernest Carbajal '70
Barbara '62 & Duane Cargill '63
Carl Carlson
Marilyn & Steven Carmine '69
John Caro '91
Blyth & Russell Carpenter
William Carsillo '58
Lesley Carson & Peter Mass
Delores & Andy Cartales
Linda Cheney '68
Rita Kenyon Childs '56 & Arnold Childs
Alexa Hibbard Chittick '59
Diane & Jeffrey Cleven
Tona & William Cohendet '68
Judy Collins
Kali & David Cook '63
Lis Cooper & Douglas Couch '73
David Counter
Linda Barnes Crawford '77 & John Crawford
Berthenia Crocker

Donna & John Crosiar
Joan & Otto Crumroy Jr. '56
Gertrude & Ralph Curcio
Pamela & Michael Dakof
Ann Hovila Danby
Victoria Day Defferding '73 & Chris Defferding '75
Dean Deters '90
Sharon Devol '75
Debbie & Dale Dirks
Rebecca Wilbur Dodd '77 & Kit Dodd '77
Betty Burt Donnelly '62
Janet & James Dotson
Mary Hudson Doua '55
Sarah Douglas
Donna & Milford Dowdy '75
Elisabeth & Robert Dubin
Patricia Barry Duerfeldt '61 & Donald Duerfeldt '62
Debra Harju Dunham '81 & Brian Dunham '81
Virginia Fisk Dunphy '86 & John Dunphy Jr.
Frances Jordan Dyke '86 & Thomas Dyke
Virgil E. Edwards
Deanne Kornmann Enyart '80 & Richard Enyart
Barbara '65 & Louis Epplert
Sandra '70 & Richard Epplert '72
Rosemary Beckley Erb '73 & Donald Erb '73
Penni & David Ericson
Julie & Dwayne Eriksen '69
Hanya Etter '84
Joyce '66 & Joseph Farruggia '69
Carol Feinberg-McBrian '83 & John McBrian
Cynthia & John Ferguson '66
Myndi Fertal '02
Doris Findtner '39
Frederick Findtner '39
Colleen & James Fitzgibbons
Keith Ford
Virginia Henderson Frake '65
Marian & Peter Frank
Carole & Robert Freitas '74
Richard Frey Jr. '63
Merilyn Fullerton '56
Jeanette & Jay Gano
Diana Gardener '62 & Judson Parsons
Helen '33 & Carl Gerlinger '33
Kathy & B. R. Gesner
Gail & John Gibson '82
Susan & Michael Gillette '68
Roderic Gillilan
Georgene '51 & George Gmahling
Ann Goldeen
Margaret & Peter Gontrum
Terry Gordon '70
Judith Granstein & Douglas Ebbitt
Karen Gravelle '65
Mary Ijams Gregg '51
Shandra Greig '89 & Rodney Orr
Sharon Griswold & David Theodorson '87
Janice Bird Gunderson '68
Susan VanLom Gutgesell '75 & Bruce Gutgesell '76
Elsa & Jack Guthrie
Alice & Wendell Haley '41
Darlene & Bob Hamblin
Allen Hamilton Jr. '57
Barbara L. Hamilton
Mari & Colin Hammon '82
George Hanson
Charles Harvey Jr. '74
Kim Hayashi '81
Elinor Shanklin '74 and Craig Henderson '74
Karen Hendricks '65 and Wayne Harrison
Lynn and Douglas Henne '74

Jacqueline '53 & Hollis Hilfiker
Mildred Hinman
Starly Friar Hodges '52
Elizabeth '89 & Mark Holden
Lavern & Sherrill Holly '60
Karen Holmes '82
Alice & Robert Holmes
Rhonda Hora Honsowetz & F. William Honsowetz Jr. '72
Mary & Richard Hornaday '61
Katherine & Wayne Howard
Charles Humphreys '52
Bernice Isham '76
Kerry '02 & Steven Itami '92
Larry Jackson '02
Viola McNutt Jacobson '42
Esther Jacobson-Tepfer & Gary Tepfer '75
Marcia James-Gluz
Virginia Jeppesen '62
Letitia '67 & Thomas Jochums '67
Anita Holmes Johnson '51 & Arthur Johnson '50
James Johnson Sr.
Ruth & Ian Johnstone '73
John Jones '60
Patrice & Robert Jones Jr.
Catherine '62 & William Jones '62
Linda Joseph
Yvonne Blocher Kam '64 & Ronald Kam '66
Cindy & Gary Kehl
Bonnye & Richard Keller '54
Reida & Charles Kimmel
Sally Kincaid '76
E Lorene & Merle Kirk
Lynn & Philip Klingensmith
Tessy & Bruce Knudsen
Kathryn & James Koelling
Jon LaBranch '67
Elizabeth Walker Lane '43
Christopher Lee '80
Peggy Leeper
Sidney Leiken
Roberta Hagmeier Lewis '67 & Jerald Lewis '67
Thomas Lewis '60
Madeline & Winfrid Liepe
Rebecca & Timothy Link
John Linscott
Rita & Robert Litin
Sandra & Robert Little
Gail & Robert Loperena
Emily Rhodes Lorraine '47 & Edward Lorraine '69
Mary Qualls Loveness '58 & Ronald Loveness '58
Chaya Rubin Lowenstam
Steven Lowenstam
Sarah MacFadden
Lisa Macpherson '93 & Cullen MacPherson
Lois Adams Maddox '55 & Raoul Maddox '54
Janet Couey Maich '60 & David Maich
Robin Manela '65
Dianne Barton Mayer & Richard Mayer '59
Fern '80 & Harley McArthur
Evelyn Shirck McConnaughey '50
Margaret & Lawrence McGuan
Anne McLucas
Barbara & James Meinert '65
Wayne Mercer '54
Bruce Miller
Richard Miller '65
Sonja and Kurt Molholm '59
Eileen and Charles Moresi '90
Jane '51 and Gerald Moshofsky '52
Thomas Muller Sr. '65

Barbara '78 and John Mundall
Shirley Murata
Marilyn and James Murdock
Michele Nelson
Nola Fortnum Nelson and Brian Nelson '86
Kathleen Pengelly '77 and Robert Nelson '85
Brenda and John Nepute '75
Joan Bayliss and Irwin Noparstak
Patricia Harris Noyes
Elizabeth Olson '51
Diane and Terry Ostergaard
Gay Otey '61
Jill '03 and Jack Overley
Frances '69 and D. Nelson Page '65
Nicholas Papardo '96
Iretha Adkins Parker '81
James Parosa '72
Cheryl Nesler and David Patterson
Martha '74 and Warren Pavlat
Zelma Perini
Joan Mimnaugh Pierson '50 and Stanley Pierson '50
Sharon and Michael Posner
George Power
Joan Branagan Powers and William Powers '61
Hope Hughes Pressman '42
Deborah and John Pries '87
Joy Ragsdale
Michael Ratoza '73
Keith Reas '75
Joan and Paul Reep
Selma Clement Rees '42
Luella Rehfuss '29
Edith and William Reich
Ralph Reisbeck
Michelle Renwick
Kenneth Richards '65
Barbara Robben '57
Ron Robbins
Erna and Harold Rocky
Julane Rodgers '71 and Richard Benedum '72
Marcia and Gerald Romick
Susan Roth
Mary and Myron Rothbart
Margaret Ryan
Beth Hadley Ryer and Charles Ryer '72
John Samson '92
Marie-Louise and Kenton Sandine '63
Jean Carkin Sanesi '45
Mary and Chester Schiewe '49
Melanie Schindler
Michael Schindler
Gregory Schultz '71
Dale Scott
Sylvia '81 and Alan Seder
Karen Seidel
Sheila '86 and Gary Seitz '68
Mary Self '91 and Anthony Guzikowski
Erwin Selix
Paul Setziol '73
C. Faye and A. Davis Shuler
Ruth and William Sieverts '50
Marcia Sigler
Marvin '52 and Lester Simons '52
Gene Slayter '51
Emma and Allen Sloan
Catherine and John Smith
Debra and Raymond Socia
Max Sommer
Joanne Sorensen
Dan Sparkman