

*School*  
**UNIVERSITY OF OREGON**  
*of MUSIC*

961 E. 18th Ave.  
Eugene, OR 97403

Forward and  
Address Correction

Nonprofit  
Organization  
U.S. Postage  
PAID  
Eugene, Oregon  
Permit No. 63



**LEDGER LINES**

UNIVERSITY of OREGON SCHOOL of MUSIC  
NEWSLETTER for ALUMNI & FRIENDS August, 1991



# Music Blooms in Oregon.

*At the University of Oregon, the growth of musical excellence is nurtured by innovative teaching and enriched by the beauty and matchless quality of life in Oregon.*



*A complete professional program, offering graduate and undergraduate degrees in music education, performance, theory, history, conducting, and composition.*



Over \$100,000 in music scholarships, including the Ruth Lorraine Close awards, are given annually. General UO scholarships, financial aid, work study, and student loans are also available. Auditions are required both for admission to the School of Music and for scholarship award determination. A single audition will serve both purposes. **Final deadline for priority consideration for 1992-93 School of Music scholarships and financial aid is March 1, 1992.**

**Please note:** the deadline for application to the University of Oregon for incoming freshmen is March 1, 1992. To be considered for Fall admission in 1992 the UO Office of Admissions must have your application by that date.

#### Dates and locations for 1992-93 Admission and Scholarship Auditions:

**1991**  
November 29--Eugene, Oregon  
December 6--Portland, Oregon

**1992**  
February 14--Eugene, Oregon  
March 6--Portland and Eugene, Oregon

For information regarding specific times and locations, contact:  
**Office of Undergraduate Admissions**  
**School of Music**  
**University of Oregon**  
**Eugene, OR 97403**  
**or call: (503) 346-3761**

Completed applications for each audition date should be received by the School of Music **at least one week before the audition.** Auditions may also be arranged by special appointment.

Early application is suggested. Students applying after March 1, 1992, lose priority consideration for scholarships and other financial aid.

## School of MUSIC

*The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity.*

## FROM THE TOP

### School of MUSIC

LEDGER LINES is the official newsletter of the University of Oregon School of Music, and is intended for alumni, faculty, and friends of the music school. Your comments are always welcome.

Address all correspondence to:  
University of Oregon  
School of Music  
961 East 18th Avenue  
Eugene, OR 97403  
or call 503/346-3761.

GARY MARTIN  
Acting Dean

SCOTT BARKHURST  
Newsletter Editor

SARA M. JONES  
Director of Development

SARAH CLARK  
RIVERS JANSSEN  
BRET KAMMERSGARD  
Student Contributors

Cover Photo by Scott Barkhurst:  
*Associate Professor Steve Owen, one of this year's Ersted Award winners. Story, page 11.*



*The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity.*

## The Dean's Desk

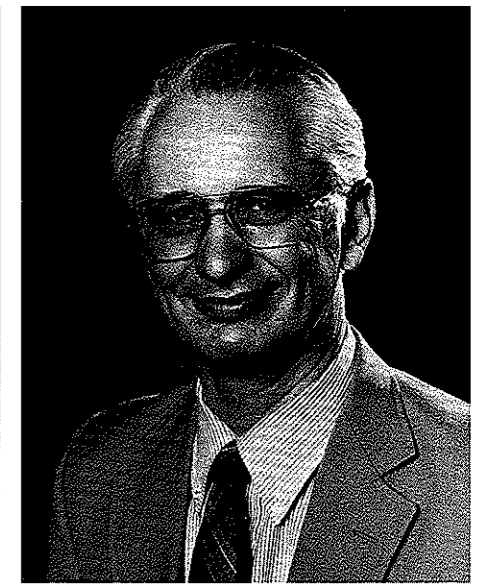
*Gary Martin, Acting Dean*

Greetings from a healthy School of Music! I begin my letter with that greeting because I want you to know the music school has come through the trauma of cuts imposed so far by Oregon's new property tax limitation (Measure 5) gratifyingly well. The past year has been one of bad news for higher education, not only in Oregon, but in many parts of the country. My conversations with colleagues in other states reveal serious problems at a great number of institutions.

However, after the UO closed numerous departments and terminated close to thirty degree programs, the Oregon legislature did give us badly needed monies to maintain continuing programs at the university. As a result, I can report that the School of Music is currently in good condition. In fact, our mission has been expanded, effective July 1, 1991, with the addition of the university's very fine Department of Dance. We welcome the dance faculty to the school and look forward to a prosperous relationship with them.

A second positive event is the appointment of Dr. Anne Shapiro as the new Dean of the School of Music. Dr. Shapiro will assume her duties in July, 1992, coming to us from Boston College. She brings very impressive credentials to the job, including the national presidency of the College Music Society. You will soon have many opportunities to get to know this fine scholar, musician, and administrator.

Another pleasing development for the school is the attention being given to its physical facilities. The school is receiving a new roof, a fresh paint job on the building's exterior and in many of the hallways, new awnings, and a new color scheme for Beall Concert Hall, restoring a two-tone pattern used very early in the hall's life. This work, along with additional repairs, has considerably brightened our facilities, and we are pleased with the fresh look.



Last year was in many ways a strong one for the music school. The wide array of outstanding events makes it difficult to name just a few, but among those deserving mention are the many appearances of guest artists during the year, including performances by Chung Hsing (a Taiwanese orchestra), the Beaux Arts Trio, the Guarneri String Quartet, the Los Angeles Chamber Winds, Rajeev Taranath (renowned sarod player from India), and an impressive array of international artists for the Oregon Bach Festival. In all, the concert season included some 165 events which enriched our lives in a variety of ways.

In addition to the guest artists, our own faculty performed, lectured, and presented papers widely, enhancing their reputations as performers, composers, and scholars of the first order.

It is a privilege to be part of this vital organization. There is much going on here that is of impressive quality, with talented faculty and students active in so many different facets of music, and a loyal and generous alumni who make much of our success possible. I wish each of you well.

Cordially,

*Gary Martin*

## Shapiro Named Next UO Music Dean

Gary Martin to remain Acting Dean until July, 1992

**A**nne Dhu Shapiro, currently chair of the music department at Boston College, will become dean of the UO School of Music in July, 1992. She will succeed Gary Martin, who was named acting dean when Bernie Dobroski left to become dean of music at Northwestern University in 1990.

Shapiro holds master's and doctoral degrees in music from Harvard, a bachelor's degree in Italian and German languages and literature from the University of Colorado, and a performance certificate from the Mozarteum Akademie in Salzburg, Austria.

A keyboard artist who performs on harpsichord, fortepiano and piano, Shapiro also was an assistant professor at Wellesley College from 1974-79; an assistant professor at Harvard University from 1979-86; and an assistant professor at The Colorado College from 1987-88.

"I am pleased to be coming to such a fine university in a glorious city and state," Shapiro said. "I hope to help the School of Music focus its considerable intellectual and musical resources to become the distinctive and important school it can be, while losing none of its warm collegiality. We will be looking for continued close connections with the rest of the university and community."

She is president of the College Music Society, and has held national offices in the American Musicological Society, Society for Ethnomusicology, and Sonneck Society for American Music. She has been on the editorial boards of *Ethnomusicology*, *Journal of American Musicological Society*, and *American Music*.

Shapiro's publications include articles on concert, traditional, and native musics in various *New Grove* dictionaries, collections of essays, and journals. She edited a book of essays and a volume of 18th-century theater music, and has a book in progress titled *A Thesaurus of Tune-Families in the British-American Folksong Tradition*.

"Music at the university is destined for true national prominence," said UO Provost Norman Wessells. "There is no



Anne Dhu Shapiro

better person to lead us than Anne Shapiro. She is respected throughout the academic music world in America and will help us build further on the successes of her predecessor. I am confident our music faculty and students will continue their tradition of outreach and will make even more diverse contributions to the cultural life of Oregon with Shapiro here."

## Music School to Get Facelift

In a welcome announcement spring term, the UO administration committed funds to repairing and restoring the interior of Beall Concert Hall and the exterior of the music building.

The repainting of Beall Hall began in early June, featuring a subtle two-tone color scheme that highlights the architectural detail of the wall and window areas.

Other elements of the refurbishing, to be completed by September, include:

- removal of the curtains in Beall Hall and installing a textured fabric to accent the arc-topped windows that have been hidden by the curtains.

- new carpeting in the aisles and recovering more than 30 seats in Beall Hall.
- repairing and painting the exterior facade

## Music School Survives Measure 5 Cuts

Measure 5, the property tax limitation measure passed by Oregon voters last November, wreaked havoc upon Oregon colleges and universities, forcing the closure of departments and programs on campuses throughout the state.

At the University of Oregon, more than \$10 million worth of program cuts and tuition hikes were necessary to comply with the first phase of Measure 5.

Departments targeted for closure at the UO include the College of Human Development and Performance, Physical Education, Educational Psychology, School and Community Health, Gerontology, Human Services, and Primary and Secondary Teacher Education. Several other departments were reduced, transferred, or reorganized.

The School of Music, although left intact as a department, has had equipment purchases frozen, and budgets for special events cut.

On the brighter side, the Department of Dance was merged with the School of Music—an administrative move that had been under discussion for more than a year. The two schools have had a number of collaborative projects between them over the years, and both Dance and Music are expected to benefit from the new relationship. (See story, page 3) ■

of Beall Hall and the entire old wing of the music building.

- installation of new awnings on the building's west side.

The upgrading of facilities is the first major overhaul at the music school since construction of the new wing in 1978. The improvements are badly needed and long overdue, according to Acting Dean Gary Martin. "With the exception of McArthur Court, Hayward Field, and Autzen Stadium, no other university facility has as many off-campus visitors as Beall Hall," says Martin, "and these improvements will certainly help us make a better impression on the thousands of guests and patrons who attend our concerts, recitals, and workshops each year." ■



BACK: Jim Rusby, Jeff Stolet, Steven Chatfield, Marian Moser, secretary. FRONT: Jenifer Craig, Janet Descutner, Susan Zadoff, Lisa Arkin. Not shown: Sherrie Barr, Bruno Madrid.

## Music School Welcomes Department of Dance

After 31 years as an independent department in the College of Human Development and Performance, the Department of Dance has now officially merged with the School of Music. Ledger Lines offers these brief profiles of the individual dance faculty and their recent projects. First year at UO is in parentheses.

**Lisa Arkin**, assistant professor (1987). Artistic director, Oregon Ethnic Dance Ensemble, teaching dance and culture, character ballet, ethnic styles, and history. Research: character dance, for which she received a 1989 UO Summer Research Award. Current focus: Bronislava Nijinska. "Flights of Passage" (Bartok) won a national award in 1990 from the American College Dance Festival. With Assistant Professor of Music Marian Smith, conducted a 1989 Freshman Seminar, "Music and Dance in Performance: Reflections of Culture."

**Sherrie Barr**, assistant professor (1989). Production coordinator and faculty liaison to Dance Oregon. A Certified Laban Movement Analyst, she teaches modern dance, Labanotation, dance composition, and Looking at Dance. Research: choreography and performance. Recent work: "No Passing Zone" (Penguin Cafe Orchestra, Dixie Dregs), "For Aunts and Uncles" and "Tango Aloof." In 1991-92, she will choreograph Jeffrey Stolet's *To Eat the Last Messiah*.

**Dr. Steven J. Chatfield**, assistant

professor (1989). Advisor to dance science graduate program, he teaches kinesiology, modern dance, composition, administration, and Looking at Dance. Chair of the Editorial Board of Congress On Research in Dance. Currently collaborating on research with PEHMS Professor Marjorie Woollacott and Sherrie Barr, using electromyographic and kinematic analysis to study abilities of dancers to repattern complex movement. 1991 choreography: "Re Solution" (Morton Subotnik).

**Dr. Jenifer P. Craig**, assistant professor (1986). Technical director, graduate coordinator, she teaches dance production, history, pedagogy, modern dance, and aesthetics. Research: history, lighting design and choreography, including "Breadlines and Dreams"; lighting designs for guest artist Bryan Hayes, the Northwest Tap Consort. In 1990 she collaborated with Jeffrey Stolet on *The Main Event*, contributing choreography, direction, lighting and technical design. Current writing: Bella Lewitzky, modern dancer, supported by a

1990 UO Summer Research Award.

**Janet Descutner**, associate professor (1971). Head of Department of Dance, artistic co-director of the Northwest Tap Consort. Founded UO Song and Dance Troupe in 1981 with Stephen Stone of the music school. Teaches Looking at Dance, tap, choreographic analysis and criticism, Dance in Asia. Research: choreography. Alumni may remember Bernstein's *Mass* (a 1974 collaboration of Dance, Music, Theater Arts); more recent, "Suite Bru" (Brubeck). NEH summer grants (Asian dance and music) in 1979 and 1983; national award in 1990 American College Theater Festival with Professor Jerry Williams of Theater Arts for co-direction of Japanese-style *Kabuki/Bacchae*.

**Bruno Madrid**, senior instructor (1966). Department's first musical director, creating four courses which made the UO program one of the strongest in terms of music for dancers. Research: piano performance and composition. Most recent works for dance: "Barking Dogs," (1988) for Janet Descutner, and a "neo-Baroque" synthesizer piece in 1991. Bruno retires after winter term 1992.

**Dr. Jeffrey Stolet**, assistant professor of dance and music (1988). Musical director in Dance, teaching three courses in music for dance, and accompanying studio courses. In Music, directs and teaches composition in the electronic music lab. Research: composition, in a format he calls "micro-operas," to be staged as well as played: "Concerto for Orchestra, Chainsaw and Cow," and "Sonata Formication." Created *The Main Event* in 1990, which will be produced in Germany next year. 1990 UO Summer Research Award for *To Eat the Last Messiah*, to premier during the 1992 UO Martin Luther King Celebration.

**Jim Rusby**, instructor (1988). assistant technical director, Dance; electronic engineer and audio-visual technician in Music, he oversees production aspects of Dougherty Dance Theatre and keeps the recording equipment in Dance and Music functioning.

**Susan Zadoff**, senior instructor (1976). Professional career includes the Ballet Russe de Monte Carlo and performing on Broadway and television under choreographers Donald Saddler and Peter Gennaro. She teaches classical ballet, ballet staging, dance in musical theater. Research: choreography and staging classics such as Dolin's "Pas de Quatre." ■

## OREGON BACH FESTIVAL



# Bach Festival Celebrates Record-Setting Season

A 35% increase in ticket revenue and ten sold-out concerts put the 22nd Oregon Bach Festival into the record books as the Festival's most successful ever. Those statistics and the expected world-class performances were accompanied by a number of behind-the-scenes complications, however, that kept Executive Director Royce Saltzman and the Festival staff on their toes the entire two weeks.

The Festival continued its rich reputation for outstanding performances of masterworks, this year including Bach's *Magnificat*, *Christmas Oratorio*, *Orchestral Suites III and IV*, and the *Third Brandenburg Concerto*, along with Mozart's *Mass in C Minor*, and Dvorak's opera, *Dimitrij*.

Chamber concerts were especially popular this year, with 40 additional chairs being set up on stage at Beall Concert Hall to handle the overflow crowds.

Other featured artists and ensembles included mezzo-soprano Frederica von Stade, pianist Jeffrey Kahane, the Duke Ellington Orchestra, and the New York Baroque Dance Company. Featured

performers from the UO music faculty included Charles Dowd, Joe Genualdi, Dean Kramer, George Recker, Lawrence Maves, Ed Kammerer, Steve Owen, Ed McManus, Michael Anderson, and Jeff Williams.

The total economic impact of the Festival on the local area rose to \$4.9



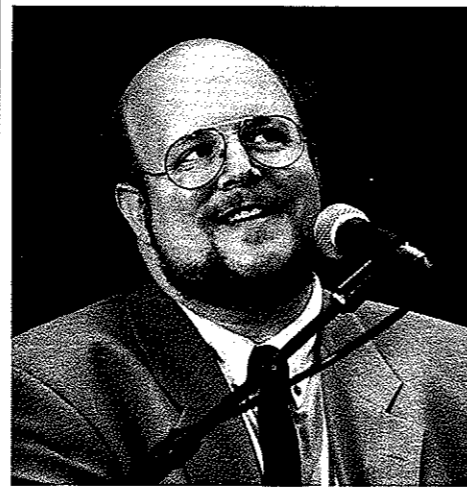
million, with nearly 40% of attendance coming from outside the Eugene-Springfield market.

One new dimension to the Festival's perennial international character was a group of 50 keyboard and voice students from Korea and Taiwan, who spent a rigorous two weeks attending concerts and taking master classes from UO music faculty and Festival artists.

The Festival's popular "Let's Talk" series got off to a marvelous beginning this year as bassoonist John Steinmetz and several of his colleagues ran a lighthearted question-and-answer session that left the audience in stitches.

Laughter backstage was dampened, however, with illnesses to three Festival artists (including two soloists), though the performances came off marvelously with last-minute substitutes.

Preparing *Dimitrij*, Dvorak's rarely produced opera, was a monumental challenge, even in concert version. Because the work has had only one prior U.S. performance (New York in 1984), and with no recordings readily available, the music was virtually unknown to Festival musicians, even as they arrived in Eugene June 20. Extra rehearsals were scheduled—not only to learn the music, but to coordinate cuts in the score and confirm translations from Czech to German—and Marketing Director Henriette Heiny had the numbing



ABOVE: Tenor Scot Weir chats with the audience during the "Let's Talk" Series.

LEFT: Frederica von Stade and Korean voice professor Shin Ja Kim.

## OREGON BACH FESTIVAL



Helmuth Rilling watches as Maria Guinand of Caracas, Venezuela, conducts part of the "Christmas Oratorio" during a master class.



German trumpeter Hannes Läubin acknowledges the superior whiskers of UO's George Recker.

assignment of producing 480 supertitle slides for the performance. Even Helmuth Rilling acknowledged at the beginning of rehearsals, "this is going to be a little tricky."

Complicating the rehearsal schedule was the agonizing delay in getting the highly-acclaimed Latvian choir, Ave Sol, out of the Soviet Union. A series of bureaucratic fumbles in both the Russian and American embassies delayed Ave Sol's arrival until two days before the performance of *Dimitrij*.

And Carl Halvorson, scheduled to sing the title role, came down with laryngitis

**Even Helmuth Rilling acknowledged, "this is going to be a little tricky."**

just as rehearsals began. Fortunately, tenor Michael Schade, who had sung in the *Magnificat* and *Christmas Oratorio*, extended his stay and spelled Halvorson during rehearsals and in part of the performance.

Despite the logistical nightmares, Royce Saltzman took a typically unflustered view of the events: "Any time you produce 40 concerts in two weeks, with 200 musicians from 13 countries, you're bound to have a few problems," he said. "We had a few more complications this year, but as an arts administrator you learn to expect these things, and deal with



LEFT: Vocal soloists Ingeborg Danz and Kaaren Erickson with Russian organist Boris Kleiner at the Bach Festival cast party.

PHOTOGRAPHS by JURETTA NIDEVER

them as best you can."

And by all measures, the Oregon Bach Festival scored another resounding triumph, carrying the momentum toward next year's Festival, which runs from June 19-July 4. Major works scheduled include Bach's *Mass in B Minor* and the *Missa per Rossini* by Verdi et al, a work which Helmuth Rilling premiered with the New York Philharmonic in 1989 and which subsequently aired throughout the U.S. on National Public Television and Radio. Krzysztof Penderecki will return for his third Oregon Bach Festival and conduct the Festival Chamber Orchestra in his *Sonata for Cello and Orchestra* and Shostakovich's *Symphony No. 6*.

Persons interested in being on the mailing list for next year's Oregon Bach Festival should call or write:

**Oregon Bach Festival  
School of Music  
University of Oregon  
Eugene, OR 97403  
(503) 346-5666.**



Helmuth Rilling

# Renaissance Women

Pilar Bradshaw and Dawn Ring have blended music and science along with outstanding academic achievement.

*Editor's note: Pilar Bradshaw and Dawn Ring, though they differ in many ways, have this much in common: they both graduated from Oregon high schools, both have double majors in music and science, both play the violin, and both have compiled superb academic records at the University of Oregon, including election to Phi Beta Kappa. Ledger Lines presents a brief profile of these gifted young women.*

## Pilar Bradshaw

by Sarah Clark

According to her violin instructor, Pilar Bradshaw has the ability to become a full-time professional musician.

According to chemistry department faculty, Pilar also has the ability to excel as a chemistry researcher.

A lot of people would have to choose one or the other, but not Pilar. She's used to doing both. This spring, Pilar graduated summa cum laude with a B.S. in both music and chemistry.

"Chemistry and music sound like a strange combination of majors, but to me it's been just perfect because they balance," she says. "When I get burned out on chemistry and I can't stand to look at another problem, I can go pick up my violin, and it's rejuvenating. Then when I'm so tired and just can't stand another note of violin music, I can go back to chemistry."

Pilar has received an array of awards and honors in both fields. She has studied violin performance at both the Royal College of Music in London and the Aspen Summer Music School. For five years in a row, Pilar won one of the Ruth Lorraine Close Awards in Music. A former concertmaster of both the UO Symphony and the UO Sinfonietta, Pilar has performed with the Oregon Bach Festival since 1988 and with the Oregon Mozart Players since 1990.

In the spring, the chemistry department named Pilar as the university's Outstanding Senior Chemistry Student, an award she received as a freshman, too. Also this spring, the American Association of University Women honored her as

Senior Woman of the Year. Among her many academic scholarships are the prestigious Goldwater and Bowerman awards. The Barry M. Goldwater Scholarship for Excellence in Science and Mathematics is a two-year, \$14,000 award given annually to only 25 students in the nation. The UO's Bill Bowerman Scholarship is a \$5,000 award for students excelling in academics and activities. A 4.0 student, Pilar also belongs to the Oregon Six, a selection within Phi Beta Kappa of the university's top six scholars.

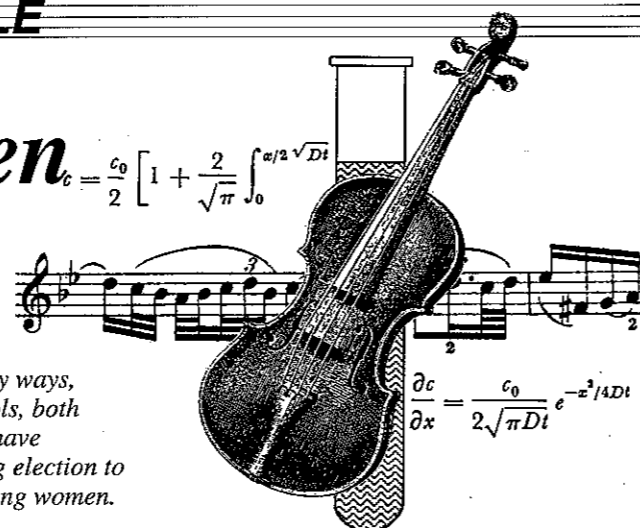
"I think the U of O has given me a lot of outstanding opportunities that I don't think I would have gotten anywhere else," she says. "It gave me the chance to be involved in so many things. I'm not sure that all universities would allow one person to have as many interests as I do and still let me finish with degrees."

Actually, attending the UO was not a part of Pilar's original plans. When she graduated from South Eugene High School in 1985, Pilar thought she would

**"The U of O has given me a lot of outstanding opportunities that I don't think I would have gotten anywhere else."**

attend Princeton University and major just in science after first taking a year off. During that year off, Pilar studied at the Royal College of Music, immersing herself in violin. Her experiences there reinforced her passion for music and for Oregon. She entered the UO with a

See BRADSHAW, page 7



## Dawn Ring

by Rivers Janssen

When Dawn Ring first heard the sarangi, she was overwhelmed by the nuances and beauty of the Indian instrument. "There's nothing that I can compare it with. It's really passionate, really passionate. When one thinks of a harp, they think of heaven and high evolved things. A sarangi is not, it's the opposite. It's of the earth. It's human and alive. Full of pain and passion, joy and love. And it can be played with such diversity, so many incredible nuances...being a bowed instrument player, the nuances are very different and in many ways greater than on a plucked instrument such as a sitar."

In many ways the same can be said of Dawn herself. She too is full of nuances and diversity. She won't involve herself with something unless she immerses herself in it. A triple major in music, biochemistry, and biology and a minor in peace studies are just the tip of the iceberg. Her GPA stands at around 3.99. She has been named outstanding junior and senior woman of the year by the University of Oregon over the last two years. She has received a multitude of scholarships, including a Bowerman Scholarship, and the prestigious Goldwater Scholarship for Science and Mathematics which awards her \$14,000 over two years. She was named to the Oregon Six in the spring, a university appointed group within Phi Beta Kappa made up of the six top scholars at Oregon. She spent the 1988-89 school year in Scotland, studying the music of other cultures.

See RING, page 7

## BRADSHAW, continued

double major in science and music in the fall of 1986.

"The ability to do both things was better here," Pilar explains. "I couldn't have had the flexibility that I've had here to major in both music and science."

Another thing Pilar didn't plan was to be a chemistry major. Her initial love in science was biology. But the first thing biology majors have to do is to take chemistry. "I got hooked right away because I loved general chemistry," Pilar recalls. "Then I took organic chemistry and thought, 'This is it, I love organic chemistry, I have to be a chemistry major.' Plus, by the time you get through organic chemistry you think, 'God, I've come this far, I can't quit now.'"

One thing that has remained constant is Pilar's love for music. She started playing at age three, on a 1/16 size violin. Heritage was part of the reason Pilar began so young. She comes from a long line of German violin-makers. Her grandfather was a violinist in the National

Symphony and the Baltimore Symphony before taking over his father's violin business.

"When I was growing up, my family spent a lot of time in Baltimore," Pilar recalls. "I can remember sitting at my grandfather's work bench while he'd be working on a violin. I'd be glueing little popsicle sticks together and feeling like a little violin maker."

Pilar studied as a Suzuki student in Eugene, and her first performance, at age five, was in Beall Concert Hall. Victor Steinhardt accompanied her, as he did this spring in her bachelor's degree recital. "I can still remember it — when I got to the repeat sign, I kept taking it," Pilar says with a laugh. "Every time I took the repeat, Victor kept repeating with me. Finally I quit and bowed. I was so happy that it was over that I went behind the piano, and a friend and I started to dance. Since we couldn't see the audience, we were quite certain they couldn't see us either."

See BRADSHAW, page 8



Pilar Bradshaw

## RING, continued

Her community projects include the University of El Salvador/University of Oregon Sister University Project, a project in support of the struggle of the Central American People for self-determination and basic human rights. She also worked



Dawn Ring

with the Womenspace Shelter for battered women and their children. And she was a Vice Chair of the University of Oregon Student Senate.

And now she is putting off her diploma another year to study the sarangi. In India.

In the fall, Dawn will begin a nine-month stay in New Delhi, where she will study North Indian classical music. She will take voice lessons and learn Hindi, while at the same time delving deep into sarangi technique. In so doing, she hopes to become one of the few North American sarangi players in existence.

The sarangi is a bowed, stringed, two-foot tall instrument from Indian folk tradition. She fell in love with it three months ago upon hearing a recording in the Douglass Listening Room at the UO's Knight Library. Robert Trotter, former dean at the School of Music and a good friend of Dawn's, urged her on. Since that time she has hunted for any information that she could get, obtaining tapes and listening to them nonstop, talking to people, reading books, and looking at pictures. She has a one word description for the way it sounds: "Disembodied."

"It's happened really quickly," says Dawn. "My nature is such that when I get interested in something, I just delve into it.

I get immersed really quickly, and it just opened up the possibilities." She acknowledges that India is a bigger step than she had originally thought. "I was talking to Dave Newman (from the University of Washington) and he said, 'why don't you go to India to play?' I was sort of thinking I might go to L.A. and study with some Indian music teachers there. But I realized that I would spend less money and have a better experience going straight to India and doing what I want to do."

Dawn's normal instrument is the violin, a rather large change from the sarangi. "It's certainly played much differently on a physical level. Hindi musicians sit on the floor. It's sort of like a little mini-cello, in visualizing how it's held and how it's played. For so long music has been an important part of my life. It still is, it's just that it's taking a different turn into Indian music rather than Western music."

Dawn graduated from Mountain View High School in Bend, Oregon. Her focus during high school was music as she practiced six hours a day on her two instruments, violin and piano. University of Oregon Associate Professor Lawrence Maves gave her private violin lessons

See RING, page 8

## PROFILE

### BRADSHAW, *continued*

When she decided to also major in music, Pilar's familiarity with the School of Music helped her decide to attend the UO. "The School of Music was a comfortable place for me to be," she says. "I felt I could come to it and work hard and not feel like it was something foreign."

Associate Professor Lawrence Maves has been Pilar's violin teacher since she was 11 years old. "He was a big reason I came to the U of O," says Pilar. "He's the best. He was always very supportive and always ready to be helpful and to share what he knows."

Pilar will continue her violin studies with Maves, commuting from the Oregon Health Sciences University's medical school where she will be doing graduate work. Pilar says she chose OHSU over

Harvard, Stanford and the University of Washington because she loves Oregon and because this state offers many opportunities for music performance.

Pilar has chosen pediatrics and children's metabolic disorders as her fields of graduate study. Her interest in working with children came through music. A few years ago, Pilar spent some time visiting elementary schools and talking to kids about music and the violin. She said it felt wonderful to be able to relate to the kids and share her music with them. It inspired her to explore the area of pediatrics.

This decision was clinched when Pilar volunteered at a local pediatric clinic. "Just to see the bond that was created between the children and a doctor made me see what a rewarding experience it was," she says. "I thought, 'If you can take science and make it understandable

and meaningful to a parent or five-year-old child, you have succeeded in breaking through a serious barrier. People who aren't trained in science — or music, for that matter — feel like they're somehow not qualified to think seriously about science or classical music. I don't think that's true."

Although Pilar doesn't plan to pursue any graduate work in music, she says that won't influence her playing. Besides studying with Mr. Maves, Pilar hopes to continue playing in the Oregon Bach Festival during the summers and to be involved in a Portland group eventually.

"I can never see myself not being a musician," she declares. "Medicine is something I'll be committed to as a career, but music is my passion and will always be a central part of my life." ■

### RING, *continued*

when she lived in Bend. She would make the trip to Eugene every two weeks to receive his tutelage.

Attending Juilliard was her main goal, but she was familiar with the University of Oregon, and they were supportive of her. They offered her a chance to study in both music and science, something that Dawn was very interested in doing.

"I've wanted to go to medical school ever since I was four," says Dawn. "That's another reason I wanted to come to the U of O. They have an extremely good institute (The Institute of Molecular Biology) and a lot of really, really good people."

She has worked at Professor Peter von Hippel's lab since the summer of her sophomore year, studying the physical biochemistry of protein and DNA interactions, working at the lab between 10 and 15 hours a week during the school year for credit and then full time during the summer for wages. She admits, however, that she no longer wants to go to medical school. "There are periods where I've been very interested in lab work, sometimes more interested than taking classes. And just because I don't want to go into physical biochemistry doesn't mean I don't think it's really, really interesting. Working in the lab has been a very important part of my life over the last two or three years."

Her plans are up in the air as far as the

sciences go. "I'm definitely exploring other options in science than just physical biochemistry, like marine biology and

***"I'm excited about what I see as more of an openness, an interest in ethnomusicology that the music school's taking."***

ocean ecology. My options right now are open. I don't think it's an either/or situation. I'd love to continue exploring the music of other cultures while studying biology and the sciences too."

She's very excited about the future of the music school. "Robert Kyr, who works with the Pacific Rim Gamelan, is definitely interested in Eastern music. He's really sincere and passionate about what he does. And the incoming dean of the music school (Anne Shapiro) has studied Native American music. So I'm excited about what I see as more of an openness, an interest in ethnomusicology that the music school's taking."

But by no means does Dawn plan to ignore the violin. Practicing has been difficult as of late because of her hectic schedule, but she plans to take it with her to India in hopes that she can apply her violin knowledge to the sarangi. "My life is so much in transition right now that I've broken my routine of practicing every

day. Things are sort of up in the air right now, but it feels good. I've been studying for five years now (at least 20 credit hours a term until this year) and I feel I need a break." She sold all of her furniture before her trip for extra money for India, the rest of which will come from her Bowerman Scholarship.

Her music school studies this past year included an independent study class on Indian music with Gary Karpinski, which will help her with her Music B.A. after India. "I'm going to get a sarangi, there's no doubt, and maybe come back next year and give a recital or something. My final music project will definitely be based on Indian music, hopefully based on my experiences this year." She will present her Honors College Thesis on Indian music as well.

And as if she didn't have enough to do this year, she left for Paris at the end of May for the Pasteur Institute to expand her studies into physical biochemistry. With all her activities, she expects to graduate in the fall of 1993. But right now, she is looking at the present.

"This is looking like a great year for me. I can't wait to get started." ■



## FACULTY NEWS



**Michael Anderson** (GTF) was one of the Fellowship Award recipients from the University Club of Portland. The \$5,000 grant was based on academic record, letters of recommendation, and an interview.

**Lisa Arkin** (Dance) gave birth to a baby boy, Evan David, on January 4.

**Barbara Baird** performed in two Faculty Artist Series concerts, one with George Recker and another with Bob Moore. In March, she played in a trumpet, soprano, and piano/harpichord recital at Humboldt State in California. In May she was the featured soloist in a "Romantic Music for Brass" program at Beall Hall. Her playing also took her to Corvallis for an organ, brass, and soprano recital at the First Methodist Church. Other performances included a benefit at Kelly Middle School and the KUGN Bach Birthday Bash. Her non-performing activities included being an adjudicator for the Oregon Music Teachers Association's (OMTA) District Bach Festival in Roseburg and Regional Bach Festival in Eugene.

**Dave Booth** conducted the Oregon Symphony Band in three Beall Hall performances: Feb. 19 with the Oregon Wind Ensemble, March 7 with the Campus Band, and May 19. They also performed at Cal Young Middle School on May 14 for the All-Eugene Middle School Band Festival.



**Wayne Bennett** has received a Fulbright grant for a nine-month appointment beginning in September as director of the Cypriot State Chamber Orchestra in Nicosia, Cyprus. Bennett will direct the professional ensemble in a 16-concert season, and will also conduct the Cypriot State Youth Orchestra, a 70-piece ensemble whose members range in age from 12-29. Bennett's grant is co-funded by Arts America, which supports American artists abroad. During the past year, Bennett served as a conductor/clinician for the Honolulu Pacific Basin Band Festival, conducting the Festival Honor Band. He was an adjudicator/clinician for the Pear Blossom Music Festival in Medford, OR, and in such places as Seattle, San Francisco, Los Angeles, Kamloops, B.C., and Vancouver, B.C. This was his seventh year as Music Director of the Cascade Music Festival in Bend, OR.

**Teri Carter** (GTF, Dance) successfully completed her Master's choreographic thesis concert on April 12 & 13 in the Dougherty Theater. "On the Shoulders of Giants" was a dance performance which looked at the evolution of a dance form called Contact Improvisation. There were over 30 performers, including percussionist David Burrow from the Music Department. Teri was also invited to teach at the California Contact Festival in San Francisco in July, 1991.

**Steven Chatfield** (Dance) presented three papers: "Correlational Analysis of Aesthetic Competency, Skill Acquisition, and Physiologic Capabilities of Modern Dancers" was one of five papers selected to represent the National Dance Association among more than 40 worldwide dance associations at the 5th Hong Kong International Dance Conference; "Concerns of Validity and Reliability in Dance Science Research" was presented in Philadelphia at the NDA's Symposium on the Science and Somatics of Dance; and "Two Electromyographic Descriptions of Dance: Maximal Amplitudes during Selected Skills, and the Temporal Order of Synergies in a Repatterning Task" was presented in Baltimore at the First Annual Meeting of the International Association for Dance Medicine and Science. Chatfield was elected to serve a three-year term as Chair of the Editorial Board for the Congress on Research in Dance, an international organization based in the U.S., and was invited to act as an editorial consultant for *Kinesiology and Medicine for Dance*, a professional journal devoted exclusively to Dance Science.



**Robert Hladky** received the Citation for Exceptional Leadership and Merit from the National American String Teachers Association at the National Convention in Seattle on February 17, 1991. The award recognizes Hladky's excellence in musical accomplishments, and is among the association's highest annually awarded honors. Presenting the award was National President Robert Culver from the University of Michigan School of Music. Hladky just completed his 40th year of college level teaching, including 31 years at the University of Oregon. He has been chair of the Graduate Committee since 1969, and continues to perform regularly with the Oregon Mozart Players and on the UO Faculty Artist Series.

**Tim Clarke** (GTF) appeared in the "Auditions" section in the June issue of *Downbeat* magazine. His picture, along with a brief biography of his musical achievements, was placed in the regular feature section that spotlights young musicians deserving wider recognition.

**Charles Dowd** is on sabbatical leave fall term, working in Los Angeles, New York, and Oregon.

**Paul Friedlander** was appointed Assistant to the Dean for spring term, replacing Marsha Mabrey. In Berlin, he presented a paper entitled "Rock and Roll on the New Long March: Oppositionality in Cuijian's Chinese Popular Music" at the International Association for the Study of Popular Music (IASPM) Biennial Conference in

## FACULTY NEWS

July. He also fathered David Mark Kerns Friedlander, born on January 9, 1991.

**Robert Hurwitz** was elected President of the Northwest Regional College Music Society (CMS).

**Edward Kammerer** presented the premiere of his composition "Soundpiece II" for horn, computer, synthesizers and pitch follower at the meeting of the International Horn Society (IHS) at the University of North Texas in Denton, TX. Kammerer is an area representative of the IHS, having performed at previous conferences in Switzerland, France, and Germany. He was also named a jazz horn contributing editor for the IHS Journal.

**Gary S. Karpinski** published an article, "A Model for Music Perception and its Implications in Melodic Dictation," in the *Journal of Music Theory Pedagogy*, Volume 4, No. 2. He finished his term as founding President of the Pacific Northwest Chapter of the College Music Society in March. He was selected as one of only twenty music theorists from around the country to serve as a reader for the Revised Music GRE exam. In May, he presented a paper on music cognition and aural skills training to the Music Theory Midwest Conference in Kansas City, MO.

**Randi L'Hommedieu** presented a paper entitled "Validity Issues in Qualitative

Reviews of Literature" at the Northwest Regional Meeting of the Music Educators National Conference, where he also chaired a session on "Using Electronic Databases to Locate Resources in Music Education" with GTF **Marlene Creaser** and UO Music Librarian **Leslie Bennett**. In March he was appointed to the editorial board of the *Journal of Music Teacher Education*.

**Marsha Mabrey** left the School of Music in April to accept a position as Vice President of Educational Affairs with the Detroit Symphony.

**J. Robert Moore** received one of 17 Summer Research Awards for University of Oregon faculty. Worth \$4,000, the award was for Moore's proposed "Study of the Taragato, Hungarian Musical Wind Instrument, as Played by Hungarian and Rumanian Folk Musicians."

**Steve Paul** and wife Kay announced the birth of their daughter, Ellen Marie, on July 18, 1991. Steve has accepted a position as associate professor of music education at the University of Oklahoma in Norman, OK, beginning this fall.

**Jeffrey Peyton** (GTF) appears as timpanist and percussionist on the recently released recordings of the Juilliard Orchestra on the New World label, performing music of David Diamond, Milton Babbitt, Vincent Persichetti, Joseph

Schwantner, and Jacob Druckman. Peyton performs regularly with the Oregon Symphony, Portland Opera, and West Coast Chamber Orchestras, and has appeared with the Eugene Symphony. He was soloist with the University of Oregon Percussion Ensemble in February and May, conducted a full percussion ensemble program for a UO Noon concert, and presented his first Doctoral Recital in March. This summer he performed with the Oregon Bach Festival, Oregon Coast Festival, and Peter Britt Festival orchestras as principal percussionist. Peyton will be acting percussion studies director during Charles Dowd's sabbatical fall term, and has been named principal percussionist with the Eugene Symphony Orchestra for 1991-92.

**Suzanne Seiber** (GTF, Dance) restaged Jerome Robbins' choreography from *Fiddler on the Roof* at Rogue Music Theatre in Grants Pass, OR, this summer, where she also played the part of Maizie in *The Boyfriend*.

**Marian Smith** won a travel grant from the National Endowment for the Humanities to go to Paris in the summer of 1991 to do research on French opera and ballet of the 19th century, examining scores and documents at the Archives Nationales, the Bibliothèque Nationale, and Bibliothèque de l'Opéra.

**Victor Steinhardt** gave solo recitals at Umpqua Community College, Willamette University, and Oregon State University. He performed in two Faculty Artist Series concerts, one with Joe Genualdi and another with a clarinet, violin, and piano trio which featured the premiere of his new work, *Running Blue*. His collaborative work included a recital with violinist Pamela Frank of Chamber Music Northwest, a Schumann Piano Concerto with Cascade Symphony of Edmonds, Washington, Schumann's *Davidbündlertanze* with the Eugene Ballet, a performance in Copland's *Appalachian Spring* at the UO, Dvorak's *Piano Quintet* in a faculty chamber music concert, and a recital with student violinist Pilar Bradshaw.

**Stephen Stone** was a judge at the OMEA/OSAA State High School Choral Contest, held in Newburg, OR in May, 1991.



**Robert Kyr's** cantata, "Unseen Rain," was premiered in February by the Ensemble Project Ars Nova in Boston. The work was commissioned by the Chase Foundation, and received critical acclaim in the *Boston Globe*. Kyr's article, "Point/Counterpoint: Donald Martino's Radical Statement of Mind and Soul," has been accepted for publication in the prestigious music theory journal *Perspectives of New Music*, and will appear in its winter '92 volume. Kyr and a dozen other music theorists and composers were asked to write articles in celebration of Pulitzer Prize-winning composer Donald Martino's sixtieth birthday. In May, Kyr's article "Transforming Voices: An Interview with Robert Morris" was published by the League of Composers/International Society for Contemporary Music. Kyr was awarded a Ford Fellowship for 1991-92 through the

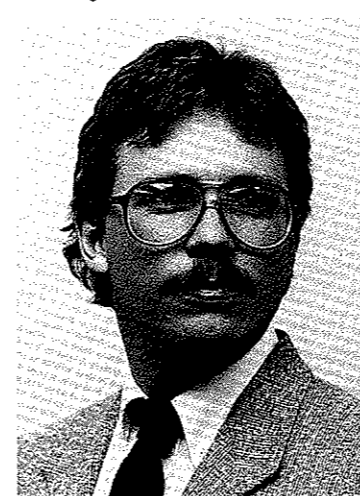
Northwest Regional Consortium for Southeast Asian Studies. He used the grant to study Indonesian music at Simon Fraser University's Contemporary Arts Summer Institute in Vancouver, B.C., where he worked with two renowned Indonesian musicians, Hardja Susilo and I Nyoman Wenten.

## FACULTY NEWS

### Steve Owen Wins UO's Coveted Ersted Award

Steve Owen, director of the UO Jazz Studies program, was named one of three winners of the Ersted Award, the University of Oregon's top faculty award for distinguished teaching. The award was also given to Assistant Professor Alexander Murphy (geography) and Associate Professor Frances Cogan (honors college). Each will receive a \$2,000 cash prize from a trust fund created by the late A.J. Ersted of Atherton, CA, to encourage and reward exceptional teachers early in their careers.

Owen, who joined the University of Oregon music faculty in 1987, has quickly turned jazz studies at the UO into one of the top programs on the West Coast. A



respected educator with an abundance of enthusiasm for music and teaching, Owen is much sought after as a soloist and clinician. As director of the Oregon Jazz Ensemble, one of four big bands at the UO, Owen has taken the group to numerous festivals and conferences, and has brought many prominent guest artists and lecturers to campus.

In 1989, Owen founded the UO Summer Jazz Improvisation Camp for high school musicians, and the Oregon Jazz Celebration, the latter being the largest non-competitive jazz festival in the Northwest, hosting more than 50 ensembles each winter.

A composer and arranger of national prominence, Owen's works have been performed by Bobby McFerrin, Dave Weckl, and Anne Marie Moss. As a jazz saxophonist, Owen performs regularly with the Steve Owen Quartet.

**Ann Tedards** gave a solo recital entitled "Songs of Love in Mozart's Time" for the Sweet Briar College Babcock Season. She also gave a master class with voice students from Sweet Briar and neighboring colleges. This summer in Philadelphia she attended the International Congress of Voice Teachers, where she sang a group of Schubert songs in a master class given by Ryuichi Haraguchi of Tokyo.

**Benjamin Tomassetti** (GTF) had his *Piano Sonata* performed at the Pacific Northwest Annual meeting of CMS and AMS at the Composers' Concert in April. At the same meeting, he gave a joint lecture/demonstration with Andrew Guzie on "MIDI Instruments in Live Performance."

**Mary Lou Van Rysselberghe** coordinated the 1991 DODDS Pacific Music Workshop in association with Continuing Education. This was part of the School of Music sponsored Orff Workshop in June for elementary music specialists who teach music in Armed Services schools abroad.

**Jeffrey Williams** performed the Lars-Erik Larsson *Concertino* for trombone with the Oregon Wind Ensemble during the Arnold Jacobs Workshop in May. In June, he performed and taught at the Red Lodge (Montana) Music Festival, including a performance of Stravinsky's *A Soldier's Tale*. He also performed at the Bloch Festival in Newport in July. His other activities included conducting the UO Trombone Ensemble in performance for the Northwest MENC in Seattle on February 17, 1991.

**Rick Wolfgang** (GTF) received his doctorate in Music Education in December, 1990, and was hired by the School of Music for a part-time position in that field. He was an adjudicator/clinician for the Trico League, Metro League, and the Bethel School District. He also coordinated the 6th annual Oregon Adult Band Festival held at the Eugene Hilton Conference Center in April.

**Susan Zadoff** (Dance) was on sabbatical this past year. She served as Ballet Mistress with the Eugene Ballet Company

### UO Hosts AMS/CMS Conference

The Pacific Northwest Chapters of the American Musicological Society and the College Music Society, among the most prestigious scholarly music societies in the nation, held their joint annual meeting at the UO School of Music April 12-14. UO Professors Peter Bergquist and Robert Hurwitz served as program chairs for the conference.

More than 50 delegates attended, representing British Columbia, Alberta, and all states in the Pacific Northwest. Activities included sharing research in music theory, history, and pedagogy, plus lecture demonstrations dealing with music from the 12th century to the present.

Two evening concerts were presented, one of traditional repertoire, and the other by contemporary composers who are members of CMS, including a piano sonata by UO graduate teaching fellow Benji Tomassetti.

The keynote address, "Toward a Conceptual Framework for the Western Musical Tradition," was given by CMS National Secretary Douglas Seaton of Florida State University.

UO Assistant Professor Gary Karpinski completed his second year as the founding president of the Northwest CMS chapter, and UO Professor Robert Hurwitz was elected to succeed him. UO graduate Thom Bergeron (DMA, '89) was elected secretary. ■

from August-May, and was actively involved with the EBC's young audience shows, including a month-long tour of *Cinderella*. In April she choreographed a work set to Ralph Vaughan Williams' *Phantasy Quintet*, performed at the Hult Center by five members of the Eugene Ballet Co. Other activities included a three-week vacation in Europe, followed by her sixth year with the UO Children's Summer Dance Pursuit. Zadoff has resumed part-time teaching at the Eugene School of Ballet, and attended an August teacher's seminar in Seattle put on by the Pacific Northwest Ballet Co. ■

## Pacific Rim Gamelan Fills Expanded Role

On April 23 the Pacific Rim Gamelan gave a concert to celebrate the end of its first season as a composing/performing ensemble at the UO School of Music.

The Pacific Rim Gamelan (an Indonesian orchestra of metal xylophones, gongs, and drums) is an ensemble of ten musicians in which each member is both a composer and performer. The April concert featured new music composed by members of the group, who also perform in it.

The music is brightly colored and deeply resonant in the manner of Javanese and Balinese music, although the compositions by director Robert Kyr and his students are original in concept and sound, rather than derivative. Kyr, an associate professor of composition and theory, has developed a new composition curriculum at the University of Oregon, which includes creative work in non-Western music as an essential component.

The Pacific Rim Gamelan will be featured in workshops and in concert at the upcoming Fourth Annual Conference of the Northwest Regional Consortium for

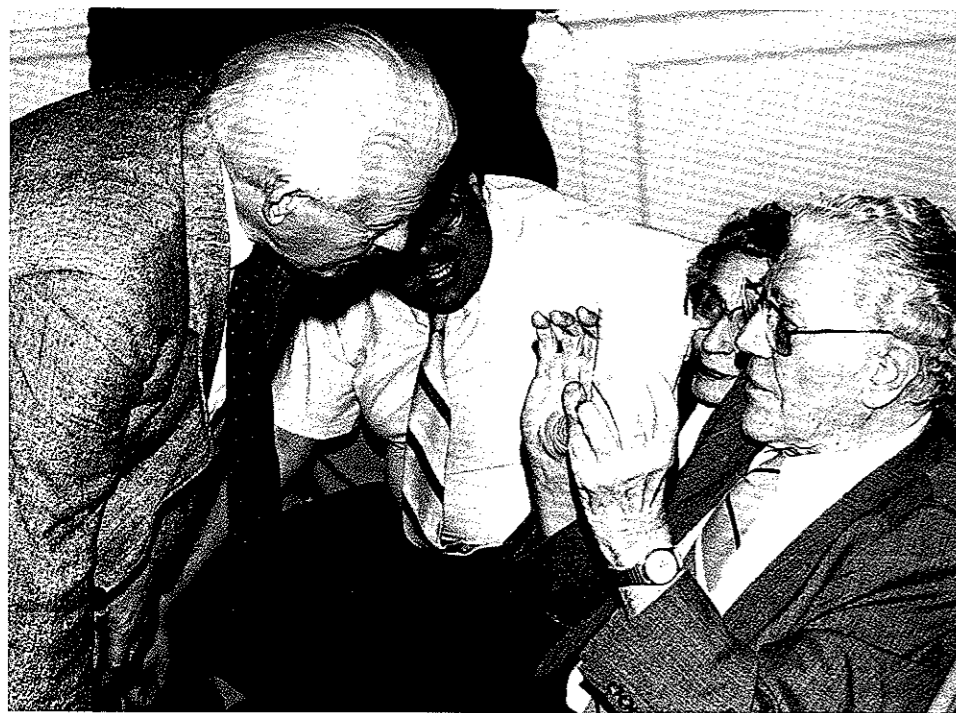
Southeast Asian Studies (NWRCSSEAS), to be held at the University of Oregon November 8-10, 1991.

For the week preceding the conference, the gamelan will host two well-known artists who will create works with it while they are in residence at the UO: Elaine Barkin of UCLA, a highly respected composer, teacher, and writer; and I Nyoman Wenten of Cal Arts, an internationally renowned Balinese dancer, musician, and composer.

The new collaborative works will be discussed at a lecture-demonstration sponsored by the Oregon Humanities Center on Thursday, Nov. 7 at 4 p.m. in Gerlinger Alumni Lounge. On Saturday, Nov. 9, the works will be presented in Beall Hall at a workshop (4 p.m.) and concert (8 p.m.) during the NWRCSSEAS Conference. The concert will also include new works by members of the ensemble.

A reception for the guest composers and gamelan will be held after the concert, and audience members are invited to attend. The workshop and concert are being co-sponsored by the Oregon Humanities Center.

For more information, contact Robert Kyr at (503) 346-3766. ■



The legendary Arnold Jacobs (right) visits with John Richards, tubist with the Oregon Symphony, during a three-day series of workshops and master classes held at the UO School of Music March 28-30. The event, organized by UO instructor Richard Frazier, attracted nearly 200 teachers, performers, and students from the western United States.

## Chamber Music Series Announces 24th Season

Following a year of strong ticket sales and healthy increases in corporate and donor support, the UO Chamber Music Series rides a wave of momentum into its 24th season.

Series Manager Stephen Stone reports excellent attendance last year, with sell-outs recorded at the Takacs Quartet and Guarneri Quartet concerts. Perhaps just as important, donor support of the Chamber Music Series is at an all-time high, and program advertising revenues continue to help keep printing costs under control.

In addition, a special fund-raising concert featuring UO professors Joseph Genualdi and Victor Steinhardt is scheduled for Tuesday, Nov. 12. Reserved seat tickets are \$15, and will be available at the Hult Center beginning Oct. 15.

And thanks to the leadership of President Susie Roy and the CMS Advisory Board, corporate sponsorships are being actively solicited for individual concerts. The first concert of the 1991-92 season, the Stamic Quartet of Prague, will be sponsored by Carter & Carter Financial, Inc., a registered investment advisory firm in Eugene.

The other six concerts in the series include the Ames Piano Quartet on Nov. 21; the Juilliard String Quartet on Jan. 24; the Lydian String Quartet on Feb. 18; the Chicago Chamber Musicians on March 12; the Peabody Trio on April 2; and the Colorado Quartet on April 30.

Anyone wishing to receive a Chamber Music Series brochure or to be added to the mailing list should call the Community Relations office at 346-5678. ■

## Yes, Music Education STILL BLOOMS at UO!

Rumors apparently persist that the UO's music education program has been reduced or eliminated. They are *not true*. The music education department continues to flourish at the university, and we are proud of its excellent, innovative program.

The confusion apparently comes from the UO administration's decision to cut primary and secondary teacher education programs from the School of Education. ■

## Music, Dance Students Receive Awards

Two UO Dance majors were honored by the National Dance Association, one of the affiliate organizations of the American Association of Health, Physical Education, Recreation and Dance, at the Spring 1991 Conference in San Francisco. Graduate Teaching Fellow **Nancy Anderson** (Lincoln, NE) won the Graduate Student Literary Award for her paper, "A Vital Role: Dance in Education." **Tiffany Mills** (Eugene, OR) was recognized as an Outstanding Undergraduate Dance Major.

**Gary Burkholder** (Eugene, OR), a master's degree candidate in Vocal Performance, was one of three winners in the District Metropolitan Opera Auditions held last December in Portland. Burkholder, who is a student of Assistant Professor Ann Tedards, went on to compete in the Regional Auditions in Seattle in February.

**Alix Dancer** (Roseburg, OR) was one of five graduate teaching fellows selected from a field of 60 nominated to receive outstanding GTF awards. Dancer was also last year's winner of the Dance Department's "C'est Moi" Scholarship, donated by former department head and Emeritus Professor Linda S. Hearn.

**Annesa Hartman** (Modesto, CA) is the 1991-92 winner of the Phi Beta Alumni scholarship. Phi Beta Paton's dance scholarship went to **Cindy Pierce** (Waikulo, HI).

**Tiffany Mills** (Eugene, OR) is the 1991-92 winner of the "C'est Moi" scholarship. Mills and **Kelley Lehman** (Stanwood, WA) were also recognized as seniors achieving academic distinction (3.5 GPA or better).

**Ya-Ting Yang** (Eugene, OR) won the Cascade Festival of Music's Oregon Young Artists competition this spring. Yang, a junior majoring in keyboard performance, won a \$500 scholarship and the honor of soloing with the Cascade Festival Orchestra in June. She is a student of Associate Professor Marlene Thal. ■



Wendy Ray of KUGN Radio talks with UO Professors Joseph Genualdi and Victor Steinhardt during the Bach Birthday Bash. The annual March event, featuring a live broadcast of music from Beall Hall, kicks off ticket sales to the Oregon Bach Festival.

## Vanguard Series Completes First Season at UO

In only its first season, the Vanguard Series has carved a very special niche in the School of Music's annual slate of events.

Directed by UO Associate Professor Robert Kyr, the three-concert series is dedicated to presenting new American music as well as more familiar works from the classical/modern repertoire.

Kyr, who joined the UO composition faculty in 1990, brought three varied and talented artist-ensembles to campus this past year: The Debussy Trio (harp, flute, and violin trio), Marimolin (marimba-violin duo), and contemporary pianist Anthony deMare.

In addition to their concert performances, each of the guest artists gave two three-hour workshops, rehearsing and recording pieces composed for them by UO students in the Composers Forum Seminar.

In its second season, the Vanguard Series will include the dynamic Black/Knowles duo (computer-modulated bass and percussion), and soprano Susan

Narucki.

The Black/Knowles duo will create a work with the Pacific Rim Gamelan, which will be premiered on the Vanguard Series.

Ms. Narucki has been praised for her recording of David del Tredici's "Haddock's Eyes" with Zubin Mehta and the New York Philharmonic. Her program at the UO School of Music will include a work by eminent American composer Milton Babbitt, who will also be in residence at the university.

The Vanguard Series will be co-sponsored by the Oregon Humanities Center and the Committee for Musical Arts. ■

## Sabbaticals...

Several UO music faculty will be on full or partial sabbatical leave this coming school year: Peter Bergquist, one year; Wayne Bennett, one year; Richard Clark, winter and spring terms; Charles Dowd, fall term. ■



## ALUMNI NOTES

Note: Alumni notes received after our production deadline will be published in the next issue of *Ledger Lines*.

**Eileen Dick Miller (1946)** is retired in Ritzville, WA, doing some piano teaching and serving as substitute organist in local churches. She has two married daughters and four grandchildren.

**Ervin A. Royer (1958)**, Myrtle Point, OR, recently retired after teaching band, choir, and orchestra for 31 years in Oregon and one year in the bush of Alaska. He is now a sheep farmer and "enjoying those lambs." He continues to be active musically, performing in the Coos Bay area's Community Band, Tuba Ensemble, and Hand Bell Choir. He is Minister of Music at Myrtle Point Christian Church, where he directs the choir.

**Allen Brown (1969)**, Stockton, CA, is Assistant Professor of Music at the Conservatory of Music at University of the Pacific in Stockton. He teaches applied percussion, a percussion methods class, theory, jazz improvisation, and directs the percussion ensembles. He also performs with the Stockton Symphony.

**Julie Anne McCornack Sadie (1970)**, London, England, received her MA and PhD from Cornell. She was a lecturer at the Eastman School of Music from 1974-76, and has been a guest lecturer at King's College, London, and the Royal College of Music. She plays the Baroque cello and the viola da gamba, and is a freelance music critic and historian, specializing in Baroque music—in particular French music of the 17th and 18th centuries. Her book, *Companion to Baroque Music*, was recently published by J.M. Dent & Sons, Ltd. of London. She is married to the writer and lexicographer Stanley Sadie, and they have two children.

**Elmeta A. Cooper (1971)**, Seattle, WA, is Associate Professor of Music at the University of Washington in Seattle.

**Jerold Ottley (DMA, 1972)**, Salt Lake City, UT, was a member of the 1991-92 Board of Directors for *Chorus America*. He directed the North Carolina All-State Honors Chorus last November.

**Ian Johnstone (DMA, 1973)**, Canton, MA, is department chair at Bridgewater

State University in Connecticut, and was instrumental in getting a Music Education degree added recently to the department.

**Laura Lea Latta Duckworth (1975)**, Louisville, KY, recently took a position teaching voice at the Louisville Academy of Music. She has been a frequent soloist with the University of Louisville Consort and the Sherwood Consort. She is slated to sing soprano solo in the 1991-92 Louisville Bach Society's Season. This fall her first a cappella choral composition for SSATBB was premiered at Crescent Hill Baptist Church in Louisville.

**Paul R. Joines (DMA 1975)**, Ogden, UT, was promoted to full professor this year at Weber State University, where he teaches cello, music theory, and introduction to music. He presented a recital last October, performs with the faculty string quartet, and is principal cellist with the New American Symphony.



**Klement Hambourg (DMA, 1977)**, Annville, PA, is an associate professor of music at Lebanon Valley College, which recently celebrated its 125th anniversary. Hambourg conducts the College Chamber Orchestra, and keeps busy with his teaching, playing in the Reading Symphony, guest conducting, and clinics.

**Albert Ahlstrom (MM, 1982)**, Staten Island, NY, received his doctorate from The Juilliard School this past year. He recently gave a concert which included one of his own works, and was interviewed for broadcast at Radio France in Paris during the New Music America Festival. This year he has been made a composer-in-residence at the Center for Computer Music at Brooklyn College, which runs C Sound on the Sun and Next Systems, and is noted for speech synthesis.

**Matt Cooper (1984)**, Cincinnati, OH, was listed as an "up-and-coming" artist in the cover story of the Jan. 4 issue of Cincinnati's *Everybody's News*, titled "E.N.

Picks the Best in Local Music." Later that month, Matt's jazz trio was on a one-hour radio broadcast of WGUC-FM, spotlighting outstanding students from the College-Conservatory of Music. Matt was also a guest on WVXU-FM, featuring selections from his recent solo piano album, "Introspection." On weekends, he plays in the Blue Wisp Trio, backing up local and national jazz artists. Last winter he played synthesizer for a touring production of *A Chorus Line* at the Taft Theater. On December 2 he married Sharon Porter, a media specialist in the public schools and a singer in the vocal jazz quartet "Just Friends."

**Mary Anne Rees (PhD, 1984)**, Evanston, IL, joined the faculty at Northwestern School of Music in 1988 as assistant dean for undergraduate studies and assistant professor of theory. She has presented numerous papers at education meetings throughout the country, and has received grants and scholarships from organizations such as PEO, University Women, American Association of Business Women, and Mu Phi Epsilon.

**Lloyd A. Commander (1986)**, Albuquerque, NM, is a professor at Nazarene Indian Bible College, where he teaches music theory, Native American History, and Biblical Studies. He is also an administrative assistant and Director of Student Internships. In June he recorded a gospel cassette, playing saxophone.

**Ian Charter (MMus, 1987)**, recently moved to Regina, Saskatchewan, with his wife, where he will be Assistant Professor of Music at Canadian Bible College. Prior to the move, he had been teaching for nine years in the Fine Arts Department at Prairie Bible College in Alberta, Canada.

**Elizabeth Ann Mead (MA, 1988)**, Klamath Falls, OR, has been the Children's Librarian for the Klamath County Library since May, 1990.

## IN MEMORIUM:

**Elizabeth Howes Elbon (1949)**, Los Gatos, CA, died December 30, 1990. Her family writes that her proudest memories were her association with the music department from 1944-1949 and of Dean Kratt.

## ALUMNI NOTES

## COMING UP:

## 1991 Homecoming Weekend, Nov. 1-3

Friday, Nov. 1 8 p.m.  
Concert Honoring Returning Alumni

A free concert in the newly-refurbished Beall Concert Hall, featuring some of the music school's premier ensembles.

Saturday, Nov. 2 9 a.m.  
Alumni Band

Assemble in Room 178 for coffee and donuts. Rehearsal for football game begins around 9:45. Game tickets are provided, and box lunches available for a nominal fee. If you haven't been receiving an invitation to this annual hoot, contact the UO Band Office at 346-5670. See you there!



## Chamber Music Series Benefit Concert, Nov. 12

A special Faculty Artist concert featuring Victor Steinhardt, piano, and Joseph Genualdi, violin. Reserved seat tickets \$15, available at the Hult Center ticket office (687-5000) beginning Oct. 15. Reception at Gerlinger Alumni Lounge following the concert. All proceeds to benefit the UO Chamber Music Series.



## Oregon Jazz Celebration, Dec. 5-7

Now in its fourth year, the Oregon Jazz Celebration hosts more than 50 jazz ensembles from colleges, high schools and middle schools around the Northwest. For more information, contact Steve Owen or the Jazz Studies Department at 346-5672.



## HAVE WE HEARD FROM YOU LATELY?

Let us and your fellow alumni know of your activities by filling out and sending us the form below. Please give us your current address, particularly if you have moved recently. Photographs are welcome.

9/91 University of Oregon School of Music Alumni  
WHAT'S UP?

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

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! Please call me for a more complete update.

## RECOMMENDED STUDENTS

Please help us identify outstanding young musicians who might be interested in attending the University of Oregon. Feel free to make copies of this form if you have several students to recommend.

## 9/91 Prospective Student Information

Name of Student \_\_\_\_\_

Address \_\_\_\_\_

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

Instrument/Voice/Area of Interest \_\_\_\_\_

High School Attending \_\_\_\_\_

Graduation Date \_\_\_\_\_

Comments \_\_\_\_\_

\_\_\_\_\_

Your Name \_\_\_\_\_

## 1990-91 SCHOOL OF MUSIC DONORS

The School of Music gratefully acknowledges the generous support of alumni, friends, businesses, and fraternal associations who gave in 1990-91 to the school's needs. Gifts were directed to scholarship and memorial funds, the Dean's Fund, the Annual Fund, and the Marching Band. The school also received in-kind gifts of instruments and equipment.

The list of donors below represents those who gave to the School of Music from July 1, 1990 - June 30, 1991. Donors who made pledges which have not yet been received will be acknowledged in next year's Ledger Lines listing—we also thank them for their commitment!

Though their names are not shown here, we also offer sincere thanks to donors of two self-supporting programs of the School of Music: the Chamber Music Series and the Oregon Bach Festival. Supporters of these programs are annually listed in their respective publications. These gifts enhance existing programs, enabling the school to provide music education, scholarship, and community outreach of exceptional quality and breadth. Thank you!

### PRESIDENT'S ASSOCIATES \$1,000 or more

Charles S. Eaton, Newport Beach, CA  
Mr. and Mrs. William F. Sandberg,  
North Bend, OR  
Ronald D. Spicer, Thurston, OR  
Gordon W. and Zdenka Tripp, Springfield, OR

### PIONEER CLUB \$500-999

Mr. and Mrs. Clinton B. Clark, Miami, FL  
Mary J. Gerlinger, Salem, OR  
Carolyn L. Schink, Portland, OR

### SECOND CENTURY CLUB \$200-499

Richard M. and Susan Abraham, Eugene, OR  
Rosemarie Alter, Eugene, OR  
Deborah Cunningham, Seattle, WA  
Mr. and Mrs. J.C. Decius, Corvallis, OR  
Mr. & Mrs. Wilbur F. Downey, La Habra, CA  
Gerald Hartman, Pomona, CA  
Marguerite Hopkins, College Park, MD  
Dennis T. and Carolyn Hopwood, Eugene, OR  
Don L. and Helen Hunter, Eugene, OR  
Mr. and Mrs. Dennis Jones, Montecito, CA  
William C. McConnell, Florence, OR  
James W. McConnell, Florence, OR

D. Nelson and Frances Page, Eugene, OR  
Bernice Woodson Park, Pacific Palisades, CA  
Luella Rehfuss, North Bonneville, WA  
Gary A. Schaefer, Grants Pass, OR  
Loren E. Sicks, Eugene, OR  
Douglas W. Stobie, Redwood City, CA  
James D. Straughan, Pendleton, OR  
Shirley Temple, Pendleton, OR  
Gregory D. Thompson, Redmond, WA

### CENTURY CLUB \$100-199

Joseph L. Adams, Milwaukie, OR  
Mardell Webb Allen, Halfway, OR  
Marje Blood, Junction City, OR  
Michelle L. Cole, Woodland Hills, CA  
Elneta Cooper, Seattle, WA  
Dennis C. Crabb, Port Angeles, WA  
Frederick H. Diehl, Elmira, OR  
Francis Y. Doran, Belmont, CA  
Ray Dowdy, Vancouver, WA  
Wilma Easley & Elizabeth Dyer, LaGrande, OR  
Lawrence R. Erickson, Milwaukie, OR  
Gary A. Fendell, Zillah, WA  
Lawrence and Marian Fincher, Eugene, OR  
Gary C. Frame, Salem, OR  
Bruce G. and Susan Gutgesell, Kirkland, WA  
Robin D. and Marjorie Guy, West Linn, OR  
Terrence M. & Laura Handler, Saint Paul, MN  
David C. Hattenhauer, Eugene, OR  
Alice M. Holmback, Florence, OR  
Mr. and Mrs. Jack Holtz, Beaverton, OR  
Lucile Huckstep, King City, OR  
Dr. Paul R. Joines, Ogden, UT  
John L. and Janice Kendall, Coquille, OR  
Fred N. Kerlinger, Eugene, OR  
Nina Sackett Key, Cincinnati, OH  
Dr. Rosalind A. Knowles, Rochester, NY  
Alice McBride Knuth, Green Valley, AZ  
Jay S. Kwon, Brighton, MA  
William L. Leonard, Oregon City, OR  
Rosemary H. Lutz, South Sterling, PA  
Janet Maich, San Jose, CA  
Cynthia L. Makris, Ellensburg, WA  
Dr. Wendy March, Stevens Point, WI  
Harriet D. Marshall, Seattle, WA  
Mary Stein McBride, Lynnwood, WA  
Wayne R. Mercer, Portland, OR  
Margery Pengra Paul, Edmonds, WA  
Dorothy J. Peterson, Monroe, CT  
Jean Sanesi, Granada Hills, CA  
Mildred Hall Savage, Portland, OR  
Gregory P. Schultz, Eugene, OR  
Paul L. Setziol, Los Gatos, CA  
Margaret D. Simms, Salem, OR  
Lester V. & Marvin C. Simons, Myrtle Point, OR  
Rose Simons, Eugene, OR  
Lynn E. & Doris Sjolund, New Orleans, LA  
Spectra-Physics, San Jose, CA  
Mark H. & Janet Steidel, Castro Valley, CA  
Kay S. Tibbles, Bexley, OH  
Dr. Teresa F. Tutt, Vacaville, CA  
U.S. West Foundation, Englewood, CO

Dwight A. Vance, Corvallis, OR  
Washington Athletic Club, Seattle, WA  
Charlotte Carl Winter, Portland, OR  
Scott and Rosemary Wood, Beaverton, OR  
Vivian Wynkoop, Portland, OR



### FRIENDS CIRCLE Up to \$99

Gaylene and John Adamson, Irrigon, OR  
Malcolm L. Baker, Northfield, MN  
Edwin M. and Marie Baker, Eugene, OR  
Carole L. Cloud Baldwin, Bellevue, WA  
Betty Jean Bartholomew, Bellevue, WA  
Stephen D. and Patricia Beckham,  
Lake Oswego, OR  
Robbiebur Berger, Fairfield, CA  
Michael S. Bevington, Albany, OR  
Martin H. Bliefernich, Newberg, OR  
Daniel A. Bochar, Torrence, CA  
Louise Bookwalter, Capistrano Beach, CA  
Jay P. and Rachel Taylor Brown, Norwalk, CT  
Connie Burden, Eugene, OR  
Dr. Amos F. Burkholder, Goshen, IN  
Robert L. Carlson, Lawrence, KS  
Russell W. Carpenter, Nyssa, OR  
Kathleen M. Chadwick, Tigard, OR  
Ruth L. Chapman, Bloomington, IN  
Kayse Durgan Charter, Hillsboro, OR  
Linda Chen, Stirling, NJ  
Marna L. Christensen, Tigard, OR  
Patricia B. Churchley, Port Angeles, WA  
Joanne Riesch Clarke, Riverside, CA  
Patricia Riehl Collins, Medford, OR  
Vance Colvig, Hollywood, CA  
Daniel K. and Alison Conner, Salem, OR  
Esther K. Cook, Saint Louis Park, MN

## 1990-91 SCHOOL OF MUSIC DONORS

Carla Cross, Issaquah, WA  
Ken Crozier III, Alameda, CA  
Ellwood H. Cushman, Jr., Eugene, OR  
Joan Davies, Kenosha, WI  
Roger A. Dean, North Wales, PA  
Sharon Marie Devol, Canyon Country, CA  
Clyde R. Diller, Springfield, OR  
Kit S. and Rebecca Dodd, Liverpool, NY  
Margaret Donovan, Oakton, VA  
Don E. Dumond, Eugene, OR  
Virginia Fisk Dunphy, Eugene, OR  
Mary Stapleton Durocher, Beaverton, OR  
Donald E. and Rosemary Erb, Eugene, OR  
Bartlett R. Evans, Mesa, AZ  
Sylvia Everett, Decatur, GA  
Federal National Mortgage Association,  
Washington, DC  
John F. Ferguson, Roseburg, OR  
Kenneth A. and Lynne Finch, Beaverton, OR  
Patricia J. Foradori, West Salem, OH  
Georgene S. Gmahling, Larkspur, CA  
Daniel M. Green, Salem, OR  
Virginia Walker Gross, Southbury, CT  
Anthony P. Guzikowski, Eugene, OR  
Monica L. Haaland, Eugene, OR  
Klement M. & Leonie Hambourg, Annville, PA  
Mary Lou Hanna, Springfield, OR  
Jill Hanson-Miller, San Jose, CA  
James L. Hardcastle, Coburg, OR  
Mary J. Hardin, Seattle, WA  
Linda M. Hartling, Circleville, OH  
Thomas H. and Barbara E. Hazzard, Boise, ID  
Michael W. Heffley, Eugene, OR  
Thomas T. & Nancy Hemenway, Alta Loma, CA  
Mildred Herman, Eugene, OR  
Jodyne Holloway, Portland, OR  
Don A. Horner, San Francisco, CA  
Hilary Hutchinson, Beaverton, OR  
Lillian January, San Francisco, CA  
Glenn W. Jaquith, Corvallis, OR  
Garry C. Jerome, Newport News, VA  
Darlene Johnson, Eugene, OR  
Ian H. Johnstone, Canton, MA  
Clifford B. and Rebecca Jones, Portland, OR  
David A. Judd, Chehalis, WA  
Barry and Jane Katz, Silver Spring, MD  
Alison Coates Kelly, Denver, CO  
Irene Koerpel, Daly City, CA  
Richard P. La Gow, Boise, ID  
Larry and Janice LaBorde, Belmont, CA  
Arnold C. and Jean Laferty, Eugene, OR  
William and Shirley Laing, Eugene, OR  
Elizabeth Walker Lane, Oxford, OH  
Mark R. Lane, Hermiston, OR  
Ted and Emily Lorraine, San Jose, CA  
Robert Marsh, Billings, MT  
Mike H. Martin, Salem, OR  
Harley D. and Fern McArthur, Eugene, OR  
T.K. McDonald, Eugene, OR  
Ruthann B. McKenzie, Vancouver, WA  
James S. Mead, Portland, OR  
William J. Meade, Klamath Falls, OR  
Marie Peery Medford, Stockton, CA  
Eileen Miller, Ritzville, WA  
Audrey Mistretta-Bingham, Fair Oaks, CA  
John and Ann Montgomery, Westford, MA

National Westminster Bank New Jersey,  
Jersey City, NJ  
Ann Neuman, Portland, OR  
Karen K. Nestvold, Union City, NJ  
Irwin H. Noparstak, Eugene, OR  
Earl Norwood, Martin, TN  
Wally C. Parker, Eugene, OR  
Kenneth E. Parsons, Apopka, FL  
Bonnie J. Read, Corvallis, OR  
Robert B. Ritchey, Medford, OR  
Mr. & Mrs. Mark Ritthaler, Junction City, OR  
Rebecca M. Rogers, Tigard, OR  
Constance Ronning, Stanwood, WA  
Wendy L. Rybloom, Portland, OR  
William D. and Vicki Sanville, Duluth, MN  
Mr. & Mrs. Elmer J. Schlafer, Junction City, OR  
Clarissa Berning Schoch, Upper Montclair, NJ  
Sherman W. Seastrong, Jr., Bridgeport, CT  
Walter P. and Marylon Smith, Eugene, OR  
Gene Southwell, Prineville, OR  
Mr. & Mrs. Delbert L. Spencer, Oakridge, OR  
Richard H. & Dorothy A. Stewart, Salem, OR

Carol V. Summers, San Jose, CA  
Nymphia Taliaferro, King City, OR  
Marijim Thoene, Ann Arbor, MI  
Val R. Thoenig, Eugene, OR  
Mr. and Mrs. Gerald F. Towne, Eugene, OR  
Jeffrey B. and Kathryn A. Turay, Eugene, OR  
Diana Atkinson Tyson, La Crescenta, CA  
Bertil H. Van Boer, Wichita, KS  
Quinn Van Paeppegem, Bend, OR  
Larry A. Verdoorn, Boring, OR  
Timothy A. Vian, Eugene, OR  
W. H. Wakerlig, Salem, OR  
Brian A. Walley, Kirkland, WA  
Kerry E. Walters, Peoria, IL  
Sue Ann Warrington, Mission Viejo, CA  
Carol McCormick White, Springfield, OR  
Jerril L. Nilson and Douglas N. Wilson,  
Eugene, OR  
Mariol Peck Wogaman, Corvallis, OR  
Rodney Wong, Hilo, HI  
Mrs. Donna Trebbe Youngreen, Carmichael, CA  
Anonymous (1)



Audience members enjoy a courtyard reception at the music school following a chamber concert that featured Joe Genualdi, violin, and Dean Kramer, piano.