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LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
NEWSLETTER for ALUMNI & FRIENDS August, 1990



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of MUSIC

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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 1991-92 School of Music scholarships and financial aid is March 1, 1991.**

Please note: the deadline for application to the University of Oregon for incoming freshmen is March 1, 1991. To be considered for Fall admission in 1991 the UO Office of Admissions must have your application by that date.

Dates and locations for 1991-92 Admission and Scholarship Auditions:

1990
November 30--Eugene, Oregon
December 7--Portland, Oregon
December 12--Chicago, Illinois

1991
February 8--Eugene, Oregon
February 15, 16--Seattle, Washington (Northwest MENC)
March 1--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, 1991, lose priority consideration for scholarships and other financial aid.

School of MUSIC

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 E. 18th Ave.
Eugene, OR 97403
or call 503/346-3761.

GARY MARTIN
Acting Dean

SCOTT BARKHURST
Newsletter Editor

SARA M. JONES
Director of Development

ERIN RUSSELL
CHRIS DENNISON
Student Contributors

Cover Photo:
by JURETTA NIDEVER
UO alum Marie Landreth takes a bow following a performance of Carl Orff's "Carmina Burana." See story, page 5.



The University of Oregon is an equal opportunity, affirmative action institution

FROM THE TOP

The Dean's Desk Gary Martin, Acting Dean

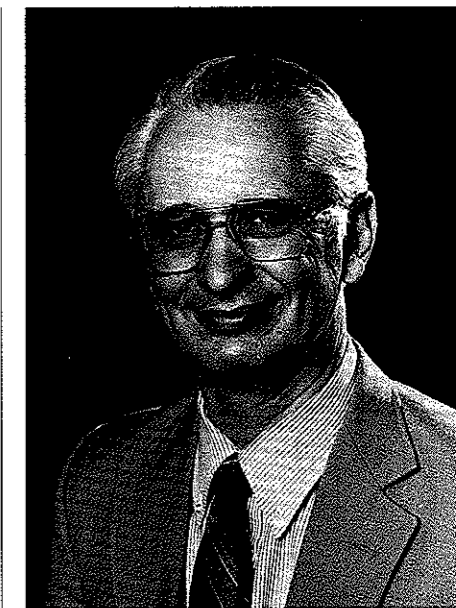
As many of you already know, Bernard Dobroski has left the University of Oregon to assume the Deanship of the School of Music at Northwestern University. We are saddened by his departure because he has provided stimulating and energetic leadership for our faculty and students during the past four years. We send him our best wishes for success and happiness in his new position at Northwestern.

During Dr. Dobroski's tenure here he has constantly promoted growth and change. For example, we have seen the appointment of ten faculty and five staff members. These new colleagues bring substantial talent and expertise to the university, strengthening an already excellent music program, and expanding our capabilities in several areas. The most recent additions to the faculty are two individuals who will join us this fall: Professors Joseph Genualdi (violin) and Robert Kyr (composition and theory). These outstanding colleagues will make contributions of the highest order to the musical life of the university.

Dr. Dobroski's contributions also include substantial increases in the number of graduate teaching fellowships we are able to offer, and significant outlays for equipment. The new Lab for Technology in Music Instruction is probably the most visible example, but a wide variety of outdated instruments and equipment have been replaced as well.

There have also been curricular revisions in many areas, revitalizing and updating the offerings of the school. In addition to the large number of events already available to the public schools and the general public, he inaugurated our burgeoning Jazz Celebration, a very popular Children's Concert Series, and a Grand Piano Series. These examples illustrate Dean Dobroski's tireless drive for excellence, excitement, industry, and innovation.

Several years ago he said, "The School of Music at the University of Oregon is a very special place. Many



people in Oregon don't realize that the school enjoys--and deserves--a truly outstanding national reputation." Dean Dobroski has not only done much to enhance that reputation, but has dramatically increased the *visibility* of the music school to the university, our alumni and friends, and the community.

The School of Music is a dynamic, healthy institution, and this year promises to be one of continuing achievement. Our curricular offerings are of very high quality and, equally important, of increasing diversity. Our students excel in numerous ways, earning awards and accolades from many sources. Our ensembles represent the highest performance standards, and provide our students with a wide spectrum of performance opportunities. And our faculty continue to distinguish themselves as performers, scholars, and teachers.

I look forward to the coming year with a great deal of excitement, eager to help guide the School of Music through its next phase of growth and development.

Gary Martin

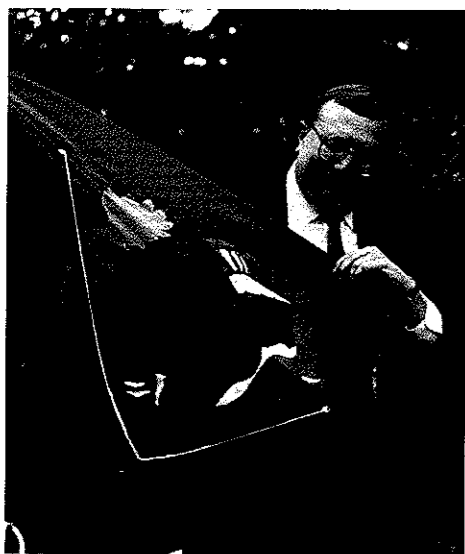
Dobroski to Become Dean at Northwestern

Gary Martin named UO Acting Dean

Bernard Dobroski, who has been dean of the UO School of Music since 1986, was named dean of the School of Music at Northwestern University on March 29. Dobroski will fill the position held for nearly two decades by Thomas W. Miller, who resigned last August to return to teaching.

"Bernie Dobroski's professional experience as a solo and chamber performer, as an academician, and as an administrator make him particularly well-suited for this assignment," said Northwestern President Arnold Weber.

Dobroski was a member of the Northwestern music faculty for 11 years and was associate dean for administration and director of undergraduate studies there prior to his appointment as dean of the UO School of Music.



Dean Dobroski displays one of the going-away gifts presented by faculty and staff.

"It was really a choice between two loves," said Dobroski. "I came to the University of Oregon from Northwestern and I fell in love with this area. It's been a very difficult decision for me to make."

UO President Myles Brand noted that "it's not surprising that institutions of

Northwestern University's caliber would look to us to fill their leadership needs. Bernie has been a superb dean who has strengthened our music school and has enriched our university and community."

UO vice president Norman Wessells added, "Northwestern recognizes what we all know—Bernie is truly an extraordinary academic leader, a galvanizing force for music at the University of Oregon, in Eugene, and in Oregon. He has been a vigorous fund raiser for the University of Oregon and has recruited outstanding faculty and students."

The impact of Dobroski's four-year tenure has not been limited to the music school. *The Register-Guard*, in an editorial following the announcement of Dobroski's resignation, said in part, "Dobroski has had an enormous impact on music education at the university, and his influence on the cultural life of Oregon has been exceptional. Whether as cheerleader, participant, educator or patron, he has indefatigably championed the arts."

Associate Dean Gary Martin has been named acting dean while a committee conducts a national search for Dobroski's replacement. Martin joined the UO music faculty in 1966 as a professor of music education. He has chaired the department of music education and is currently graduate coordinator.

Edward Kammerer, associate professor and undergraduate coordinator of the music school, has accepted a one-year appointment as associate dean. ■



Distinguished Faculty to Join UO Music School

The School of Music has added two outstanding scholar-educators to its faculty roster beginning this fall: **Joseph Genualdi**, professor of violin at California State University, Northridge; and **Robert Kyr**, who for the past year has been a visiting assistant professor of composition and theory at UCLA.

Genualdi, the son of professional musicians, attended college at the Curtis Institute of Music in Philadelphia, studying violin with Ivan Galamian and Jascha Brodsky, harmony and counterpoint with Robert Levin, and chamber music with Felix Galimir and Mischa Schneider.

Following his graduation from Curtis, Genualdi was invited to participate at the Marlboro Music Festival, and has since been associated with Music from Marlboro and the Marlboro Recording Society. He has been principal second violin with the Kansas City Philharmonic, Associate Concertmaster of the San Francisco Symphony, and Concertmaster of the New York City Opera National Tour.

In 1979, Genualdi and three colleagues formed the Muir String Quartet, performing hundreds of concerts throughout North America and Europe. In 1985 he joined the Los Angeles Piano Quartet, with whom he is currently concertizing, and helped found the Chicago Chamber Musicians in 1986. Genualdi has appeared frequently as a soloist with such orchestras as the San Francisco and Oakland Symphonies, and has presented recitals in New York, Chicago, Los Angeles, Kansas City and San Francisco.

Robert Kyr graduated from Yale in 1974 *summa cum laude*, and continued his education in England at the Royal College of Music, London, and in Dartington Summer School for the Arts, where he studied with Sir Peter Maxwell Davies. Kyr completed his Master of Arts at the University of Pennsylvania in 1978, studying with George Crumb and George Rochberg. He was elected to the Society

of Fellows at Harvard University in 1978 and was in residence as a Junior Fellow from 1978-81.

In 1989 Kyr received his Ph.D. from Harvard, where he studied with Donald Martino and Earl Kim. He has held teaching positions in composition and theory at Yale, UCLA, Hartt School of Music, Justus-Liebig-Universität Giessen, Aspen Music School, and the Longy School of Music, where he was the Director of Compositional Studies.

Kyr has received many honors, awards, and commissions, including works for the Fires of London, the Radcliffe Choral Society, Marimolin, Alea III, Pacific Serenades, Project Ars Nova, and the Yale Symphony. He has been resident composer with the Boston composers and performers consortium, Extension Works, and the New England Philharmonic. Most recently, his *Symphony No. 5 (The Voice of the Rainbow)* was premiered by the Pro Arte Orchestra with Gunther Schuller conducting.

Kyr joins Hal Owen in the composition/theory program, and will occupy the position opened by the retirement of Monte Tubb. ■

Jazz Ensemble Extends Reputation

The Oregon Jazz Ensemble, under the direction of assistant professor Steve Owen, made two prestigious out-of-state appearances this past year: it was one of two ensembles featured at the annual Kent-Meridian Jazz Festival in Seattle, and was the runner-up from over 40 participating college ensembles at the Pacific Coast Collegiate Jazz Festival in Berkeley, California.

Furthermore, the University of Oregon won four of the ten individual awards at the Berkeley competition: outstanding trumpet section; outstanding composer/arranger (Tim Clarke); outstanding drummer (Sean Oldham); and outstanding trumpeter (Dana Heitman).

Owen has announced that the **Oregon Jazz Celebration**, now in its third season, will be held on campus November 30-December 1. For more information, call 346-5672. ■

GTFs Reap Honors

Graduate Teaching Fellows at the School of Music have garnered some impressive awards in recent months, particularly in the field of composition.

Carol Matthews-Whiteman won first place in the Denver Women's Chorus second competition for new music by women. Her composition, *From the Peak of Years*, is an a cappella setting of two poems by Elsa Gidlow. Her prize was \$1,000 and expenses to Denver for the premiere performance on April 28.

Matthews-Whiteman, who was one of 27 entrants nationwide, said she "had wanted for years to set Gidlow's poems to music," and was "tickled that it was this competition that won, since I was particularly interested in writing for women's chorus."

Matthews-Whiteman finished her Master's degree in Composition this spring, studying with Hal Owen, and has been accepted for doctoral studies at City University of New York beginning this fall. Over the past several years she has won two Close Award Scholarships for composition, and has written half a dozen choral works, 12 chamber works, and an orchestral piece which was premiered at the UO two years ago. This spring the UO Women's Chorus premiered her *Missa Brevis*, a piece which director Solveig Holmquist declared to be "one of the most stunning I've ever had the privilege to conduct."

Tim Clarke won two awards this spring. In May he was named the college winner of *Downbeat* magazine's Student Music Award for "best original song/composition." The piece, *Blue Reflections*, is written for seven-piece combo. The *Downbeat* competition is open to all junior high, high school and college students throughout the U.S. and Canada.

Clarke was also named outstanding composer/arranger at the Pacific Coast Collegiate Jazz Festival in April for his big band composition, *Highway 101*, which was performed by the Oregon Jazz Ensemble. Clarke is a Master's candidate in Music Theory, and has been working

with director of jazz studies Steve Owen.

Carl Derfler was selected as a participating composer for the Ernest Bloch Composer Symposium, May 27 through June 2, in Newport, OR, where his *Quintet for Winds* was performed. Fifteen composers from eight western states were selected for the festival; two were from Oregon. The *Quintet*, as well as *Toomevara* for flute and guitar, have been published by ALRY Publications. The Canadian Broadcasting Corporation recently broadcast the *Quintet* as part of the 1989 Schubert to Sanguiro Festival in Edmonton, Alberta. Derfler is a doctoral candidate in Composition, studying with Hal Owen.

Benji Tomassetti performed his *Saxophone Quartet, 1984* with other UO sax players at the North American Saxophone Alliance, held in Seattle last November.

Tomassetti was offered two commissions as a result of that performance: one from conference host Michael Brockman, for a piece to be performed at next year's conference; and one from Eastern Oregon State College faculty member Thom Bergeron, for a faculty ensemble consisting of alto sax, viola, horn, and piano. Tomassetti is a doctoral candidate in Composition, studying with Hal Owen.

Ty Young, who completed his Master's degree in Cello Performance this spring, recently won the Cascade Festival of Music Young Artists Competition. He received a \$500 scholarship plus a solo appearance with the Cascade Festival of Music in June, performing Haydn's *Concerto for Cello and Orchestra in D Major*.

Young was one of nine finalists in the competition, which is designed to promote young artists in Oregon, ages 16-22. Young is a student of Robert Hladky, and is actively auditioning for symphony and university teaching positions. ■

WHAT'S NEW

Chamber Music Series Expands, Books Leading Ensembles

The UO Chamber Music Series, heading into its 23rd season, has added a seventh concert to its normal six-performance season. And what a season it promises to be!

Bouyed by the strong attendance at last season's concerts, the Advisory Board voted not only to add an additional concert, but to make the season one of the most prestigious in the series' history.

Leading off the season is the **Takacs String Quartet** on October 14, followed by the **Los Angeles Chamber Orchestra Winds** with Lincoln Mayorga, piano, on November 8. **The Sibelius Academy Quartet** performs on January 10, **The Guarneri String Quartet** appears on February 21, and the **Chester String Quartet** with Lydia Artymiw, piano, is booked for March 10. The season concludes with the **Beaux Arts Trio** on April 15, and **The Angeles Quartet** on May 1.

The season pays a thematic homage to Wolfgang Amadeus Mozart, marking the 200th anniversary of his death. Season tickets range from \$35 to \$80.50.

The Chamber Music Series will also continue its free pre-concert lectures, a feature added last year. Presented by UO faculty members, the lectures give patrons additional insight into the works to be performed that evening.

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

Music Students Elected to Phi Beta Kappa

Two UO music students, Pilar Bradshaw of Eugene, OR, and Dawn Marie Ring of Bend, OR, were elected last spring to the Alpha of Oregon chapter of Phi Beta Kappa.

Bradshaw and Ring were also named to the "Oregon Six," a prestigious designation given to six Phi Beta Kappa inductees each year with high GPAs and exceptional breadth in upper division liberal arts courses.

Both Bradshaw and Ring have double majors in music and chemistry. ■

SOM Awarded Apple Computer

Assistant professors Jeffrey Stolet and Gary Karpinski were awarded a Macintosh IICI from Apple Computer Inc. in July for a computer music grant proposal the two submitted.

Five computers were awarded to the University of Oregon for innovative applications of the computer, and the Stolet/Karpinski proposal was one of 82 applications received.

The IICI will be used as a workstation in the School of Music's electronic composition studio, where both faculty and students can take advantage of its complex sound design and play list functions.

The IICI is approximately six times faster than the music school's existing Mac Plus computers and also allows the operator to do direct-digital synthesis. ■

UO Concerts on KWAX-FM

KWAX-FM, in agreement with the University of Oregon School of Music, has produced a new program called the "Beall Concert Hall Series." The program rebroadcasts outstanding performances from Beall Concert Hall.

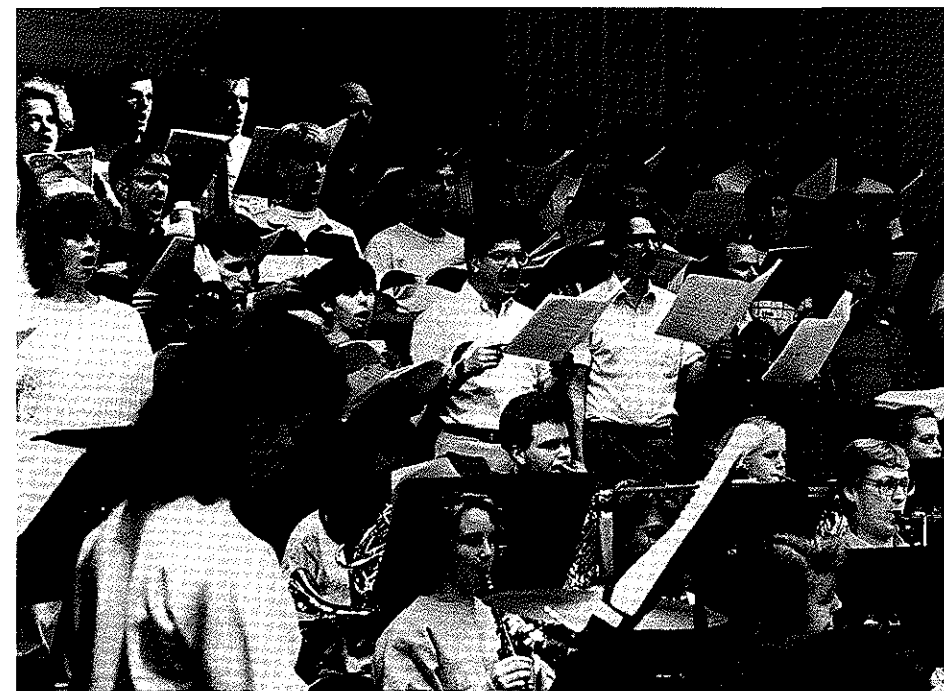
The first artists featured on this new program were performers in the 1989-90 Chamber Music Series. The Tokyo String Quartet's performance was rebroadcast on February 19; the Quartetto Beethoven di Roma on February 26; the Lafayette String Quartet, assisted by Victor Steinhardt, on March 19; the Berlin Octet on March 26; the Kalichstein-Laredo-Robinson Piano Trio on April 23; and the Emerson String Quartet on April 30. All programs were rebroadcast at 9:00 p.m. and hosted by assistant professor Marsha Mabrey, Interim Assistant to the Dean.

Plans for the continuation of this series are currently underway. The program has also received support from the American Federation of Musicians, Local 689. ■



The King's Singers, in Eugene to perform at the Hult Center for the Performing Arts, visited Beall Hall for an informal chat and a demonstration of their legendary talents.

CONCERTS



The University Singers and University Symphony rehearse "Carmina Burana."

Standing Ovations for Carmina Burana

Carl Orff's dramatic cantata *Carmina Burana* thrilled two capacity crowds at Beall Concert Hall spring term, as the University Symphony and University Singers joined forces for one of the year's concert highlights. Total attendance for the two performances was 923.

Carmina Burana also featured the return of two soloists familiar to Eugene audiences: soprano Marie Landreth, a 1981 UO graduate who has been studying in Vienna under a Rotary International Foundation Grant; and baritone Neil Wilson, who was a member of the UO music faculty for more than 20 years and is now Professor of Music at Virginia Commonwealth University in Richmond. James Miller, chair of the UO voice department, handled the "swan" solo in Part II with considerable style.

Carmina was a major undertaking, coordinating rehearsals between the 63-piece orchestra and the 55-member chorus, and simply finding room for everyone on the Beall Hall stage.

"The two performances of *Carmina*

Burana represent the truly first-class musical resources at the School of Music," said conductor Wayne Bennett. "Thanks to Dr. Richard Clark's expert preparation of the chorus and the financial support provided by Dean Dobroski, we've been able to reach a very high level of artistic achievement. Bravo to the orchestra, chorus and soloists!" ■

UO Ensembles Perform Off-Campus

Several of the music school's premier ensembles performed at conventions and competitions this year.

The University Symphony, University Singers, Gospel Ensemble, and Oregon Jazz Ensemble performed at the OMEA convention in Portland; the Oregon Wind Ensemble performed in Reno for the regional College Band Directors National Association; and the Oregon Jazz Ensemble performed at the Pacific Coast Collegiate Jazz Festival in Berkeley, California, and the Kent-Meridian Jazz Festival in Seattle, Washington. ■

Main Event Pits Computer and Percussion

One of the more unusual concerts of the past season was a premiere performance of *The Main Event* by assistant professor Jeffrey Stolet.

The two sold-out performances were staged in a boxing ring constructed in the Dougherty Theatre on campus. In one corner, professor Charles Dowd surrounded himself with an arsenal of percussion instruments, while in the other, Stolet armed himself with a computer, synthesizer, and sampler.

Stolet, who is a passionate champion of electronic music, described the work as "a musical barrage of the mind, where both human and computer combatants use the totality of their musical power to confront and devastate one another in a contest of man versus machine."

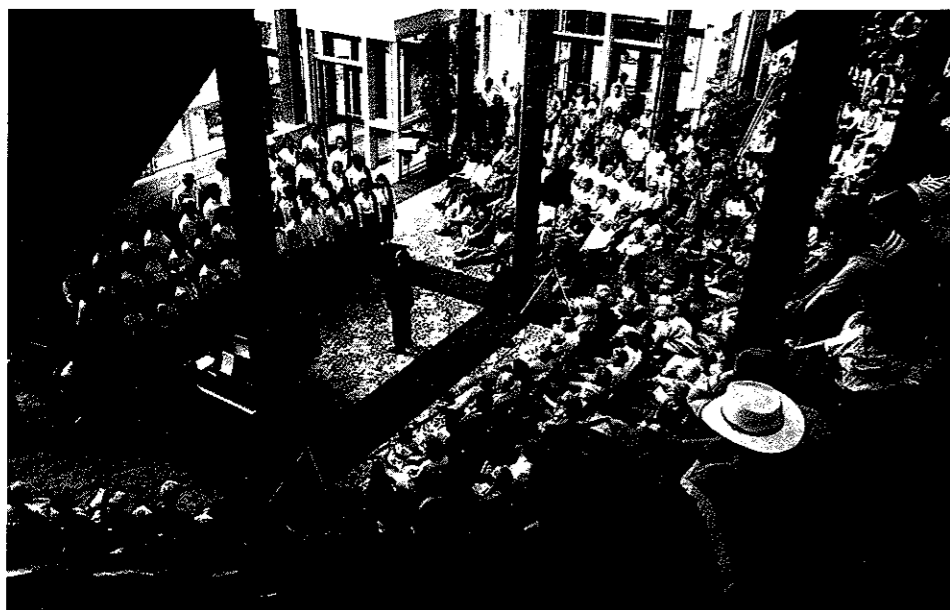
The boxing metaphor was extended beyond the set, as both Stolet and Dowd dressed in robes and preceded the concert with a pre-fight "confrontation," staged with a pre-fight "confrontation," staged by UO assistant professor Jenifer Craig. The musical "Battle Royale" continued through six rounds of dramatic twists and imaginative visual details.

In a review for National Public Radio, Tom Manoff described *The Main Event* as "an artistic shock wave" with a "genuine, distinctly modern sense of pathos." He went on to describe Stolet as a "young, brilliant composer" whose works should soon be recognized for their important vision of our culture. ■



Charles Dowd and Jeffrey Stolet

Oregon Bach Festival Performs 21st Season of Masterworks



UO instructor John Gainer directs the Inspirational Sounds gospel choir at one of the free noon concerts in the Hult Center Lobby.



Soprano Maria Jette rehearses Handel's "Saul."



Guest star Tony Randall signs autographs after the "St. Luke Passion."

Like a bottle of fine Oregon wine, the Oregon Bach Festival closed its 21st season with style and taste, leaving an afterglow of satisfaction.

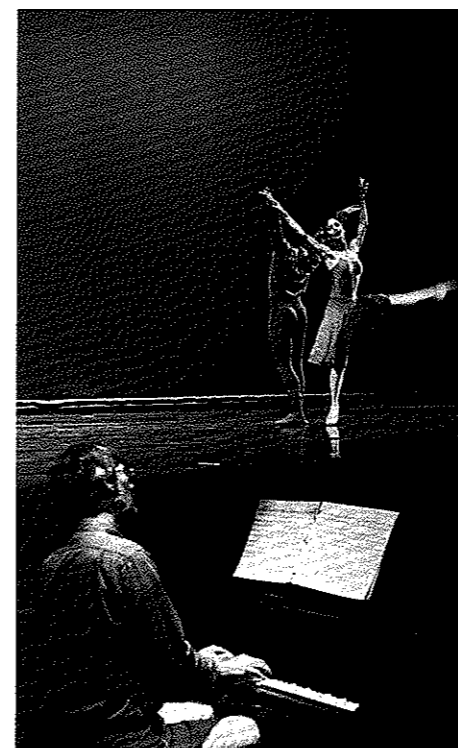
More than 30,000 people attended, comparable to 1989's 20th anniversary season, a banner year by all standards. Even more important, the festival's reputation for quality and innovation was enhanced by some extraordinary performances.

Chief among these were the festival's three major works: Handel's dramatic oratorio, *Saul*, Bach's *St. Matthew Passion*, and Krzysztof Penderecki's monumental *St. Luke Passion*.

The Penderecki work, conducted by the composer, was certainly the most difficult logistically. Easily the largest undertaking in the history of the Bach Festival, the *St. Luke Passion* production arrayed 260 musicians on the Silva Concert Hall stage at Eugene's Hult Center for the Performing Arts. The two performances drew standing ovations from more than 3,000 patrons, and served as an intriguing contrast to the *St. Matthew Passion*, which closed the festival four days later before a sold-out crowd.

Woven throughout the two-week schedule was a variety of chamber concerts, cantata performances, lectures, children's concerts, and cabarets. Among this year's guest artists were pianist Jeffrey Kahane, Russian violinist Oleh Krysa, jazz pianist Marian McPartland, the Penderecki String Quartet, and the Empire Brass. Featured soloists from the UO School of Music were Dean Kramer, Victor Steinhardt, Herbert Eckhoff, Lawrence Maves, Barbara Palmer, Spencer Carroll, The Kammerer-Dowd Quartet, and the Steve Owen Quartet.

A provocative new dimension in programming matched festival musicians with the highly acclaimed Eugene Ballet Company. Choreographed by Toni Pimble and Susan Zadoff, *An Evening of Ballet* contained music by Barber, Khachaturian, Dvorak, and Schumann, with Stravinsky's *L'histoire du soldat* as the grand finale. The collaboration used imaginative staging of the musicians, placing them in the audience or on stage with the dancers.



UO professor Victor Steinhardt rehearses Schumann's "Davidsbündlertanze" with the Eugene Ballet.

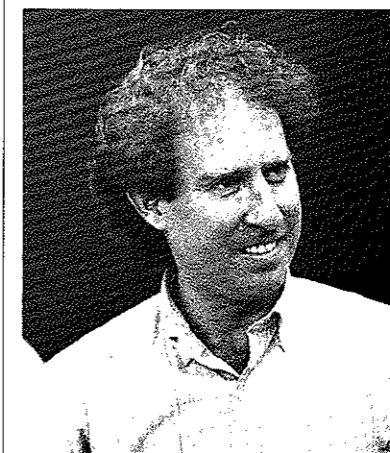
While the continuing high quality of the Oregon Bach Festival is the most important factor in its success, the international dimension has become increasingly significant, according to executive director and School of Music professor Royce Saltzman. This year's participants included representatives from Korea, Taiwan, Trinidad, USSR, Poland, East and West Germany, France, and Canada. Saltzman stressed that "the Oregon Bach Festival will continue to emphasize international cooperation through music."

What lies ahead for next year's festival? Along with the essential core of Bach selections, including the *St. John Passion*, artistic director Helmuth Rilling plans a pairing of Dvorak and Mozart, since it is an anniversary year for both. Mozart's *C minor Mass*, Dvorak's opera *Dimitrij* and *Symphony No. 8* will be among the major works presented.

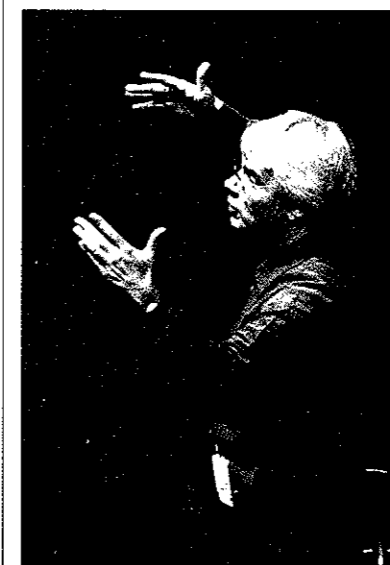
Anyone wanting to be on the Bach Festival mailing list should call the festival office at (503) 346-5666. ■



Krzysztof Penderecki works with soloists Kevin McMillan, Malcolm Smith, and accompanist Marla Lowen on the "St. Luke Passion."



Pianist Jeffrey Kahane chats during the "Let's Talk" series.



ABOVE: Royce Saltzman presents soprano Pamela Coburn with a Bach Festival T-shirt at the cast party.

LEFT: Artistic Director Helmuth Rilling

FACULTY

Lessons with a Legend

UO's Dean Kramer remembers the challenges and eccentricities of the late Vladimir Horowitz



UO associate professor Dean Kramer

By David Stabler of *The Oregonian*

Dean Kramer wasn't scared to play piano for Vladimir Horowitz.

This century's greatest pianist? The grand keyboard wizard? The man who could play faster, slower, louder, and softer than anybody else?

Are you kidding? Kramer was petrified.

Horowitz died last November at the age of 86. Not since Franz Liszt, the 19th-century virtuoso, has a classic musician so mesmerized the public. Tales of Horowitz's eccentricities and frailties fueled the legend. His stage nerves forced him to retire four times; his comebacks

were international events. The name Horowitz became synonymous with hyper-technical accomplishment and musical daring.

Horowitz taught very little. Many musicians strive to pass on their art as they get older, but Horowitz either didn't have the patience or he preferred to keep his "secrets" to himself. His most famous students are Byron Janis, Gary Graffman, and Ronald Turini.

One of the last students to study with Horowitz was Dean Kramer, who now teaches piano at the University of Oregon. Twelve years ago, Kramer, then 26, took eight months of lessons from Volodya, as his friends called him (out of earshot). The lessons took place at Horowitz's townhouse on the Upper East Side of Manhattan.

Remembers audition

Kramer remembers his audition. He already had passed a preliminary audition by the faculty at the Mannes School of Music, through which Horowitz was donating his services. Kramer still had to please Horowitz in person.

Actually, Kramer remembers the cab ride better than the audition itself.

"I'm very nervous," Kramer told the cabbie.

"Why?"

"I'm going to play for Vladimir Horowitz."

"Who?"

With some perspective back in his life, Kramer went ahead with the audition. He played some Beethoven, Scarlatti, Ravel, and Liszt on the famed Steinway that Horowitz played everywhere he went. Volumes have been written about the piano and the unique sound Horowitz got from it.

Kramer played it and broke a string, something he rarely does, he said.

Horowitz looked inside the piano. The long face registered nothing. Finally, he spoke, his voice a profound bass.

"Well, maybe I weakened it and you broke it."

Kramer's lessons always took place at night—"He was a nightowl"—and he had to agree not to perform in public or enter piano competitions while a student.

Horowitz didn't want to be blamed if a student failed to measure up, Kramer said.

Kramer learned from Horowitz to play more freely, to take more risks. "He allowed us to break the rules. He dared more than any other pianist."

Kramer's relationship was generally smooth, although the master's unpredictability sometimes showed itself. Once, Kramer played a big Schumann work and Horowitz sat down to demonstrate how one section should sound.

"I don't get it," Kramer said.

"Well then, don't play the piece," Horowitz growled.

Could turn formidable

"He could be very warm, the perfect teacher," Kramer said, "but out of nowhere, the wall would come down. One minute, he was bubbly, vivacious and then he would turn formidable."

Lessons with Horowitz also involved another formidable person, Wanda Toscanini Horowitz, daughter of the great Italian conductor Arturo Toscanini. Horowitz's wife greeted Kramer at the door each time. One day, Kramer arrived wearing a suit but no tie.

She opened the door and stared at Kramer. Her eyes moved back and forth from his face to his collar. When Horowitz came to the door, he explained: "Wanda likes gentlemen to wear ties." ■

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FACULTY NOTES

Exine Bailey (emerita) was a judge for the National Association of Singing Artists Awards Auditions on June 30 in Los Angeles.

Barbara Baird performed in two Faculty Artist Series concerts: a harpsichord recital in October, and an organ recital in February. Spring term she taught a new course called "Introducing the Organ and Harpsichord to Pianists."

Wayne Bennett was appointed Conductor of the University Symphony Orchestra. In November he conducted a faculty/community orchestra for UO President Myles Brand's inaugural festivities. He also conducted the Regional Honor Band in Bloomington, IN, and the California Intercollegiate Honor Band (Northern Region) for the Californian Music Educators Assn. in Oakland, CA. In April, Bennett conducted the Oregon Wind Ensemble at the Western and Northwestern Division Conference of CBDNA in Reno, NV. He also served as clinician for the Pear Blossom Music Festival in Medford, OR. He was an adjudicator for the Orchestra Festival in Mercer Island, WA; the Heritage Festivals in San Francisco and Anaheim, CA; the Abbotsford International Band Festival in Abbotsford, BC; the Kingo Contest (Band) in Seattle, WA; the Pacific Coast Music Festival in Vancouver, BC; and the Alberta Band Association Festival in Red Deer, Alberta.

Patrick Casey received a University Fellowship from Ohio State University to study in the PhD program in Music Education during the coming school year. In June he married Clare Ellen Bourquein of Portland, who has been teaching elementary music in the Beaverton Public Schools. She received her teaching credential from the University of Oregon in the spring of 1989.

Carl Derfler (GTF) was selected as a participating composer for the Ernest Bloch Composer Symposium, May 27 through June 2, in Newport, OR, where his *Quintet for Winds* was played. (See story, page 3.) The *Quintet*, as well as

Toomevara for flute and guitar, has been published by ALRY Publications. The Canadian Broadcasting Corporation recently broadcast the *Quintet* as part of the 1989 Schubert to Sanguiro Festival in Edmonton, Alberta.

Charles Dowd performed a classical timpani and percussion recital in Stuttgart, West Germany, where he was Artist-in-Residence at the Staatliche Hochschule für Musik und Darstellende Kunst. He also performed a world premiere work, *The Main Event*, for large multiple percussion setup with electronic composer Jeffrey Stolet (see story, page 5). Dowd conducted The Oregon Percussion Ensemble in a concert titled "Steve Reich meets John Cage and Lou Harrison" in March. He was a featured drumset soloist at the Northwest Invitational Percussion Festival at Washington State University. On vibraharp, he performed with the Kammerer-Dowd Jazz Quartet as the opener for Freddie Hubbard and Richie Cole at The Hult Center.



UO associate professor Herbert Eckhoff sang the role of Frank in "Die Fledermaus" at the Kennedy Center.

Herbert Eckhoff produced *Amahl and the Night Visitors* for the UO Opera Workshop in December. He sang the roles of the King in *Aida* and Frank in *Die Fledermaus* at the Washington Opera in Washington D.C.'s Kennedy Center. Eckhoff also sang the role of Sprecher in *Magic Flute* at the San Diego Opera in April. In May he soloed in the *Lord Nelson Mass* with the Eugene Concert Choir, and soloed in *Saul* and *St. Matthew Passion* with the Oregon Bach Festival.

Paul Friedlander published "Rocking the Yangtze: Impressions of Chinese Popular Music and Technology" in *Popular Music and Society*, Vol. 14, No. 1 (Spring 1990). In May he presented a paper titled "Chinese Popular Music and Democracy" at the International Association for the Study of Popular Music/American Chapter in New Orleans. He also developed the curriculum for and taught a new course titled "World Popular Music."

John Gainer and Inspirational Sounds, a community gospel choir based in Eugene, performed at the 23rd Annual Mid-Year Conference of the Gospel Music Workshop of America at Bayview Baptist Church in San Diego, CA. They received favorable remarks from Rev. James Cleveland, the "King" of gospel music. Cleveland, who is an internationally known gospel recording artist, composer, and choral director, remarked "...Eugene, Oregon, a place you never hear of, especially for gospel music, but this choir has put Eugene on the map tonight." Gainer is an active participant of the Gospel Music Workshop of America and serves as Chapter Representative for the Pacific Northwest Chapter GMWA (Oregon/Washington). Both Gainer and Inspirational Sounds are being considered by a major gospel producer for a recording contract.

Robert Hladky presented a solo cello recital in Beall Hall in February with **Barbara Palmer** as accompanist. He was adjudicator for the Oregon District IV String Contest in March, and for the District Music Festival in Great Falls, MT, in April. The faculty chamber ensemble

FACULTY NOTES

of **Lawrence Maves, Leslie Straka, Robert Hladky and Barbara Palmer** performed on the Brookings Chamber Music Series in May. Hladky and Maves also performed at the Red Lodge Festival in Red Lodge, MT, in early June.

Sara Jones, Director of Development for the School of Music and Oregon Bach Festival, taught a corporate sponsorship workshop in September at the Western Alliance of Arts Administrators Conference held in Salt Lake City. In October she was appointed to the Oregon Advocates for the Arts Board of Directors, and in March she served on the Presenter Risk Taking Panel for Western States Arts Federation in Phoenix. Jones wrote three book reviews on fund raising which were published in the Spring 1990 publication of the "Association of Performing Arts Administration Bulletin."

Ed Kammerer performed for a variety of official UO functions, including a UO alumni function at Portland's Pittock Mansion, a State Board of Higher Education meeting in Eugene, and a Seattle reception honoring UO President Myles Brand. He was a horn and piano soloist with the Mt. Hood Pops Orchestra, premiering several of his own arrangements, and was a featured artist at Lane Community College's annual "Electronic Artistry" concert. Other performances included the Eugene Youth Symphony's Piano Banquet and a faculty jazz piano recital. Kammerer was an active lecturer on MIDI, computers, and synthesizers, speaking to over 20 northwest public school music programs, the College of Idaho, and the OMTA State Conference. He also adjudicated the Senior Division Brass at the OMEA District 3 Solo/Ensemble Contest.

Tonda Kemmerling (GTF) played the role of Maria in Mainstage Theatre's production of *The Sound of Music* during the summer of 1989. She performed her Master's Recital in May of 1990. In July Kemmerling began studies at the American Institute of Music Studies Opera Training Program in Graz, Austria.

Don Latarski presented a workshop titled "MIDI, Micros and Music" at the Northwest Council for Computers in Education. In April he presented a concert with the Macintosh computer, as well as a MIDI workshop and a jazz guitar workshop, at Eastern Oregon State University. He performed an original piece of music at Lane Community College's 1990 Electronic Artistry Concert, and recently finished scoring the interactive computer game titled "Dragon" by Dynamix. He also performed two dates with jazz guitarist John Stowell of Portland, and in July they gave a concert at Oregon State University. The March issue of *Keyboard Magazine* published his article, "Sequencing With a Fret-Wired MIDI Guitar."

Randi L'Hommedieu presented a paper, "Toward More Conclusive Studies of Student Ratings Feedback," at the 1990 annual meeting of the American Educational Research Association in Boston. He was an adjudicator at the OMEA District 8 (March 2 and 3 in Ashland) Solo & Small Ensemble Festival, and was Organizing Chair for research symposia at the 1990 OMEA State Conference in Portland.



KUGN radio's Wendy Ray talks to Dean Kramer and Ty Young during the annual Bach Birthday Bash, broadcast live from Beall Hall.

Carol L. Matthews-Whiteman (GTF) won first prize for her composition, *From the Peak of Years*, in the Denver Women's Chorus Annual Competition for new music by women. (See story, page 3). The UO Women's Chorus premiered another of her works, *Missa Brevis*, this spring. Carol has been accepted by City University of New York for doctoral studies in Composition in the fall of 1990.

J. Robert Moore played oboe and English horn at the 1989 Oregon Bach Festival, and was principal oboist for the Oregon Mozart Players and the Cascade Music Festival in Bend, OR, in 1989. He served as adjudicator at the Greater Spokane Music and Allied Arts Festival in April. He also performed in several of this year's Faculty Artist Series concerts, including the Stravinsky and Hindemith programs.

Stephen J. Paul was elected President-Elect of the Northwest Division of the College Band Directors National Association and National Chair of Instruction Strategies Special Research Interest Group of MENC. Paul was recently appointed Director of Bands at UO.

Marian Smith gave a talk entitled "Those Genres Associated with this Theatre: Ballet and Opera at the Academie Royale de Musique in the Early 19th Century" at the national meeting of the American Musicological Society in Austin, TX. She presented a paper entitled "Unsung Voices in *Giselle*" at the Northwest regional meeting of the American Musicological Society in Seattle. Current research includes a study of the reception of Mozart's music in early 19th century Paris.

Victor Steinhardt performed Gershwin's *Concerto in F* with the Eugene Symphony in January. He performed Brahms' *Concerto in D minor* with the San Luis Obispo County Symphony in March and with the Grande Ronde Symphony in May. In April he performed in a chamber music concert (including a N.Y. premiere of his own piece, *Sonata Boogie*) at the Bargemusic Series in New York.

Ann Tedards performed "A Recital of Lieder for Voice and Fortepiano" at the Lieder Recital at the University of Washington's Brechemin Auditorium in April. She received the University of Oregon Summer Research Award 1990 for her paper, "Nineteenth-Century Russian Art Song: A neglected repertoire."

Benji Tomassetti (GTF) had his 1984 composition, *Saxophone Quartet*, receive a Washington State Premiere at the Pacific Northwest Conference of the North American Saxophone Alliance (N.A.S.A.) in Seattle, WA. (See story, page 3.) Tomassetti presented an original research paper, "Rhythmic Processing in Terms of Perceptual, Physiological, and Physical Responses," at the Pacific Northwest Conference of the College Music Society.

Richard Trombley published a paper in the *Journal of the National Flute Association* entitled "The Allemande from Bach's *Partita in A Minor for Solo Flute*, Revisited" which is also being republished by the *Journal of the Argentine Association of Flutists*. Trombley recently presented a paper at the University of Washington for the College Music Society entitled "A Serious Look at Film Music."

FACULTY NOTES

Mary Lou Van Rysselberghe was awarded a Macintosh SE donated by Apple for her proposal "Developing Curricula and Methods for Computer-Aided Instruction in Music for Nonmajor Teachers-in-Training."

Rick Wolfgang (GTF) is serving as President of Board of Directors of the Eugene Symphonic Band, and continues as conductor of the Eugene Junior

Orchestra. Wolfgang was a guest conductor this year of the Oregon Mozart Players and the Eugene Symphonic Band. He served as adjudicator at festivals for the Metro League in Portland, Trico League at LCC, Emerald League, OMEA Solo and Ensemble Contest at Coos Bay, and Salem Junior High Bands.

Three Faculty Join Retirement Ranks

Three members of the music faculty announced their retirement during the past academic year. All three will maintain a presence at the music school under the 600 Hour Program.



Piano and harpsichord technician **David Gustafson**, who has been at Oregon since 1968, began his retirement last October. A certified craftsman of the Piano Technicians Guild, David has held offices in the Northwest Indiana and Eugene chapters, including a term as president of the Northwest Conference. He was a member of the International College and University Technicians committee of PTG, and has been an instructor at many conferences and conventions. David has built nearly 20 harpsichords over the years, and supervised a course in harpsichord building at the UO.

Composition and theory teacher

Monte Tubb retired in January after 24 years at the UO music school. Monte was a Ford Foundation composer-in-residence in Atlanta, Georgia, and received his DMA from Indiana University before coming to Oregon. His repertory of compositions over the years includes works for band, orchestra, choir, chamber groups, voice, and piano. Expect Monte to continue composing, but with a lot more fishing and camping trips mixed into his schedule.

Steve Stone wraps up a varied career as assistant to the dean, associate professor of choral music and jazz history, professional jazz trombonist, clinician, and adjudicator. Steve came to the UO in 1976 after teaching for more than 20 years in Oregon public schools. He has maintained his public school connection by his long and active service with MENC, both at the state and regional level.



Steve has also served as evaluator of music education programs for the National Commission for the Accreditation of Teacher Education, the Oregon Teacher Standards and Practices Commission, and the Oregon State Department of Education. He has also been music director of the UO Song & Dance Troupe, and has been manager of the UO Chamber Music Series since 1976. Steve looks forward to traveling, more trombone playing, and writing a book. UO football fans will continue to enjoy his voice at halftime as announcer for the Oregon Marching Band. ■



ALUMNI NOTES

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

1910-1949

Grace Richardson Davis (1915), Monmouth, OR, became a professor, pianist and accompanist, and studied with Dr. McClelland of the Mormon Tabernacle. She held a real estate license in Portland for 50 years, remodeling homes during the Depression and turning them into money-making rooming houses. In later years she became a supervisor of the assessor's office in L.A. At 93 she still plays ragtime piano and golf.

Madge Conaway Ebright (1939), Paradise, CA, is retired after 32 years of teaching in Oregon and California. She is a member of the Sacramento Chapter of Mu Phi Epsilon, and plays cello with several local ensembles.

Frances Y. Doran (1942), Belmont, CA, is a real estate broker in San Mateo County. He received an MA in Mathematics at the UO in 1964 and retired as a mathematics teacher at San Carlos High in 1983.

Robert M. Lenneville (1949), San Antonio, TX, is retired from Civil Service and public school teaching. He is studying trumpet with Joseph L. Bellamah, and playing in the Shrine Band.

Jane Re-Norman (1943), Tujunga, CA, teaches piano in a suburb of Los Angeles and is the owner-manager of several rental units.

Gladys Stone Wright (1948), Lafayette, IN, is the editor and publisher of *Woman Conductor*; secretary of the Women Band Director's National Association; president of International Music Tours; and U.S. editor for the Spanish music magazine *In-formusica*. Gladys was also the first female member of the American Bandmasters Association.

1950-1959

Kathleen Ackerman Graham (1953), Tualatin, OR, is a receptionist at an Emmy Award-winning electronics firm, Magni Systems.

Audrey A. Bingham (1955), Fair Oaks, CA, is a realtor with Professional Realty in Sacramento, and served as a music specialist with Merryhill Country Schools.

Clarence M. Dial (1953), Mesa, AZ,

retired in 1989 after 14 years of teaching music in public schools and 23 years as a librarian in Mesa and Phoenix, AZ.

John Drysdale (1950), Medford, OR, is retired from the Medford school system where he was director of orchestras from 1953-1977, and music supervisor from 1974-1983. He still serves as adjudicator at district contests.

Don Jordahl (1951), Little Rock, AR, is a retired Air Force Colonel active in S.P.E.B.S.Q.S.A. (Barber Shop Singing) and enjoying life as a grandfather.

Richard L. Mayer (1959), Alamo, CA, is a Captain flying for PanAm at New York's La Guardia and JFK International Airport.

Richard H. Stewart (1954), Salem, OR, has been named Music Department Chair at Willamette University. He plays clarinet with the Willamette-Community Orchestra, and is the founder and leader of the Willamette Woodwind Quintet.

1960-1969

Fredric Bechtel (1960), Westbrook, CT, is coordinator of music for the Clinton (CT) public schools and is the band director at Jared Eliot Middle School in Clinton.

Carolyn Blue Window (1966), Anchor Point, AK, teaches piano lessons and boys' congregational choir, conducts a small vocal ensemble, and does secretarial/bookkeeping work for her husband's

private investigation business. They moved to Alaska in 1981 and built their own log frame home.

Dan Bochar (1968), Torrance, CA, performed last year as a lead trombonist for the Roger Wagner Chorale and for a television soundtrack with Roger Williams. In April he soloed with the Visalia (CA) Symphony.

Allen Brown (1969), Stockton, CA, is currently director of Percussion and Jazz Studies at the Conservatory of Music/University of the Pacific in Stockton.

Linda Cavett Brown (1966), Canby, OR, teaches music at Moss Junior High in Oregon City, and teaches private piano and voice. She often sings the National Anthem for Portland Trailblazer games.

Sherry Jarman Cossey (1965), Eugene, OR, is teaching band and general music at Kennedy Middle School in Eugene. She played clarinet with the Eugene Symphony for 22 years, and now plays with the Eugene Symphonic Band.

Bruno V. Madrid (1963), Eugene, OR, now retired, is former music director of the UO Dance Department.

Vicki Sanville (1967), Duluth, MN, plays piano for the Hungry Five Society Band in Duluth.

Doree Taylor Jarboe (1962), Portland, OR, is the vocal music director at Grant High School in Portland. She performed the alto solos in the Portland Youth Philharmonic's presentation of *Messiah* last December.



Former UO music faculty members Neil Wilson and Exine Bailey had an enjoyable reunion when Neil returned in May to perform in "Carmina Burana."

ALUMNI NOTES

1970-1979

Richard Benedum (1972), Dayton, OH, is a professor at the University of Dayton and will be teaching a seminar in Vienna, Austria, for the National Endowment for the Humanities in 1990.

William E. Bokerman, Jr. (1979), Lincoln, England, is in his seventh year as a professional singer in English cathedral choirs of men and boys, having performed for nearly 1,350 services. He recently began his third appointment at Lincoln Cathedral, and will be doing research in the Cathedral archives with original manuscripts of William Byrd and others.

Dr. Douglas L. Butler (1973), Anderson, SC, has been awarded a 1990 Short Term Fellowship at the Newberry Library in Chicago to research the library's holdings in keyboard duets as related to the organ duet genre. He also continues his work as a concert organist under the management of Artist Recitals, Los Angeles.

Karin Fournier (1978), Berkeley, CA, teaches 40-45 private piano students and about six Yamaha music classes.

Philip Frohnmayer (1972), New Orleans, LA, is a member of the College of Music faculty at Loyola University in New Orleans. He and his wife, Ellen, have presented solo and clarinet recitals throughout the United States and Europe, and have just returned from a performance in Georgia in the USSR.

Klement Hambourg (1976), Annville, PA, is associate professor at Lebanon, teaching violin and viola and conducting the college-community orchestra. He plays violin in the Reading Symphony, and is guest conductor and assistant concertmaster at the Allegheny Summer Music Festival. In February he shared his solo recital with daughters Tanya and Corinne.

Lynda Hess (1979), Milwaukie, OR, teaches general music and band at Redland Elementary School near Oregon City.

Eugene Curtis Hill III (1975), Boise, ID, produced the 1989 Miss Idaho Pageant for stage and television at the Morrison Center for the Performing Arts last year and traveled to Atlantic City for the Miss America Pageant in September.

Carolyn Hope Neff (1974), San Bernardino, CA, is Director of Bands at California State University at San Bernardino.

Jeanne Johnson (1976), Boston, MA, teaches studio voice, piano, theory, and

composition. She has done graduate work in composition and arranging, and interacts with students at the New England Conservatory of Music.

Steve Larson (1979), Philadelphia, PA, received his PhD in Music Theory from Michigan, and is teaching theory at Temple University. In addition to authoring numerous journal articles and professional papers, Steve has written three books: *Species Counterpoint: A Laboratory Approach*, *Modern Jazz Piano*, and *Blues and Boogie-Woogie Piano*. He also has recorded a CD titled *Portfolio* for Centaur Records.

Joyce A. Maley (1974), Montgomery, AL, is a captain in the U.S. Air Force, serving as a Flight Commander at Squadron Officers School at Maxwell Air Force Base in Alabama.

William A. Schwall (1976), Eugene, OR, plays music for concerts, dances, and theatre, and teaches music, art, and dance at Magnet Arts School in Eugene.

Mary Lee Scoville (1979), Stockton, CA, directs the music ministry at Cathedral of the Annunciation, and is Diocesan Director of Music.

Donald P. Sheeler (1970), Sarasota, FL, After 19 years of teaching vocal and instrumental music K-12 and teacher training in the U.S. and Nigeria, Donald is minister of music at the Bay Shore Mennonite Church in Sarasota, FL.

Cathy Stone Freericks (1979), Phoenix, AZ, is completing her doctorate in educational administration at Arizona State University, and is working as an independent education consultant.

Bertil H. van Boer (1978), Wichita, KS, is associate professor of Musicology-Composition at Wichita State University, and frequently travels to Stockholm as a consultant for the Royal Swedish Opera.

Robert Edmund Whittaker (1976), Salem, OR, taught music and served as chairman of the music department at Western Baptist College in Salem until disabled by diabetic complications. He still writes songs and helps plan the music worship at his church.

Michael Wing (1979), Roseburg, OR, is Administrative Pastor and Minister of Music of Westside Christian Church in Roseburg, and is director of the Douglas County Crisis Pregnancy Center. He and his wife have three children; and give contemporary Christian music concerts for local churches and retreats.

1980-1989



Candice Burrows-Hemm (1981), Kirkland, WA, is busy juggling career and family in the Seattle area, performing in regional opera productions. She received her MM in Vocal Performance from USC in 1984, and has soloed with the New York Opera Repertory Theater, the New Jersey Symphony, Boston Symphony with Seiji Ozawa, Boston Pops with John Williams, June Opera Festival of New Jersey, and the New York Philharmonic with Gunther Schuller. In 1988 she was Leonard Bernstein's mezzo soloist in his work, *Songfest*, touring Europe and Russia, and was a guest artist in Bernstein's 70th Birthday Gala at Tanglewood, broadcast internationally in 1989. She filled in on short notice for Christa Ludwig at Tanglewood, singing the *Jeremiah Symphony*. Candice recently returned to Eugene to perform in a benefit concert for the Eugene Opera.

Albert Ahlstrom (1982), Toulouse, France, is studying organ, composition, and improvisation with Xavier Darasse in Toulouse and Paris on Fulbright and Kade Fellowships. A doctoral student at the Juilliard School where he is also a teaching fellow in the theory department, Albert has had commissions and premieres in New York and Europe within the last year for string quartet, brass quintet, voice, organ and percussion, piano, and electronic ensemble. He is the organist and choir director at St. Joseph's Church in Manhattan and has also been summer

ALUMNI NOTES

organist at the Cathedral of St. John the Divine.

Malcolm Lynn Baker (1981), Northfield, MN, has just finished work on version 1 of MiBAC Jazz Improvisation Software, and in January presented a paper at the IAJE convention on how to develop jazz teaching resources using MiBAC.

Laura Bartholomew (1988), Lebanon, OR, is teaching elementary music and band and married UO music graduate Ty Young in July.

Lea H. Butler (1988), El Segundo, CA, is in her first year of the MFA piano performance program at UCLA.

Matt Cooper (1984), Xenia, OH, received his MMus from the University of Cincinnati in 1986. He released his first solo jazz piano album this year, featuring compositions by Thelonius Monk, Antonio Carlos Jobim, and Stevie Wonder. Matt recently performed with saxophonist Eddie Harris, bandleader Les Elgart, and pianist Roger Williams. In April he appeared in Louisville with bandleader Chris Riddle (son of arranger Nelson Riddle). Last year he was featured in a one-hour TV special on the Great American Jazz Piano Competition in Jacksonville, FL. Matt is on the music faculty of Central State University in Wilberforce, Ohio, where he teaches piano and jazz studies; he will be on leave next year to pursue his doctorate at the College-Conservatory of Music at the University of Cincinnati. His CSU Chorus recently took a two-week tour of five eastern states, culminating in a performance at Abyssinian Baptist Church in Harlem. Matt is also a member of the Greenwich Trio, which performs regularly with featured guest artists from around the nation.

Cheryl Foster (1986), South Pasadena, CA, is completing her Master's Degree at USC and is part of a quintet that plans to tour Europe.

Crystal Hanson Lindsay (1980), Anchorage, AK, teaches classroom music for the Anchorage School District and plays clarinet with the Anchorage Symphony, Anchorage Opera, Anchorage Festival of Music, and the Northwinds Woodwind Quintet.

Judith Helfer Chase (1984), Florence, SC, received her Master of Librarianship from the University of Washington in 1986. She is now the media cataloger at the James A. Rogers Library at Francis Marion College in Florence, S.C., where she is on the Artist Series Committee and

a member of the local Masterworks Choir. Judith is listed in the 22nd edition of *Who's Who in the West, 1989*.

Rich La Gow (1988), Boise, ID, is the instrumental music educator at Boise High School.

Marie Landreth (1981), is currently studying in Vienna, Austria, where she appeared as Konstanze in Mozart's *Abduction from the Seraglio* with the Vienna Opera Theater. She has been a featured soloist with the Wiener Solisten, the Johann Strauss Orchestra of Vienna, and the Wiener Mozart Philharmonic. In March she performed the world premiere of a piece for soprano and orchestra titled *Poems from an Island* by Austrian composer Bruno Strobl; the piece was recorded by the Austrian National Radio for later broadcasting. Marie appears frequently in concerts in the Palais Aursberg, Palais Ferstal, Palais Pallfy, Palais Palapaccini, and Schloss Concordia in Vienna. Her upcoming concerts will take her to Salzburg, Graz, and Berlin.



Xiaoming Lang (1989), Tucson, AZ, is pursuing his DMA in Violin at the University of Arizona. He is associate concertmaster of the University Symphony and also is a member of the Tucson Symphony.

Jennifer Leigh Hervey (1989), Baltimore, MD, is attending Peabody Conservatory in Baltimore and pursuing a MM in Percussion Performance.

Barry Leaman (1985), is employed by American Hawaii Cruises aboard the S.S. Independence, playing drums and percussion in the orchestra for week-long cruises throughout the Hawaiian Islands.

Christopher Lee (1985), Corvallis, OR, is the technical librarian for CH2M Hill, an engineering firm in Corvallis.

Michael McCornack (1984), Eugene, OR, is director of choral music at Creswell Middle School and Creswell High School. He and his wife are releasing their third album of children's music, titled *Beasties, Bumbershoots and Lullabies*. Copies available at their home address: 1695 Holly Ave., Eugene, OR 97401.

William E. Moynier (1987), Klamath Falls, OR, teaches strings to 4th, 5th, and 6th grades for the Klamath County School District.

James Noble (1980), Yeronga, Australia, recently married and teaches at a private boy's school in Brisbane, Australia.

Jeff Parsons (1989), Lubbock, TX, is working on his Masters degree in Harp Performance at Texas Tech University in Lubbock.

Mary Anne Rees (1984), Evanston, IL, is the assistant dean for undergraduate studies, School of Music, Northwestern University.

Magaret Robertson Boudreaux (1980), Westminster, MD, is the director of choral activities and assistant professor of music at Western Maryland College. She received her DMusA in 1989 from the University of Colorado at Boulder.

Richard Ross (1983), Santa Rosa, CA, is manager of and singer with the Sonoma County Chorus. He also is owner and operator of Nova Publications Music Typesetting & Composition Service.

Julie Siegel (1987), Carpinteria, CA, is a 4th to 12th grade band director for the Fillmore School District in Carpinteria.

Timothy Stodd (1984), Rochester, NY, received his MMus in Percussion from the Eastman School of Music in 1986, and is assistant professor of percussion at State University of New York College at Geneseo. He has recorded with James Galway and Wynton Marsalis, and in 1989 recorded for Portuguese National Television. His most recent recording is the premiere of "A Litany for Courage and the Seasons" by David Maslanka on CD.

Timothy is active in public school marching band programs in NY state, and is chief arranger for the Empire Statesmen Drum & Bugle Corps.

ALUMNI NOTES

HAVE WE HEARD FROM YOU LATELY?

Please let us and your fellow alumni know of your activities by filling out and sending us the form below. As an alum, you should have been receiving our Calendar of Events each term; if you haven't, let us know!

8/90 University of Oregon School of Music Alumni
WHAT'S UP?

NAME _____ Class of _____

Comments _____

My address has changed! (please print)

Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

_____ I have more news to share! Please call me for a more complete update.



Becky Wong McCormick (1980), Cupertino, CA, has two children, and has played violin in the San Jose Symphony for nine seasons.

HOMECOMING
WEEKEND
November 2-4

Friday, Nov. 2 8:00 p.m.
Concert Honoring Returning Alumni

A free concert featuring some of the School of Music's premier ensembles.

Saturday, Nov. 3 9:00 a.m.
Alumni Band

Assemble in Room 178 for coffee and doughnuts. Rehearsal for football game begins around 9:45. Box lunches and game tickets provided. If you haven't done this gig in past years, you've missed some fun!

To sign up, or for more information, contact the Band Office at 346-5670.

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.

8/90 Prospective Student Information

Name of Student _____

Address _____

City _____ State _____ Zip _____

Instrument/Voice/Area of Interest _____

High School Attending _____

Graduation Date _____

Comments _____

Your Name _____

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The School of Music gratefully acknowledges the support of alumni, friends, businesses, and fraternal associations who have given so generously to the school's needs, including scholarship and memorial funds, the Dean's Fund, the Annual Fund, and the Marching Band, as well as in-kind gifts of instruments and equipment. The list below represents gifts and pledges received from July 1, 1989—June 30, 1990.

Though not listed below, 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—whose rosters of supporters are annually listed in their programs. All of these gifts enhance existing programs, enabling the school to provide music education, scholarship, and community outreach of exceptional quality and breadth. Thank you!

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