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

The Dean's Desk

Gary Martin, Acting Dean

For nearly two months I have been anticipating the opportunity to write this column. Everyone speaks of the importance of alumni and friends to the well-being of a school or college, but when I became the Acting Dean of the music school this fall I found dramatic evidence of the truth of that claim.

The University helps deans keep track of donations through its Gift Vouchers. At least once a week I receive one of these Gift Vouchers that informs me of the most recent contributions to School of Music programs. Week after week I am impressed by the appearance of names of faithful supporters of the school. It is very rewarding to see confirmed in print the good will of such friends. As you know, these are times of extremely tight budgets. Very often some of our programs are made possible only because people like you have chosen to support the school. I have been eager to thank you for your help, and want to assure you of the immense value of your contributions. Our students' lives are enriched by your generosity.

This has been an outstanding fall term.

We have a very talented class of freshmen and transfer students, one of the strongest in several years. There is a well-placed enthusiasm for the potential of all our students, as well as for some recent curriculum changes.

Our new certification program for public school teachers has begun. It includes the fifth-year program in which students participate in student teaching throughout the year, plus a new three-year undergraduate conducting laboratory in which students learn to conduct and rehearse ensembles, and other innovations. We are proud of this program which is distinctive in several ways, and which sets an important new direction for the profession.

The term included approximately 35 concerts and recitals, including a new Composer's Forum and the inauguration of the Vanguard Series, dedicated to the performance of contemporary music. The series was launched with a performance by the Debussy Trio, one of the outstanding new ensembles in the country. They not only performed brilliantly, but conducted master classes and worked with all of our student composers, bringing real vigor to that program.

In December, the Fighting Duck Marching Band—all 230 of them—headed for the Freedom Bowl in Anaheim, California. What a great way to end a term!

On a more serious note: if you are a resident of the state of Oregon, you are aware of the passage of Measure 5, which requires that lost public school funds be replaced from the state's general fund. This means that higher education will suffer significant cuts and tuition increases in the immediate future.

We are eager to keep the School of Music healthy and to keep a college education available to all deserving young Oregonians. Please monitor the situation in Salem closely; if you will contact your legislators and urge them to support higher education, you will exert a significant positive influence on the legislative process in the next few months.

In conclusion, please think of us when you see or hear outstanding young musicians in your community. Drop me a note, and let us look into the possibility of bringing them to the University of Oregon when they are ready for college. And above all, thank you for your loyal support.

With best wishes for 1991,
Frazier, Booth Join Faculty

Two new faculty members came aboard fall term, and both have had an immediate impact on School of Music programs.

Richard Frazier is the school’s first full-time performing instructor of tuba and euphonium. In addition to private instruction, he directs the Tuba-Euphonium Ensemble, and performs in the Faculty Brass Quintet.

While in Chicago, Frazier founded the highly acclaimed Chicago Chamber Brass, with which he continues to perform. He also performs with the Civic Orchestra of Chicago, the symphonies of Oak Park and Elmhurst, and the popular folk group "Hot Tamales and the Red Hots."

Blessed with a great sense of humor and a flair for creative programming, Frazier wasted little time in organizing the School of Music’s first "Octobafest" on October 30—a vaudeville program that skillfully combined Mozart, Sousa, Shakespeare, and The Beach Boys.

For winter term, Frazier has scheduled "Chamber Music at Tea Time"—a Sunday afternoon program of student chamber ensembles, with tea and crumpets served at intermission.

Dave Booth is the new associate director of bands, with the responsibility of directing the UO Marching Band, conducting the UO Symphonic Band, and assisting Steve Paul in administration of the band programs.

Booth has a bachelor’s degree in music education from Boise State University, and a master’s in wind conducting from the University of Oregon. He was most recently the associate director of bands at Indiana State University, where he helped complete the size of the marching band in two years. He formerly directed the award-winning band at Spring Grove High School in Salem, Oregon.

The quality and enthusiasm of the UO Marching Band, already at a high level for the past several years, shifted into high gear under Booth’s leadership. The band performed at seven home football games this term, traveled to Seattle for the Washington game, and to Anaheim for the Freedom Bowl on Dec. 29.

Workshop to Feature Arnold Jacobs

The legendary Arnold Jacobs will head a three-day series of master classes at the University of Oregon School of Music on March 28-30.

Jacobs, the former principal tubist of the Chicago Symphony Orchestra, is a widely recognized authority on respiratory function for wind and brass players. His trip to Oregon will be his first west coast visit for such an intensive master class series.

In the master classes, Jacobs will outline his unique approach to respiratory function and psychological motivations for wind and brass performers. Also scheduled are performances by the University Symphonic and the Oregon Wind Ensemble, featuring solos and concertos for wind and brass instruments. Recitals and reading sessions of wind and brass music will also be offered.

UO instructor Richard Frazier, who is organizing the workshop, began studying with Jacobs 17 years ago, and counts him as a dear friend and an inspirational teacher. "I feel blessed that I have been able to spend so much time with Arnold Jacobs," said Frazier, "and am eager for all my friends in this part of the country to share in this experience."

Registration for the three-day event is $60, with a $10 discount if received by March 1. Participation is open to any interested musicians and music lovers of all ages.

For further information, contact Richard Frazier at the UO School of Music, or see the UO instructor during his class periods.

Vanguard Series Debuts at UO

The Vanguard Series, a new concert series featuring some of the country’s most acclaimed young artists, made its debut fall term at the School of Music.

Conceived by Robert Ky, new associate professor of composition, the Vanguard Series will give students and patrons the opportunity to enjoy programs which include recently premiered American music as well as selections from the standard repertoire.

The first concert in the series featured the Debussy Trio, a flute-violin-harp ensemble from Los Angeles. The program included music by Ibert, Debussy, Pierre Locatelli, Jacques Ibert, and Richard Frazier, his composition that was commissioned by the trio.

"This mixture of the new and old gives audiences the chance to experience the best of both worlds," said Ky. "It’s a rare opportunity to make new acquaintances while enjoying the company of old friends."

Performers on the Vanguard Series will also be artists-in-residence at the School of Music during their stay, giving master classes and, in particular, a special two-day workshop for composers enrolled in the graduate program. The student composers will each write a three to five-minute piece for the visiting artists which will then be rehearsed and recorded during the workshop.

This kind of musical collaboration between students and professionals is rare in higher education, and the UO School of Music is the only school in the country to offer this opportunity to its students on a regular basis as part of its curriculum, according to Ky.

The next concert in the Vanguard Series will feature a violin-marimba duo from Massachusetts, scheduled for February 11.

Music School Receives New Steinway

A new 9-foot Steinway grand piano arrived recently at the UO music school with great fanfare.

Professor Victor Steinhardt, chair of the piano department, traveled to New York City last year with associate professor Dean Kramer to personally inspect five Steinways. Joining them in the inspections were Steinway dealer David Oei and two piano technicians: William Guetlich of New York, and Steve Davis of Moe’s Pianos in Portland.

Although performers frequently disagree in their preference for a piano’s "feel," that was not the case here; they were unanimous in their selection, and came to their decision in a relatively short time.

"It has a really sweet tone, a rich resonance to it," said Steinhardt. "It’s very pliant—I can shape phrases with subtlety."

Steinhardt will give the new piano its concert inauguration at his Faculty Artist Series recital on February 18, performing music by Schumann, Maddox, and Chopin, plus the premiere of his own new trio for violin, clarinet, and piano.

The new Steinway joins three other concert grands at the music school, two of which are also Steinways.

Jazz Celebration Keeps Growing, Improving

The Oregon Jazz Celebration culminated its third year with a record turnout of over 50 ensembles from around the Northwest.

Director of Jazz Studies Steve Owen was especially pleased with some operational changes that made things run smoother. "We modified the format somewhat this year," said Owen, "freeing up the clinicians so that in addition to their adjudicating, they had an hour each day to do a workshop of their choosing."

The result was a total of 26 open clinics and sections during the two-day celebration, covering all instrument areas, plus composition and arranging.

The large selection of clinicians is in keeping with the Jazz Celebration’s identity as an educational event, rather than a competition, making it different from most other jazz festivals in the West. That concept seems to be appreciated by the participating ensembles, who come from the middle school, high school, and college ranks. "The sectional and workshops were very well attended this year," said Owen, "and the clinicians were just great."

Special guest artists this year were the Marcus Roberts Quintet, and drummer Pete Erskine. Special thanks went to the Yamaha Corporation and Zildjian Cymbals for their help in underwriting the appearance of the guest artists.

Owen is already laying the groundwork for next year’s Jazz Celebration, with a priority going to finding a corporate sponsor for the event. With the demand established for a top quality jazz event of this type, the benefits to both a sponsor and the UO music school are obvious.

One of the high school jazz ensembles takes its turn on the Beav Hall stage.

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One of the high school jazz ensembles takes its turn on the Beav Hall stage.

Don Guilley of the University of Kansas leads a saxophone clinic.
Music Education Undergoes Innovative Change at UO

by Dr. Stephen J. Paul, UO Associate Professor of Music Education

Starting with the fall of 1990, the undergraduate music education curriculum was replaced with an innovative new program designed to give young teachers more opportunities for practical teaching experience. The program was designed over the last several years by the music education faculty, motivated by the desire to turn out teachers who are more ready to enter the classroom upon graduation.

GOALS AND IDEAS: The basic premise of the new program is that "you only learn to teach by teaching." Teaching is a performance skill, just like playing an instrument or singing, and must be practiced to be mastered. Universally, in the United States, teachers are trained by sitting in classrooms and being told about teaching, except for a short period of student teaching right before graduation. The new program has the goal of getting every prospective teacher up in front of a class for significant amounts of time, starting in the sophomore year.

FORMAT: The heart of the program is a new class called Conducting Lab, which is required for all sophomore, junior, and senior music education majors. This class meets with everyone all together to learn basics such as conducting skills, and then the instrumental and choral students divide to form a band/orchestra and a choir. Meeting as an ensemble, the students get the opportunity to learn rehearsal techniques in an environment where they can still be guided and coached by the faculty. Six music education faculty currently teach the classes. Students in the instrumental lab play secondary instruments to simulate beginning and junior high band/orchestras, and primary instruments to simulate advanced high school groups.

THEORETICAL BASIS: Learning to teach is a sequential process. The first concern of any teacher is "What do I do?" Teachers first need to learn to conduct, to make good eye contact, to speak clearly and loudly, and to communicate with plain and direct language. This first concern area involves the self. Next come the other concerns: What are the students actually doing? Can I hear problems and diagnose them? Can I give good solutions for problems? These concerns can all be worked on in the conducting lab environment. The one element missing is the behavior management aspect, which obviously will be different when children than with other college students. The music education students are required to take a practicum in the public schools once in each of these three years in order to begin learning the discipline skills so necessary for success in the public schools.

NEW DEGREES: After four years in the program (three of them spent in the conducting lab), a student will graduate with a music education degree, but no teaching certificate. The State of Oregon has mandated a new F-Five-Year Certification program which takes place at the graduate level. A four-term sequence, which includes two terms of part-time and one term of full-time student teaching, leads to the certificate. The young teacher is then eligible for a job. Two more terms, usually taken in the summer, will get the student into the Master of Music Education degree.

BENEFITS: Young teachers in the program see each other as teachers on a regular basis. Up until now, they only saw each other as performers on stage. Research has shown that the ability to see oneself in a role (such as teacher) is an important factor in succeeding in that role. Students will now get more actual teaching experience in their first four years than they did before in the whole program. Then, on top of that, they will have a year-long student teaching experience to refine those skills in the public school classroom. After five years (under the old program about 95% of the students took five years to finish their undergraduate degree) they will have their certificate and half a Master's done.

RESULTS: With one term of conducting lab under our belt, the music ed faculty are elated at the results. Young teachers are improving daily, and the entire music education student population is inspired by watching this process. The conducting lab is also proving to be a place where some students are able to make the decision not to teach, getting a much better idea of what is involved and realizing that it is not a career for them. It is much better to find that out as a sophomore or junior, rather than in the middle of student teaching or the first year of employment.

WHAT NEXT? One of the biggest issues on the national scale is improving the quality of teacher candidates. At the University of Oregon we already have fine undergraduate musicians wanting to be teachers. And yet, it is increasingly difficult to recruit students into education programs in any field. If you, as alumni or friends of the school, can encourage students into music careers, and can tell them about the wonderful rewards of teaching, you can make a difference. The national Teacher Corps program is designed to attract some of the best and brightest to teaching. In music we are not doing enough. More encouragement is needed from public school teachers to their high school level musicians, and more scholarship aid is needed specifically for music teacher trainers.

MORE TO COME: As the program grows and is refined, many more young teachers will go into the public school music classroom. The young students will have a year-long student teaching experience to refine those skills that the public school classroom. After five years (under the old program about 95% of the students took five years to finish their undergraduate degree) they will have their certificate and half a Master's done.

Oregon Bach Festival Readies for 22nd Season

Because 1991 marks the 200th anniversary of Mozart's death and the 150th anniversary of Antonin Dvorak's birthday, those two composers will share the spotlight with the Festival's namesake, Johannes Sebastian Bach, at the Oregon Bach Festival. Artistic director and conductor Helmuth Rilling, acknowledging worldwide acclaim as a conductor and Baroque scholar, said of the first week, returns to Eugene for the Festival, scheduled to run June 23 to July 7.

Rilling will lead the Festival's musical forces in Bach's Magnificat, St. John Passion, and Christmas Oratorio, Mozart's Mass in C Minor, and Dvorak's dramatic opera, Rusalka. Dvorak's historical grand opera, only performed once in the United States (New York, 1984), embraces national, political, and individual conflicts with a sequal plot and characters out of Boris Godunov.

The annual orchestral concert under Rilling's direction consists of Mozart's "Prague" Symphony, Schubert's "Unfinished" Symphony, and Mendelssohn's "Italian" Symphony. Among the featured guest artists is celebrated soprano Frederica von Stade, who enchanted Festival audiences in 1985 with a recital of European and American art songs. Returning pianist Jeffrey Kahane, and German bass-baritone Johannes Lã¼bbin, who will be joined by his two trumpet-playing brothers, Wolfgang and Bernd, to present an extragrand brass concert. In their concert they will be joined by protege Boris Kleiner on oboe.

New on this year's roster are the popular Duke Ellington Orchestra conducted by Mercer Ellington. The Los Angeles Piano Quartet, America's premier quartet of its kind, makes its first Bach Festival appearance; its members include pianists Joseph Geaotzky, a recent addition to the UO music faculty. Also presented for the first time is Ave Sol, an astounding award-winning group of 56 singers from Latvia in the Soviet Union; and The New York Baroque Dance Company, which promises to be a "visual feast fit for the salons of Louis XIV himself."
Ruth Lorraine Close

PROFILE

by Sally Maxwell, UO Assistant Professor of Harp

The name of Ruth Lorraine Close has become well known in the last ten years because of the yearly Awards Concert in her name. However, few people know much about this generous lady as a harpist, teacher, and person, or about her many contributions to the world of music and specifically to the harp.

Born in 1896, Ruth Lorraine began studies of the harp when she was eight years old while living in New York. Her parents, encouraged by her talent, took her to Europe for further training. She spent one year (1907) in Dresden studying harp with Professor Ossietzky, as well as harmony, theory, and piano with Mme Potter-Frizzel.

She was twelve when she began four years of harp studies in Paris under the tutelage of Mme Tardieu-Lauring, one of the harp professors at the Conservatoire National. At this time, she also had lessons with Alphonse Haxelmans. Shortly before his death in 1912, and later in 1915. Completing her work at the Conservatoire National, at the age of sixteen, she went to the Conservatoire in Berlin to study harp with Professor Morette Rider, then Dean of the Conservatory of Music.

Ruth Lorraine Close

Allegro under the baton of the composer during his visit to the Northwest.

As head of the harp department of Elizabethtown College. In Portland, Mrs. Close attracted many fine students from Oregon and Washington. Several of these students, Florence Stone DuFresne, wrote: “As a teacher she was exacting and thorough. Nothing ever escaped her and her students with something being impatient or sharply critical. She never said or did anything that would embarrass or humiliate a student. It was just enough that she expected the best from each one of us. When she returned from her study with Grandjany, she was trimmig with enthusiasm so that I benefited from her experience. She was an inspiration to any student being bored with music as she taught it.

During the 1920s, Mrs. Close spent nearly every summer in Europe, concertizing and studying with Marcel Grandjany at Fontainebleau. In 1926, she brought Grandjany to Portland to perform and to give lessons, thus introducing him to the Northwest.

Mrs. Close was well known and respected in the social circles of Portland. She was very active in the MacDowell Club, an organization devoted to music, and was the first president of the Oregon Chapter of the National Harp Society. She was a gracious, attractive woman, beautifully dressed with striking red hair. In a review of a concert in Paris, The Tribune stated: “She gave a charming program and is as good to look at with her picturesque instrument as she is delightful to hear.”

One of her students, Doris Callahan, recalls: “Mrs. Close had tiny feet and would bring slippers full of pebbles from Paris every year. They were elegant satin ones with embroidered slippers in all colors. In a review of a concert at the Conservatory she stated that she hoped this action would make it possible for these students to concentrate on their music without the distractions of working for tuition costs while they were in school. She suggested, but did not specify, that some extra preference be given to students coming from the states of Washington and Oregon in all of her harp and composition.

The result has been the granting of these fellowships to twenty-five or more students a year for the past ten years, truly a living memorial to her interests and musicianship.

During her lifetime, Ruth Lorraine Close consistently contributed to the harp and to harpists through the inspiration of her playing and of her teaching, along with her generous support of other artists. Since her death on June 13, 1969, her contribution is being carried on in the form of the Ruth Lorraine Close Musical Fellowship Awards.

We hope music alumni have noticed this year that the number of solicitation phone calls they have received from the UO has been dramatically reduced. A university-wide effort to streamline telephone calling over the next three years—thereby reducing the number of calls to frustrated alumni—will ask alumni to identify their foremost areas of interest on campus, and will direct their donations to those schools, colleges, and programs.

This March and April, if you are a music alumni and you receive a fund raising call from a student, take a moment to ask any questions you may have about the School, or leave a message for a favorite professor or for our Acting Dean. And please donate whatever you are able to the School of Music. If you have given before to more than one area of the University of Oregon, the student will ask you to identify which of those areas you wish to support. Of course, we are hoping you will count yourself as an enthusiastic donor to the School of Music.

Another special group of people stands next to School of Music alumni—folks we call our “friends”—who support our programs with contributions even though they are not music alumni. These people value music and education in their daily life; they come to concerts in Inbal Hall, they hear our students and faculty perform at athletic events and around the community, and they have special interests in providing music scholarships.

Together, our alumni and friends forge strong links for us around the world, and they help make our school unique in the Northwest. This year, their donations will support, among other things:

• student travel to music educators conferences, festivals, and competitions
• new practice room pianos
• visiting artists and lecturer in teaching and performance
• additions to the new Laboratory for Technology in Music Instruction
• faculty travel to perform, present papers, and attend conferences
• classroom equipment needs
• scholarships (if designated for a fund)
• matching band equipment and uniforms
• athletic events and around the community, and they have special interests in providing music scholarships.

The high quality of education provided by the University of Oregon School of Music greatly depends on the financial support of its alumni and friends. Several scholarship funds, a Dean’s Fund, the School of Music Annual Fund, and special funds for programs such as the Chamber Music Series, make possible important opportunities for students and faculty. These are opportunities that our state-supplied funding simply does not cover. Please count us in as your philanthropic priority when you are contacted this spring!
Music and the Global Family
Saltzman, UO faculty attend IFCM Conference

UO professor Royce Saltzman, in his sixth year as president of the International Federation for Choral Music (IFCM), attended and helped organize the World Symposium last summer in Sweden, Estonia, and Finland. Other UO music faculty who traveled to Europe for the symposium included associate professors Doris Allen, Richard Clark and Randall Moore, senior instructor Mary Lou Van Dyke, and dean emeritus Morrette Rider. Ledger Lines spoke with Saltzman about IFCM and the summer's events:

LL: You are now starting your third term as president of IFCM. Tell us about the Federation and its mission.

Saltzman: The IFCM has membership in approximately 70 countries. Membership includes conductors, choirs, and national choral organizations. The IFCM’s mission, besides organizing the world symposium every three years, is to facilitate exchange and cooperation between countries in areas of research, choral publications, recordings, and seminars.

LL: What have your responsibilities as president of IFCM?

Saltzman: I work with local organizing committees in the host country (or countries) to organize the World Symposium, and attend several executive meetings a year, often in Belgium, where the IFCM has its International Center for Choral Music. Other meetings have been in Moscow, Venezuela, and Israel.

Perhaps even more important, I represent IFCM to government officials around the world, working for increased cooperation and funding for international choral activities. One of our current projects is to secure corporate funding for a World Youth Choir, a new ensemble of 90 singers, ages 17-23, from 24 countries. Unfortunately, the demand for programs is far greater than our current resources. We have choirs from all over the world—some Black African choirs, for example—who want desperately to be involved in our international programs, and we don’t have enough resources to meet all their requests. The job really requires a full-time commitment, almost a missionary endeavor.

LL: Have there been some cross-over benefits of year being both IFCM president and executive director of the Oregon Bach Festival?

Saltzman: Absolutely. One obvious advantage has been the opportunity to meet with Helmuth Rilling when I traveled to Europe for the IFCM meetings. That gives us more time to do face-to-face planning for the Bach Festival, at nominal expense. Another big plus is the spill-off contacts with choral directors, singers, and choirs from all over the world, some of whom have or will attend the Oregon Bach Festival. For example, this past year I heard a marvelous 36-voice choir from Latvia, and they are planning to come and perform at the 1993 Oregon Bach Festival. I have stacks of tapes and recordings of various artists and ensembles, but to actually meet and hear them in person is an enormous advantage, and it has given the Bach Festival’s international flavor a big boost.

LL: This year’s symposium took place in three countries. Tell us what you saw and heard.

Saltzman: We started in Stockholm, where we heard choirs from Sweden, Estonia, and Finland, where Kryzysztof Penderecki conducted his Polish Requiem.

This year’s symposium took place in Eastern Europe and the Soviet Union recently. Tell us about the Estonians.

Saltzman: It is very obvious that choral music has been the Estonians’ vehicle to express their independence since under Soviet domination. For over 100 years Estonians have expressed their cultural pride, their nationalist spirit, and their religious faith through singing. Virtually one out of every three persons actively sings in a choir. In Tallinn I heard a choir of 3,000 people. I had the feeling that when an Estonian baby comes into the world, it is singing, not crying; and when an Estonian leaves this world, it is with a song, not a sigh. Estonia’s national Song Festival took place a month before the IFCM conference. On that occasion, a choir of 30,000 sang to an audience of 400,000 in an outdoor amphitheater built specifically for singing (see photo). And this is a country of only 1.5 million people.

LL: You have often talked about music being an international bridge. Was that spirit present at the IFCM conference?

Saltzman: You know, people talk about the Olympics being the medium of international good will. But the winter and summer Olympics are a competition, while music is not. When we gather as choral conductors and singers—ideology, culture, language, geography—none of that matters; we truly become a global family. The music unifies people in a way that does not happen with any other medium or discipline. To be involved with an artistic expression such as this has been continuous and to be enormously satisfying.

Japan, Israel, Germany, England, United States, The Netherlands, Venezuela, Austria, the USSR State Choir, and the World Youth Choir I mentioned earlier. All the choirs performed separately, with the latter four combining for the Brahms Requiem under the direction of Robert Shaw. We then went by ship to Tallinn, Estonia, where we stayed for two days, and heard numerous choirs. The conference concluded in Helsinki, Finland, where Kryzysztof Penderecki conducted his Polish Requiem.

Barbara Baird directed a one-week Summer Workshop for Pipe Organists with Dr. Jim Mooser as master teacher. She performed an All-American Organ Recital on July 4 and a Brass and Organ recital at Central Lutheran Church in Eugene on July 5. Later in July, she performed in "Brandenburgs and Brew" with the Oregon Coast Summer Music Festival in Coos Bay. In September, she played an organ recital in Burea, CA, sponsored by the American Guild of Organists. She appeared at the Faculty Recital at UO during orientation week and performed an organ recital dedication at Eugene’s Lutheran Church in Eugene in December.

Tillie Clarke (GTF) was awarded $2000 by the Jazz Society of Oregon in August to study with noted jazz trumpet player Gary Barone. In November, Clarke was commissioned to compose a work for the Oregon Jazz Ensemble to be performed in January as part of a University of Oregon conference honoring Dr. Martin Luther King, Jr.


Charles Dowd was timpanist soloist for the west coast premiere of Endgame by Phillip Glass at Gluck’s August Festival in California. Dowd continues as principal timpanist of the Oregon Bach Festival and the Cabrillo Music Festival, and was acting principal timpanist of the Peter Britt Music Festival in August. Dowd conducted the west coast premiere of Dowd’s composition Do Not Go Gentle Into That Good Night with the Oregon Percussion Ensemble in November. He continues his jazz vibraphon work with the Kammerer-Dowd Jazz Quartet, and is composing and arranging works for his Goodvibes Jazz Trio. Dowd performed four Elliott Carter solo timpani pieces at Umpqua Community College in Roseburg in November, and was jazz drummer with the Oregon Jazz Quartet in September.

Paul Friedlander was elected member secretary/treasurer of the Internationale Gesellschaft für Neue Musik, American Chapter. He recently submitted a Fulbright proposal for a Southeast Asian Regional Research Program Grant to study western-influenced popular music in Thailand, Malaysia, and Singapore.

John Gainer completed a recording project with gospel artist Marguerite Rainey of Long Beach, California. His community choir, Inspirational Sounds, performed background vocals on the recording. Gainer was responsible for the vocal arrangements on this project, and the album album was released with a major gospel label in December, 1990.

Edward Kammerer was appointed acting Associate Dean of the School of Music and elected to Frans, a UO honorary society. He performed as part of the 5th Street Noon Concert Series with clarinetist Alice Burke in the Burke/Kammerer Electronic Duo, and performed duo-piano works for the Eugene Opera Benefit. Other ensemble performances include the Kammerer-Dowd Jazz Quartet at the Eugene Celebration, the Northwest Creative Orchestra backing jazz saxophonist Oliver Reed, and the Oregon Jazz Quartet at a recent Faculty Artist Series concert that featured Kammerer’s composition, “Mass at McDonalds.” His recent solo jazz piano performances include the Mayer’s Art Show at the Hult Center and Christmas music at the UO Portland Alumni Pitsch Museum. He also gave a presentation on the uses of MIDE/computer-driven synthesis to TAG students visiting the UO campus. Kammerer has received an Equipment Grant from the Voldyne Corporation.

The enormous amphitheater in Tallinn, Lithuania, where a 30,000 voice choir sang to an audience of 400,000.

Dean Kramer gave a piano concerto performance for Martin Algo's conducting debut with the Eugene Symphony in November, 1989. His 1990 performances included chamber music with violinist Gary McGlaughlin in Coos Bay and Brookings, OR; a Faculty Artist Series recital in April; solo recitals in May in Boston, MA and San Francisco, CA; "Art in America: Expressionism," a faculty recital with Herbert Eckhoff at the OMTA convention in June; a concerto performance with the Cascade Festival in Bend in June; and a chamber music program with the Penderecki String Quartet during the 1990 Oregon Bach Festival. He also gave master classes for visiting artist Sarah Cahill at the Bach Festival, and was on the faculty for the UO's summer piano camp. Kramer was on sabbatical leave full term, completing his requirements for the DMA from the University of Texas at Austin. His lecture-recital, "Schuman's Carnaval: A Study in Interpretation," was also presented in Helsinki, Finland, in November.

Marina Mathey was guest conductor and clinician for the University of California Music Educators All-State Orchestra. The performance was in the Mormon L.D.S. Tabernacle in Salt Lake City.

Harold Owen was on hand to hear the premiere of his commissioned work, Concerto for Tuba and Wind Ensemble at Cal State-Fullerton, last year.

Rober Kyrr was awarded a commission from the Annual New-Worlds Fund for Chamber Music America ensembles-in-Residence, administered by the Lila Wallace-Reader's Digest Foundation. He will compose a book of madrigals and motets for the Ensemble Project Ars Nova, a group specializing in the performance of Medieval and Renaissance music. Mr. Kyrr's collection of music for the project is titled Songs of the Shining Wind, featuring settings of texts from around the world, translated by the renowned American poet, W. S. Merwin.

Don Latarz has been busy with a major studio expansion that includes a new vocal isolation booth suitable for voice-over work, vocalists, and acoustic instrument recording. The new studio features new commercialgrade pres, compressors/limiters, mics and effects devices will now allow Don to record music to client's base. Latarz has recently written a number of commercial spots: a rap jingle for the Lane County ice rink and a Christmas spot for Valley River Center. He is also collaborating with Chris Stevens on a spot for Sun River Sports. He has signed a publishing contract with Columbia Pictures Publishing/Betwix for all six of his books on guitar instruction: Scale Patterns for Guitar, Moveable Guitar Chords, Chord Embellishments, Introduction to Chord Theory, Chord Orbits, and Arpeggios for Guitar. The books are slated for release early in 1991. He is also producing several educational training tapes to be distributed by Janney Aurisold. These new tapes are part of the "Tutus" in Series instructional tapes from Don A Music. He recently received his first educational training tape from Don A Music. He received a 1990 Summer Research Award from the National Science Foundation, which he jointly developed. Appointed this fall as Director of Bands at the UO, Paul now conducts the Oregon Wind Ensemble, teaches graduate conducting courses, and teaches the undergraduate music education conducting lab.

Mortie Rider (dean emeritus) gave a paper titled "The Importance of Music and the Arts in the Higher Education Curriculum of the Future" and participated in a panel at another session on the topic "Planning and Evaluating" at the 1990 SMME conference in Helsinki, Finland.

Victor Steinhardt played Mendelssohn's C Minor Trio as part of Chamber Music Northwest in Portland and Gershwin's Rhapsody in Blue at Band's Cascade Music Festival. At the Oregon Bach Festival, he performed Zarebski's Piano Concerto with the Penderecki String Quartet and Schumann's Davidsbundlertexte with the Eugene Ballet. He played the Schumann again at the Oregon Coast Music Festival in July, and traveled to southern Oregon for three performances of Beethoven's Piano Concerto No. 4 with the Rogue Valley Symphony.

Jeffrey Stokel received a 1990 Summer Research Grant for Computer Music from the University of Oregon.

Leslie Straka performed a guest recital with Barbara Palmer at Williams College in December, 1990. She also performed in the Arizona All-State Festival, the Eugene Festival of Shakespeare, and the Oregon Coast Music Festival. She performed as a guest artist with the Penderecki String Quartet and Schumann's Davidsbundlertexte and the Eugene Festival of Shakespeare. She performed as a guest artist with the Penderecki String Quartet and Schumann's Davidsbundlertexte and the Eugene Festival of Shakespeare. She performed as a guest artist with the Penderecki String Quartet and Schumann's Davidsbundlertexte and the Eugene Festival of Shakespeare. She performed as a guest artist with the Penderecki String Quartet and Schumann's Davidsbundlertexte and the Eugene Festival of Shakespeare. She performed as a guest artist with the Penderecki String Quartet and Schumann's Davidsbundlertexte and the Eugene Festival of Shakespeare.
Note: Alumni notes received after our production deadline will be published in the next issue of *Liners*.

Ada Matthews MacKenzie Andrews (1918), Eugene, OR, turned 94 last September. She continued her music career until 1975 when she became ill. Although confined to a wheelchair, she still enjoys hearing good music, and her stereo is often playing when she falls asleep. She is looked over by her guardian, Helen A. O’Connor.

Lois Trotte Campbell (1929), Forest Grove, OR, is retired, but still plays in a handbell choir. During her career she taught music in public schools in Ashland, OR; Forks, WA; and Parkdale, OR. After her marriage to Don Campbell, she taught private piano at home.

John Gilfrey (1930), was inducted into the Louisiana Music Educators Hall of Fame in 1986. Gilfrey taught band and orchestra in Oregon public schools before moving to Louisiana where he retired as band director and professor of music at Southwestern Louisiana in Lafayette. He played professionally in theater orchestras and symphonies in the west and in Louisiana. His professional affiliations include Phi Kappa Phi, Delta Kappas, Phi Mu Alpha, American School Band Directors Association, Oregon MMEA, LMEA and MENC. He was a Lt. Col. serving four years in the U.S. Air Force during World War II, and received the Air Force Commendation Medal in 1972.

Barbara Bentley Bablburg (1945), is retired and living in Bond, OR, with her husband of 43 years.

Wilma Jeanne Wilson Swarts (1948), Muskegon, MI, headled up the computer room at the state of Michigan’s MTA Convention in Flint, Michigan, on October 21–23, 1990. She gave a workshop on music education via computer for the Grand Rapids Piano Forum on December 7, 1990.

David Van Zandt (1949), Seattle, WA, went “back to the future” last year. When he began piano lessons in 1952 his teacher was Helen Jackson Bestol, who still teaches in Portland. Last year she invited David to perform in her students’ recital, which he did—playing Scarlatti’s Cut Fugue.

Karen Bishoprick Messerschmidt (1963, MM 1968) is back in Kathmandu, Nepal, with her family. She has once again organized the Kathmandu Chorale, presently with 60 members from many countries. They performed the Messiah, Part 1, in December, and will do the Mozart Requiem this spring.

Pat H. Chauflin, Jr. (1965), Beaumont, TX, has been teaching orchestra in public schools in Louisiana, Florida, and now Texas. He has been teaching strings in grades 6-12 in Beaumont since 1973 and has also worked two years in conjunction with the band.

Larry Whaley (1968), Grants Pass, OR, built a new 4,000 square foot music store a year ago called Larry’s Music.

Hugh Cardon (1970), El Paso, TX, performed a lecture-recital of twentieth century Mexican art songs and Spanish Zarzuela arias for the Texas Region Annual Conference in Austin, Texas, on November 2. He is married to UO graduate Virginia Corvina.

Alan Minor (1970), Eugene, OR, spent several years in computer-based businesses and now works as an office administrator at Unity of the Valley Church in Eugene. He produces audio-visual productions for presentation and occasionally performs as a percussionist in Eugene and elsewhere.

Jill Wood Gambill (1978), Tualatin, OR, is a private music instructor of 65 piano, flute, clarinet, and saxophone students. She also plays flute in the Cedar Mill Bible Church orchestra.

Lynne Eisert Finch (1980) and Kenneth Baker Stevens (1981) were married last June and continued their life aboard ship in a recent issue of *Liners*. They currently reside in Westwood Hills, Los Angeles, this year soloing in performances of Beethoven’s Mass in C, the Messiah, and in a Venetian polypheral concert held at the Paul Getty Museum. She is the soprano soloist at Westwood Hills Congregational Church and is studying with Kurt Windustat White. She also occasionally sings backup for bands on recording projects. In June, she will complete work on a Master of Social Work at UCLA.

Paul Chandler (1988), Springfield, OR, is working at Scanners Microsystems (a computer firm) and scoring a film produced by the owner of the company, John Perrine. He played in a recent John Lennon tribute at the W.O. W. Hall with his partner. He and Stan McMahon play guitar, violin, and keys with the local band Duke Fame.

Lisa Ann Baker Stevens (1988), Clackamas, OR, teaches middle school vocal, instrumental, and general music for Portland public schools. She recently married Kenneth Stevens (UO ’89), and attends Lewis & Clark College to earn a Master of Arts and teaching degree.

Vicki Lecher-Baker (1989), Tigard, OR, married Mark Baker (BA Journalism ’85) on June 30. She currently teaches private clarinet lessons and works at the UO Portland Center for the Alumni Association.

Martha Maxwell (1990) has spent the past two years as harp soloist for the Royal Viking Cruise Line, traveling to such places as Argentina, Japan, the Antartic, Monaco, Casablanca, and the ruins of Pompeii. She wrote an article on her life aboard ship in a recent issue of *American String Teacher*, where she says, “At times it seems to be ‘the best job in the world.’ On the more challenging side, she notes there are many exercises in patience when dealing with passengers,” and notes that the only musical problems occur during storms, when it’s “like playing a harp while riding on a horseback.”

Shawne Melvin (1989) is studying on a full tuition scholarship at the Cincinnati College Conservatory of Music.


Karen Brown (1990) completed her Doctorate in the spring of 1990 and is now teaching music theory at Elizabeth City State University in Elizabeth City, North Carolina.

Keith Driggens (1990) is working in music and educational sales for Light’s for Music in Springfield, OR.
Alumni Band Packs ‘em in...

It may be partly because of the UO football team’s good fortune in recent years, but the Alumni Band has become an extremely popular Homecoming event for former UO band members.

Registration at this year’s gathering on November 3 exceeded 180, though most of the band was made up of alumni from the past 20 years, there was a healthy representation of players from other decades, even as far back as the 1930s.

Alumni renewed old acquaintances over coffee and pastries from 9-10 a.m., followed by a brief rehearsal for the football game. Springfield High band director Gene Sluyter (UO ‘51) once again handled the conducting chores, as he has done for more than 10 years.

Steve Paul, director of UO bands, officially welcomed the alumni back to campus, and shared some memories of the UO Marching Band’s trip to the Independence Bowl in Louisiana last year.

The camaraderie of UO band members coming together from many eras was evident throughout the day, and seeing the Ducks come from behind to beat UCLA 28-24 was a sweet bonus.

The Alumni Band is open to all former UO band members. Anyone who has not been receiving notice of Alumni Band registration may contact the UO band office at (503) 346-5670 to be put on the mailing list.

UO Marching Band Members Look Sharp in Goodwill Games

Even if you watched the Goodwill Games, broadcast from Seattle by the Turner Network last summer, you may not have known that a large number of Oregon musicians were on the field. The 200-piece marching band, which performed at the opening ceremonies, contained over 90 musicians from the University of Oregon, more than any other school.

Participants were selected from six colleges and 30 high schools from the western states.
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. A beautiful place to develop your musical talent.

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 Admissions 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.