

## LEDGER LINES

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

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COVER PHOTO by Susie Millpaugh  
*Oregon Marching Band members are all smiles at the Fiesta Bowl. See story, page 5.*

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## FROM THE TOP

*Anne Dhu McLucas, Dean*

**T**his has been an extraordinary year for everyone in the United States, if not the world. Certainly the events of September 11 affected us all, and, as I have written elsewhere in this issue, they have also affected music and how we use it and think about it.

We started the new school year just two weeks after the World Trade Center disaster. Some of our faculty had trouble flying home from Europe and Asia, but nearly all were on hand to begin classes. Our students needed extra time and attention, especially the new ones who had not yet experienced the warmth of our School of Music community. We did well in pulling together and in injecting additional meaning into our music-making, including patriotic singing, adding pieces to concerts in memory of the victims of September 11, and giving extra time for discussing the events in our classrooms and studios. A special piece composed for the Willamette Repertory Singers by our composition chair, Robert Kyr, has already been performed internationally (see p. 8). His activities as the chair of the "Waging Peace" curriculum for the Savage Endowment could not have come at a more appropriate time.

Naturally, at a time like this, some things—such as classes and lessons—must go on as usual, though with extra time taken and care given to individual feelings. Other things, such as fundraising, may need re-thinking, and this we have done regarding our building campaign. In light of the deepening recession, especially in Oregon, we have re-examined our immediate goals and restructured the campaign into three phases, each one achievable with your help (see p. 2). We are relying on our many alumni and friends to see us through all three phases to achieve the building additions we so clearly need.

The awards for our faculty and students keep coming: the Trotter Professorship for Steve Larson, a national book award for Marian Smith, a prestigious Fromm Foundation commission for David Crumb, and a number of first-



place finishes by several of our students in regional competitions. All these and more are noted on pages 10-12. Among the most meaningful monetary awards for students were the wonderful new Staton Scholarships, which are giving unprecedented help to ten of our neediest and most talented music and dance students (see list on p. 13).

While honors such as those enumerated above for faculty and students are acknowledged in each issue of Ledger Lines, we do not often give enough recognition to the administrative staff who toil behind the scenes to make the school run smoothly for all of us. That includes everything from publicity and public relations, recruiting and admissions, to accounting, computer technical support, recording, scheduling, community outreach, instrument maintenance, and much more. For all these work areas I would like to acknowledge the hard work, creativity, and infinite patience of our wonderful staff.

In particular, while welcoming our new Director of Development, John Gibbens (p. 3), I would like to say thank you and a fond farewell to Joan Gardner, who has for the past six years brought fundraising at the School of Music to a new level with her persistence and extraordinary interpersonal skills. The results of her hard work, and that of our other staff, are visible throughout the School.

*Anne Dhu McLucas*

## WHAT'S NEW

# Building Campaign Gets New Look, New Timetable

*Phase One of multi-phase plan under way*

Imagine twenty-five new practice rooms. Imagine no lines of students waiting to practice, or practicing in elevators or bathrooms. Imagine each faculty member having an office. Imagine being able to teach all sizes of courses in up-to-date, soundproof classrooms—without having to go to neighboring buildings—and without having complaints about the “noise” we make teaching music!

If you have visited the School of Music, you know how far from our current reality these imaginary scenes are. But they are in store as a reality for Phase One of the new building addition—the Academic Wing.

The eagerly-awaited kick-off of a building campaign for the School of Music, outlined in the previous issue of *Ledger Lines*, has undergone a transformation during the past six months. Elsewhere in this issue (page 3), you will read about our new Director of Development, John Gibbens. With his fresh look at fundraising realities in the new economic climate, we are launching a phased approach to the building campaign.

Given the economic slowdown and the events of September 11, we have divided our campaign into three phases. Each phase will aim at a single objective, and each will come to fruition at a different time.

**Phase One** is the Academic Wing, for which we need to raise \$2.6 million in two years. **Phase Two** is renovation of the old building, and **Phase Three**, the new Performance Wing, is the culmination of the project, for a total of \$15.2 million (of which \$7.6 is promised as a state match).

And of course, we need your help! Opportunities to name parts of the Academic Wing abound: honor your spouse

or relative with a named classroom or a practice room; an entire class could pool resources to name a teaching studio for a beloved teacher; or community groups who regularly rehearse or perform in our building could go together to name a rehearsal room.

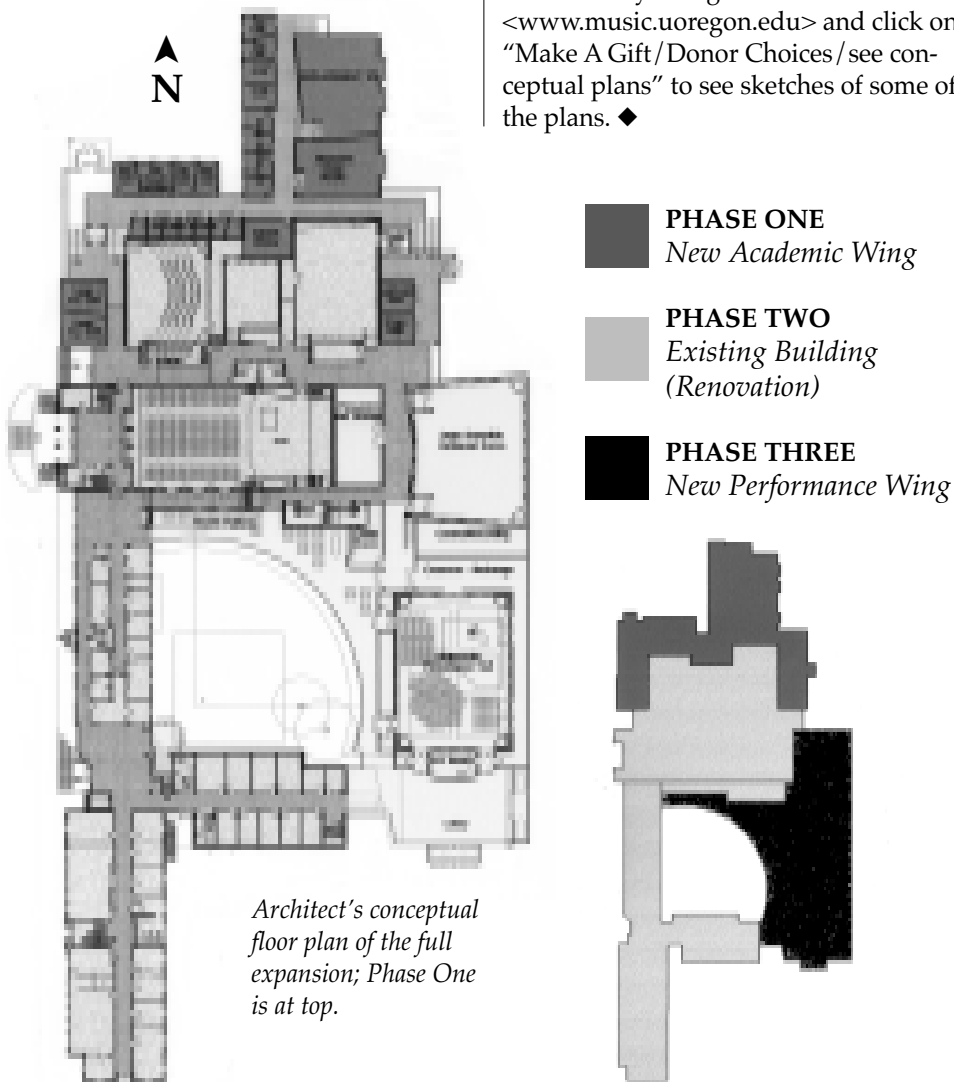
“We hope that our alumni and community friends—those who helped us so generously during the Beall Hall campaign in 1996—will step forward again

to bring Phase One to a successful and speedy close,” said Dean Anne Dhu McLucas. In Beall Hall we hear the results of all the practice and learning that go on in the School of Music. Yet it is in the rest of the building that the important preparations actually take place.

“The Academic Wing is the most crucial element of our overall building plan,” added McLucas. “Teaching is the heart and soul of our music program, and having adequate space to do it will provide an enormous morale boost to our faculty.”

All alumni and friends are urged to think about their involvement in this project, and contact our new Director of Development John Gibbens at 346-5687 or the dean at 346-5661. Find out more about naming opportunities, phasing pledges, and other details of the building campaign.

You may also go to our website <[www.music.uoregon.edu](http://www.music.uoregon.edu)> and click on “Make A Gift/Donor Choices/see conceptual plans” to see sketches of some of the plans. ♦



## MIGHTY OREGON CD RAISES \$25,000

The School of Music's *Mighty Oregon* CD, launched last August as part of the University of Oregon's 125th Anniversary celebration, has been a huge success.

As described in the most recent issue of *Ledger Lines*, the CD contains eleven versions of the Oregon Fight Song, performed by a number of UO ensembles, faculty, and other groups, including Portland recording artist Tom Grant and *The Jazz Minors*, a Dixieland group from the 1970s.

Approximately 2,500 of the CDs had been sold by the end of December—helped in no small part by the amazing success of Oregon's football team.

The CD has generated nearly \$25,000 in profit for the School of Music, all of which will go to the music scholar-

ship fund.

"It clearly was the right product for the right time," said Scott Barkhurst, publicity director for the music school, and production coordinator for the CD.

When the CD first came out in late August, the media jumped on it instantly. Feature articles ran on the front pages of *The Register-Guard* and *The Oregonian*, local TV stations did feature stories on the CD, and articles appeared in various campus publications.

The CDs are available directly from the School of Music, the UO Bookstore, any of the Duck Shop locations in Eugene and Portland, or via the websites for the School of Music or UO Bookstore. The price is \$12.95 (add \$3 for shipping and handling). ♦

## CHAMBER SINGERS CREATE NEW SCHOLARSHIP

The Eugene Chamber Singers, a community chorus founded in 1979 by Professor Emeritus James Miller, has established an annual scholarship to be awarded to a graduate student at the School of Music.

The \$1,500 scholarship will be awarded in the area of vocal performance or in choral conducting, beginning in the fall of 2002.

The Eugene Chamber Singers has been one of the area's finest choral ensembles, performing a broad range of chamber music from a repertoire spanning more than four centuries.

James Miller directed the ensemble for twenty years, until shortly after his retirement from the School of Music. Current director is John Jantzi, a doctoral music student. ♦



## JOHN GIBBENS NAMED NEW DIRECTOR OF DEVELOPMENT

John Gibbens, a graduate of the University of Oregon School of Music, has returned to the music school as the new Director of Development. A former member of the Oregon Symphony, Gibbens began his musical studies in Salem, Oregon, where he was principal cellist with the Portland Youth Philharmonic and Salem Junior Symphony. At Oregon, he studied cello with Dr. Robert Hladky and Jerome Jelinek.

Gibbens has won numerous music competitions, and has presented many recitals and lectures over the years. He has been principal cellist with the Oregon Sinfonietta, Beaverton Chamber Orchestra, Eugene Symphony, Glendale College Community Symphony, Occidental-Cal Tech Symphony, and the North State Symphony in California. He was also principal cellist at the world-renowned National Music Camp at Interlochen, Michigan, and at the First

International String Congress.

Gibbens recently was Director of Development with the California State University at Chico College of Humanities and Fine Arts. Prior to Chico, he



John Gibbens

retired from the Boy Scouts of America after a twenty-year career as a development director, the last seven of which were in Los Angeles.

Gibbens has also been a professional symphony manager with the Pittsburgh, Boston, Denver, Richmond, and Memphis Symphonies, and in the 1960s he was an administrative officer at the UO School of Music.

"It's a great opportunity to return to the School of Music and assist with its development needs and building campaign," said Gibbens. "Everyone will be able to participate at many different giving and naming levels."

Gibbens and his wife, Priscilla—a musician, needlecrafts artisan, and bookkeeper—have two sons who live in Eugene. ♦



## DEVELOPMENT NEWS

# A Tribute to our Contributors

## Funding Achievements, 1995-2001

Joan C. Gardner, Director of Development

In the past six years the School of Music has prospered at every level from the many new funds established by thousands of friends, alumni, and former faculty. As this is my last month on board at the School of Music, I would like to offer my thanks to the many individuals who have made such a difference, and summarize some of the results of your gifts.

In the 1990s tuition increased by 80%, but our available scholarship money increased only 15%. To bridge this gap, we initiated a major drive to create new income streams focused on endowed funding for scholarships in all departments of the School of Music. As a result of those efforts, we have now doubled the number of scholarships available and at least tripled the amount of endowed funding which supports these awards. (See the box below for contributors who made a difference.)

Additionally, Samuel McClure enabled the School of Music General Scholarship Endowment to be formed with a significant lead gift. Other contributors who got this fund up and running are Madelon Petroff, Larry and Dorie Vollum, and Leon Davis. In 1997 an anonymous \$500,000 Charitable Remainder Trust created our largest pool of

scholarship money received to date.

Gifts for faculty support have resulted in two new faculty chairs and more than \$2.4 million dollars in ongoing endowment support. In 1998 the School of Music received an anonymous gift of \$1.2 million paying tribute to the late Robert Trotter, our well-loved and respected former dean. With this gift the school then qualified for one of the matching UO Knight Faculty Chair awards. Other significant funding for faculty support now in place is the Robert Vagner Memorial Fund. The success of this fund has been remarkable, with a high number of contributions from former Vagner students and a major gift generously contributed by Mrs. Helen Vagner to start the endowment.

Curriculum and program sponsorship funding includes: the new Chamber Music Series endowment, funded by the estate of the late Amelia A. Krieg; the Master Class Series Fund, created by Janette Bryant; the Community Music Institute, partially underwritten by Jim and Ginevra Ralph; and the Arlene Wright Endowment Fund for Dance Performance, funded by Arlene Wright. Lorene Ferris Brady is credited with additional funding for dance performance.

Beall Concert Hall was refurbished, thanks to hundreds of donors who purchased new, named chairs. The Piano Campaign succeeded in purchasing badly needed new practice room pianos and providing a number of grand pianos for piano performance majors. Tim and Virginia Foo contributed significant funding for new orchestra instruments, twenty new sousaphones were purchased for the Oregon Marching Band by Sheldon and Joanne Roberts last year, and Faye and Tommy Thompson's recent contribution just enabled us to purchase a new xylophone.

More than \$7 million in Planned Gifts will mature at some point in the future from significant gifts given by former Professor Robert Nye, Robert Kendall, Evelyn Dew Nye, Margaret Helene Robinson, Sylvia Killman, Lynn and Doris Sjolund, Audrey Avis Aasen-Hull, Glenn Allen, Dan Pavillard, and others who wish to remain anonymous.

These gifts and many others not mentioned have enhanced all levels of our educational directives. Each fund and each contribution has created something for the music school that otherwise would not exist. Thank you on behalf of the faculty and on behalf of the students who diligently pursue their course work every day. Each time I have written annual giving letters, or written this column, I have addressed the needs of the school and the priorities of funding that would make a difference. We always *talk* about how you can make a difference, but I wanted to summarize the results of your gifts and give credit to those who have assumed a leadership role in contributing.

Donor participation has increased to 23% of all music alumni—one of the highest levels on campus. It is indeed an achievement, created from large gifts, medium gifts, and all those nice small gifts! I hope this report provides you with the inspiration to continue to give, to begin to give if you have never given before, and to know that through teamwork success can be achieved at all levels and for all needs. This is the spirit that will ensure the future high levels of music education at the University of Oregon. ♦

Our sincere thanks and gratitude to the following contributors who established new scholarships at the UO School of Music during the past six years:

Mrs. Phoebe Atwood  
Mrs. Exine Anderson Bailey  
Robert and Leona DeArmond  
Dorothy Pederson Fahlman  
Gordon W. Gilkey  
Robert and Margaret Guitteau  
Mrs. Helen P. Niederhawk  
Mrs. Frances Parsell  
Gloria and Joseph Polastri  
Sue and Steve Slottee

*Wayne Atwood Memorial Scholarship Fund*  
*Exine Anderson Bailey Voice Award*  
*Robert J. & Leona Anderson DeArmond Scholarship*  
*Dorothy Pederson Fahlman Piano Scholarship*  
*Vivian Malone Gilkey Graduate Violin Fellowship*  
*Robert G. and Margaret E. Guitteau Scholarship*  
*Edward W. Kammerer Memorial Scholarship*  
*Frances Parsell Scholarship in Violin*  
*Jim Polastri Memorial Scholarships in Voice*  
*Elizabeth P. Slottee Memorial Scholarship*

## OREGON MARCHING BAND ROCKS! REPUTATION FOR EXCELLENCE SOARS



*Tubas strut their stuff during a tailgate party at the Tostitos Fiesta Bowl.*

The past five years have been an incredible ride for Oregon football fans. Although the Ducks were left out of the bowl picture in 1996, they have been to seven bowl games in the past eight years, including the Rose Bowl, Cotton Bowl, Las Vegas Bowl, Aloha Bowl, Sun Bowl, Holiday Bowl, and this year the Fiesta Bowl.

Bigger bowls, bigger spotlights—and the Oregon Marching Band (OMB),



PHOTOS BY SUSIE MILLSPAUGH & SCOTT BARKHURST

now nearly 200 members in size, has caught the media's attention in grand fashion each year.

**Todd Zimelman** (UO 1992), now in his third year as director of the Oregon Marching Band, has strengthened the group's reputation for excellence, discipline, and hard work—and the results are seen and heard on the field at every game. Fans *love* the Oregon band, and rave about its classy look and great sound.

At the Fiesta Bowl, the OMB arrived four days before the game and immediately went to work perfecting its *Appalachian Spring* routine. Practice sessions every day, appearances at pep rallies, the three-mile Fiesta Bowl Parade, a New Year's Eve parade and Battle of the Bands at Tempe's annual Fiesta Bowl Block Party, plus the full slate of game-day activities kept the band and colorguard in the public eye.

"The entire Fiesta Bowl experience was great," said Zimelman, adding that his favorite performance

was the Fiesta Bowl band championships at Bank One ball park. The Colorado and Oregon bands were the grand finale shows of the evening, performing while the judges scored the high school groups that had gone before.

Colorado's band went first, giving a solid performance. But when Oregon's band launched into its routine, heads turned and the audience suddenly grew silent. It was a crowd that knew a quality routine when it saw one, and rewarded the OMB with a huge ovation at the end. "I have never heard the OMB sound better," said Zimelman, "and the crowd response was electric. I was so proud of them, I nearly jumped onto the field."

Associate Professor Robert Ponto, director of Oregon bands, was also on the trip, and added his praise: "I can't say enough about the Oregon Marching Band. The sound, the visuals, and the creative show concepts are all without precedent here at the UO. Under Todd Zimelman's leadership the OMB is quickly attaining the status of one of the truly elite college marching bands in the country."

Zimelman had Audio Engineer Lance Miller accompany the band to the Fiesta Bowl to get as many additional recordings of the band's 2001 show as possible. That should make the next annual OMB compact disc—a successful fund-raiser for the past two years—a real winner. The CD should be available by spring term. ♦



*Band members exit a huge tunnel of green and gold balloons at a pep rally.*

# Alumni Recount First-Hand Experiences of 9/11 Attack

*John MacDonald (B.S. Music, 1998)*

I work at NBC Headquarters (in mid-town Manhattan) and my wife works a couple blocks away at the New York Times. Thankfully, Mindy and I were never in any immediate danger on 9/11, but we'll never forget the chaos and confusion that swept the city. My building was evacuated immediately after the Pentagon was hit, at which time I left to find my wife at her office. On the way I saw the burning towers with my own eyes ... I'll never forget that sight as long as I live. The streets were absolutely chaotic; people were running and crying, fearing that the worst was not over. I was in a daze as I was walked through Times Square, hardly noticing the F-14s flying overhead. For a split second I wondered if this was a full-scale attack or invasion. Anything seemed possible. Anyway, I finally made it to my wife's building, and we fearfully waited until the subways opened up again.

As frightening as 9/11 was, the real terror for my wife and me came on October 12—the day we NBC employees refer to as “Anthrax Friday.” Minutes after it was revealed that there was anthrax in my building, there was a package opened at the New York Times filled with white powder. Mindy and I (nearly simultaneously) faced the horrifying possibility of anthrax exposure.

Now remember that at that time most Americans knew nothing about anthrax. We had no idea what “cutaneous” or “cipro” meant. All we knew was that anthrax could kill you through various types of exposure. Plus, this was the first confirmation of a chem/bio weapon in New York, which further stimulated the fears of an already shell-shocked city. This was easily the worst day of my life, and my words here can do no justice to

the paralyzing fear that my wife and I felt. At NBC, we had no idea if the spores were floating around, or if we had already been infected. Even worse was the thought of my wife undergoing the same situation in her building. It felt like 9/11 all over again—being attacked from all sides by people we have nothing to do with.



Thankfully the incident at the New York Times turned out to be a hoax aimed at their correspondent on international terrorism. As for NBC, the threat

was real and the CDC and FBI immediately intervened to control the situation. They ran elaborate environmental tests on all floors, and a massive employee-testing center was

constructed on the mezzanine. Testing ran around the clock for a week; on the first day alone they tested over 1,000 people for possible anthrax exposure. The building turned into a giant science lab, which reminded me of that scene in *E.T.* where the feds took over Elliot's house. No matter where you went, there were scores of important-looking people in suits and protective gear saying “we'll take it from here.”

***As frightening as 9/11 was, the real terror for my wife and me came on Oct. 12—the day we NBC employees refer to as “Anthrax Friday.”***

After a week of extensive testing, the building was declared environmentally safe. As a precaution, they kept the air vents/circulation off for a while (man, you don't know what you got 'til it's gone). Still, we were all relieved to be through this awful ordeal. The third floor (where the anthrax-laced letter was opened) was still closed for many weeks, which proved to be quite a challenge for our news bureau. Tom Brokaw, Dateline, and NBC Sports all had to relocate to different offices and studios for a while, but the shows went on and the people of New York continued to amaze the country with their resolve.

*Tiffany Mills (B.A. Dance, 1992)*

My husband and I were supposed to be leaving for a European vacation that afternoon, so I woke up thinking I was going to be on an airplane. I heard about the crash when the radio alarm went off, but I thought it was a strange dream. Then my husband ran in and said “You have to wake up.” After the second plane, we realized it wasn't accidental. And then the towers collapsed. I felt such a strange personal connection to the World Trade Center because my dance company had just performed on a stage on the plaza between the two towers. We had over 1,000 people at that performance. We met the WTC guards, some of whom are missing.

I immediately contacted all the people in my dance company. One of my dancers had been on the subway, underneath the WTC when it happened. She'd seen people jumping. She was so shook up; I said, please come over. Other people started arriving until there were about seven of us. We pooled the food from different people's lunches and stayed in the apartment all day. It was somehow just a teeny bit easier to be together. We went from watching TV to not being able to take it any more. Around 5 p.m. everyone left.

My husband and I took a walk and it was very strange and still. We walked over to see a little down the avenues, 2nd, 3rd, nothing. We saw the plumes of smoke and we walked over to the East River and looked down and saw all these flashing lights. It felt like a war zone. ♦

## VIEWPOINT

## Aftermath Shows Music Makes a Difference

by Anne Dhu McLucas

I am writing this two months to the day after the September 11 disaster. In the aftermath of 9/11, we have all had much to think about concerning the basic values of our lives. For me, as the dean of a school of music, this has meant thinking about the role of the arts as well. In a time of national crisis we all need to evaluate the importance of what we do. I am taking this opportunity to reaffirm and even celebrate the arts as a uniting and healing force in culture, which can take on an even more special role in times of trial. Since my focus is music, my examples will be drawn mainly from that experience, but I know my colleagues in the other arts will have felt this force as well.

In the immediate aftermath of September 11 it was the silence, the absence of music, that was most striking. The newscasts for the most part left aside their theme music; several of my students, who usually listen to music day and night, reported that they stopped listening for a time. This is a normal reaction to trauma. It has been reported in refugee camps, for instance, that when children first come, they no longer sing their songs—only later do they begin to play and sing as normal children do.

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***It is good to be reminded that musicians and artists are not "just entertainers," but have a real and independent function in society.***

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But after the silence comes the music—and not just music to listen to—think how much more we have all sung together! I have heard the voices of people that I've never heard sing—at

Rotary meetings, at the Symphony—even at football games! The students in our marching band, often benignly ignored during the playing of the National Anthem, now report the thrill of hearing some 40,000 voices singing with genuine emotion—and mostly in tune! In New York and elsewhere there have been moving concerts of differing kinds. The class barriers of music are down—firemen and policemen, resting from their

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***The performers and teachers of music and dance, though not the major income producers of the state, are nonetheless part of its invaluable spiritual and intellectual wealth.***

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rescue efforts are treated to Juilliard School of Music students playing string quartets; chamber music patrons sing along with an orchestra rendering Irving Berlin's "God Bless America." The world of music has at least temporarily become one world instead of many.

It is good to be reminded that musicians and artists are not "just entertainers," but have a real and independent function in society. Since the University of Oregon's School of Music and Department of Dance educates students for professions of teaching, composing, and performing, it has been moving for students and faculty to see what a difference their art can make, not just for fellow music-lovers, but for everyone. If this is true at a time of crisis, it is also true throughout life, since emotional healing is necessary at many points.

We have seen the Strings of Compassion program at Peace Health Hospital grow, because it speaks so well to the

dying and their families. We have a program called "Waging Peace with Song" at the university that is holding a contest for the best choral piece on the topic of waging peace, rather than war. This program, which preceded 9/11, has become even more relevant now.

As we gradually settle into a new normality, our students focus on their studies as before, but perhaps with a new sense of the validity of what they are pursuing. If we knew at the beginning of 2001 that we were in a new millennium, now we truly *understand* it.

For a school of music, what does that mean? We have been a school of music for 101 years, and of course we have produced many skilled musicians and teachers who have given their musical gifts to the state, the nation—and even to the world. In fact, as I have often told legislators, Rotary club members, and anyone else who would listen, the skilled professional performers and teachers of music and dance, though not the major income producers of the state, are nonetheless part of its invaluable spiritual and intellectual wealth. And surely this function will continue for the next century.

It will be joined, though, by the ability of musicians to become part of the so-called "new economy" in this state. The very skills learned as a performing artist are useful in entering jobs in some of the creative services that we all depend upon—the internet, web design, advertising, film production, recording, etc. Last year in Portland, this was the fastest growing sector of the whole economy—and some of our alumni were the leaders in starting new companies.

The skills learned in the process of gaining a thorough musical education include some obvious ones: training the ears to hear well, learning to play and sing or dance well, learning how to look at both music and dance analytically. But student musicians and dancers of today have an additional set of skills that they may not even think about, skills that are of the greatest value in modern life. These include the ability to work as a team (an inescapable part of being a dancer or an orchestral, band, chamber, or jazz musician); the ability to

## KYR MOTET HONORS VICTIMS OF 9/11

Associate Professor Robert Kyr had an immediate response to the terrorist attacks on September 11: Create a thing of beauty.

Kyr's *Into the Hour of New Life*, a short motet written as a tribute to the victims of 9/11, was premiered by the Oregon Repertory Singers in Portland only a month after the Twin Towers' attack. Kyr is composer-in-residence for the group through the 2002-2003 concert season, and he created the work with his musical community in mind.

In his program notes, he wrote: "In the days following September 11, I wondered if it would be possible to compose music after witnessing (even from a distance) such unspeakable horror. And yet out of the ashes of destruction, words and music arose; I was powerless to stop them. I was moved to create a work for the healing of our community

### VIEWPOINT, *continued*

juggle time (probably the first thing any serious performer learns); the ability to manipulate a set of symbols, which is what a notation system is; and familiarity with various technologies, from computers to lighting design to all kinds of recording and video equipment.

Two final components—the ability to collaborate with other arts and the ability to think creatively—are not always formally taught, but have nevertheless become an increasingly greater part of the "necessary equipment" of a modern musician or dancer.

A recent Register-Guard editorial asked us to protect our arts and cultural programs even during hard economic times. The present piece enumerates some of the specific ways in which they play a vital role in our times of crisis and after. As the old hymn from 1869, "My Life Flows On," by Robert Lowry, says:

*Through all the tumult and the strife,  
I hear that music ringing.*

*It finds an echo in my soul.*

*How can I keep from singing?*

Amen! ♦

*This column first appeared as a guest editorial in The Register-Guard on November 25.*

and in memory of those who were lost ... Neither tragedy nor death will silence the spirit that unites us. May grief turn to light as we enter into the hour of new life."

And now the work is finding an international forum. Cappella Nova, an ensemble from Scotland, recently performed the piece at its popular Carols by Candlelight concert. In an article in *The Scotsman*, Cappella Nova's co-artistic director, Rebecca Tavener, said she first discovered Kyr's music more than a year ago when she was asked to review *Celestial Light: Music of Hildegard von Bingen and Robert Kyr* on Telarc Records. "I liked its spiritual quality," she said. "Once I tracked him down, I discovered we had a lot of musical obsessions in common, not least his interest in early musical structures."

Pending Scottish Arts Council funding, which Tavener is hopeful will be secured soon, Cappella Nova is to commission Kyr to write a "Universal Mass" that will sit alongside music by the early Renaissance composer Josquin des Pres in a program scheduled for autumn, 2003.

While discussing this commission, however, Tavener learned of Kyr's more immediate plans to write *Into The Hour of New Life*.

"He clearly wrote this motet in a state of white heat," she says.

"Suffice it to say that *Into the Hour of New Life* generated a great deal of interest and was received very well by both audiences. The feedback we have had from individuals was unanimous in expressing two things: that it was right and proper to include such an emotive work in our programme, in spite of the fact that (Carols by Candlelight) is normally a fairly light-hearted event; and that it was a very moving and, for many, cathartic experience." ♦



Robert Kyr

## KUDOS

International **Mu Phi Epsilon** recognized the University of Oregon's Nu Chapter as the outstanding collegiate chapter for the Pacific Northwest Province. In addition, Nu Chapter was named runner-up for the International Collegiate Chapter of the Year. Nu Chapter's waffle sales helped buy two new piano benches for the School of Music, and added \$300 to the Eugene Mu Phi Epsilon Alumni Scholarship Fund. Faculty adviser is Claire Wachter.

**So Jin Chong**, a master's candidate in piano pedagogy, was invited to participate on an international student debate panel for the 2001 World Piano Pedagogy Conference in Orlando.

**Hung-Yun Chu**, a doctoral student in piano performance, was chosen as a semi-finalist in the Rachmaninoff International Piano Competition and Festival, to be held in March 2002—with Vladimir Ashkenazy as one of the judges. Chu is a student of Dean Kramer.

**Keith Kirchoff**, a sophomore piano student of Dean Kramer, won both the Oregon state and Eugene Mu Phi Epsilon competitions. Kirchoff also won the Oregon Music Teachers scholarship competition in Portland in June.

**Ji-Yun Jeong**, a junior violinist, won the Northwest Division of the Collegiate Strings Competition in January, and will travel to Cincinnati in March to compete as a National Finalist in the MTNA Collegiate Strings Competition. Jeong is a student of Kathryn Lucktenberg.

**Ji-Won Lee**, a graduate piano student of Dean Kramer, was a winner in the Eugene Mu Phi Epsilon competition.

**Melody Vogel**, a fifth-year senior in vocal performance, was one of the district winners of the Metropolitan Opera National Council Auditions in Portland. She won \$1000 and the chance to compete at the Northwest Regionals in Seattle in March. Vogel, a mezzo-soprano, is a student of Ann Tedards. ♦

## OREGON BACH FESTIVAL

# Tan Dun Premiere, Quasthoff Recitals at Heart of Festival

Two concerts conducted by Oscar-winning composer Tan Dun, including the American Premiere of his *Water Passion after Saint Matthew*, and two solo concerts by bass-baritone Thomas Quasthoff are among the major concerts announced for the 2002 Oregon Bach Festival, June 28–July 14. Directed by renowned Bach interpreter Helmuth Rilling, the Festival is in its 33rd year as a program of the UO School of Music.

Tan's *Passion* was a commission of Rilling's Internationale Bachakademie Stuttgart, commemorating the J.S. Bach 250-year anniversary in 2000. Blending influences as diverse as Taoist philosophy, Peking Opera, Tuvan overtone singing and Bernstein, it has as its musical and symbolic center large translucent bowls of water, arrayed as a cross and used as percussion instruments. The *Passion* is scored for soprano and baritone soloists, mixed chorus, six instrumentalists, and electronic processing. Its first American performance takes place Friday, July 5, in Eugene's Hult Center for the Performing Arts.

***Penderecki's Grammy-winning Credo will be reprised at the 2002 festival.***

Tan returns to the podium July 7 to conduct his works *Orchestral Theatre* and the *Crouching Tiger Concerto*, adapted from the movie score that won him an Academy Award.

Tan's residency at the Festival coincides with the biennial Composers Symposium, directed by Robert Kyr. Works by symposium participants are featured in a concert July 1 in Beall Hall.

Quasthoff made his American premiere at the Oregon festival in 1995 and has become a regular attraction, appearing in 1997, 1998, and 2000. This year he will perform a Bach solo cantata and



Academy Award-winner Tan Dun

Mozart opera arias with Jeffrey Kahane conducting the Festival chamber orchestra (June 30) and a lieder recital with pianist Justus Zeyen (July 11 and 13).

Rilling will conduct the opening *Mass in B Minor* (Quasthoff is bass soloist); a lecture-demonstration series ex-

ploring Bach's *Christmas Oratorio*; Mendelssohn's *Symphony No. 1* (the first in a new recording series); and, as the Festival finale, a reprise of Krzysztof Penderecki's *Credo*, a work that the Festival co-commissioned. Its subsequent CD, featuring UO faculty member Milagro Vargas as one of the soloists, won the Festival a Grammy last year.

The 2002 lineup also includes a program of concertos featuring Kahane, trumpeter Guy Few and flutist Lorna McGhee, recitals by alto Ingeborg Danz and pianist Robert Levin, and a period instrument performance by Ensemble More Maiorum, which includes faculty member Marc Vanscheeuwijck.

Tickets go on sale March 21. For information, go to our website at <oregonbachfestival.com> or call (800) 457-1486. ♦



Thomas Quasthoff

## FESTIVAL'S YOUTH CHORAL ACADEMY GOES NATIONWIDE WITH NEW WEB SITE

The Oregon Bach Festival's Youth Choral Academy, an intensive learning and performance opportunity for high school singers, has extended its reach to accept singers from across the country. The YCA now has its own website and has extended its audition period through March 15, 2002.

Directed by Richard Clark with Anton Armstrong of St. Olaf College as conductor, the YCA began as a local program in 1998. Each year it has grown to accept performers from further beyond the region.

At the 2001 Festival, the YCA performed with Bobby McFerrin and alongside the Festival forces in the Brahms *German Requiem*. For 2002, the choir will sing under Helmuth Rilling in a lecture-concert presentation of Bach's *Christmas Oratorio*, and under Armstrong in a major concert that also features the a cappella group Cantus.

Auditions for the 90-voice choir take place at various sites in the Northwest and via tape or CD. For more information, visit <www.singbach.com>, or call (800) 457-1486. ♦

## FACULTY

**Alice Blankenship** (GTF), after attending early music courses in Urbino, Italy, and the Casa de Mateus, Portugal, last summer, was invited by baroque violinist Paul Destrube to join his Pacific Baroque Orchestra on a fall tour through western Canada. The tour ended with a performance in Whitehorse, Yukon Territories, and production of a CD of the three Haydn violin concerti. The CD will be released this fall under the Atma classique label.

**Jack Boss** presented a paper titled "The Musical Idea and Row Identity in Schoenberg's String Trio" at the Rocky Mountain Society for Music Theory meeting at Brigham Young University last spring. Boss chaired a session on "Brahms and Bartok" at the same conference, and was appointed to its program committee for 2002. An article by Boss, "The Musical Idea and Global Coherence in Schoenberg's Atonal Music" was published by *Intégral* in late 2001 in their Volume 14/15. Boss was appointed reviews editor of *Music Theory Online*, the Society for Music Theory's electronic journal, last fall.

**Charles Dowd** performed William Kraft's *Concerto for Timpani* with the Eugene Symphony, with the composer in attendance and Miguel Harth-Bedoya conducting. Dowd played *Concertino for Timpani* by Michael Colgrass with the Lower Columbia College Wind Ensemble, Dr. Gary Nyberg conducting. Dowd conducted George Antheil's *Ballet Mecanique* for the Oregon Festival of American Music, featuring former and current professional percussionists from his UO Percussion Program. Dowd commissioned two new works: *NYSD for Orchestral Snare Drum* by Anthony J. Cirone (Warner Bros.), and the piano version of Kraft's *Concerto for Timpani* (New Music West); **Victor Steinhardt** and Dowd performed the world premiere of the piano version of the concerto's third movement at a William Kraft percussion clinic



Charles Dowd

in September. Dowd's jazz vibraphone and marimba work included collaborative performances with David Johnson of Los Angeles, UO doctoral student **Tracy Freeze**, and a concert for artist Frank Okada's memorial retrospective at the Canaga Gallery in Eugene. Dowd hosted a classical marimba recital-lecture by Nanae Mimura in Beall Hall in October, and conducted the West Coast premiere of David Friedman's *Twenty Minutes Off the Pavement* with The Oregon Percussion Ensemble in November. Dowd's multi-percussion research included an August performance of Lalo Schifrin's *Journeys for Solo Percussion* with Los Angeles studio musician Ken Watson and **W. Sean Wagoner**.

**Fritz Gearhart** and pianist John Owings performed in Weill Recital Hall at Carnegie in January, their fifth appearance since 1989. The Gearhart-Owings duo just released a new compact disc, *The Complete Works for Violin by Robert Casadesus* on the Koch International Classics label. The American Record Guide said of the disc: "Violinist Fritz Gearhart ... plays with lovely tone and lots of pizzazz, ably partnered in the very demanding piano parts by John Owings. Koch's sonics are bright, clear, and realistic ... [the music] is beautifully made (particularly in these excellent perfor-



Fritz Gearhart

mances), very enjoyable indeed." Gearhart-Owings will premier a work by faculty composer **David Crumb** also on this program which will include the Stravinsky *Duo Concertante* and the Strauss *Sonata*. Gearhart appeared with the Eugene Symphony in December, performing selections from the William Grant Still *Suite for Violin and Orchestra* on the symphony's annual holiday pops concert. Gearhart performed three concerts in North Carolina in October, culminating in a performance at the Raleigh Museum of Art, where he performed the *Still Suite* with Owings. ♦

**Ellen Campbell** performed the concerto *Sea Dreams*, by David Maslanka, at the International Horn Workshop in Kalamazoo, Michigan, last June. She performed two concerts in August for the Fontana Festival of Music and Art in Shelbyville, Michigan, and gave a master class at the Interlochen Arts Camp, also in Michigan.

**David Crumb** received a \$10,000 commission from the Fromm Music Foundation to compose a piece for the Philadelphia-based ensemble, *Orchestra 2001*.

**Mike Denny** taught jazz at the Peter Britt Summer Improvisation Camp in Jacksonville, Oregon, along with **Steve Owen**. During the Oregon Festival of American Music, Denny worked with top professional jazz musicians Dick Hyman, Ken Peplowski, Marvin Stamm, Bill Watrous, and Frankie Capp. In addition to his regular jazz trio gigs in the Eugene area, Denny helped usher in the new jazz venue at Sweetwaters at the Valley River Inn. He was a clinician/adjudicator and featured performer at Lane Community College's jazz festival in December, and filled similar roles at the Oregon Jazz Celebration in January.

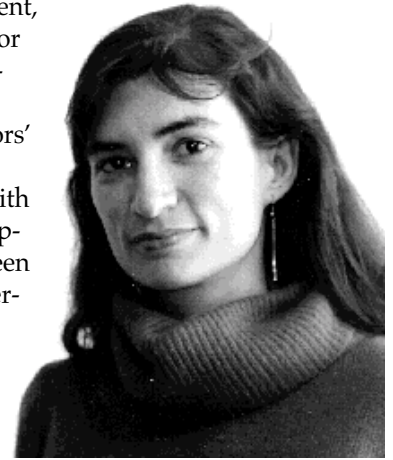
**Gretchen Farrar** (GTF) played the role of Annina in *La Traviata* at Belleayre Festival Opera in the Catskills, New York, in July. Gary DiPasquasio conducted; Donald Westwood directed.

**Amy Impellizzeri**, who teaches contact improvisation at the Department of Dance, taught and performed at the 16th European Contact Improvisation Teacher Exchange last summer in Bern, Switzerland.

**John Jantzi** (GTF) is the new conductor of the Eugene Chamber Singers, one of the area's premier choirs, originally founded and directed by Professor Emeritus James Miller. Jantzi has produced a CD of organ music he performed for the Oregon Bach Festival. He has been keyboardist for the Oregon Mozart Players since 1999, and performed Bartok's *Concerto for Strings and Piano* with the group last spring.

Duo-pianists **Dean Kramer** and **Claire Wachter** performed for the Sunriver Music Festival in September. The event, which was jointly sponsored by Sunriver in Oregon and Steinway in New York, featured performances by Kramer and Wachter on the new Sunriver Festival concert Steinway piano, the famous Horowitz piano, and Steinway's Dakota Jackson-designed 500,000th piano. Both the 500,000th piano and the Horowitz piano are on their way to a permanent home in the Smithsonian in Washington, D.C. In October **Kramer** performed a solo recital of Mozart, Schubert, and Liszt for the Mozart Festival in Austin. Kramer was invited to present a lecture on the Liszt *Sonata* at the University of Texas at Austin, and for the Oregon Music Teachers State Conference in Newport. **Wachter** was invited to chair the Committee on the Future of Piano

**Marian Smith**, chair of the music history department, won the Dance Perspectives Foundation's award for most distinguished original book of dance scholarship in English for her book, *Ballet and Opera in the Age of Giselle* (Princeton University Press). The jurors' citation reads: "With a scholar's attention to detail and the historian's respect for the past, Marian Smith illuminates for us a neglected period in the development of ballet during the transitional period between the emergence of the Ballet d'Action and the flowering of the Romantic ballet." Noting that the book deals with a host of now-forgotten works, the jurors said Smith "sheds new and important light on the nature of (the ballet) *Giselle*," further noting that "Smith's graceful and accessible writing style makes the work a delight to read." ♦



Marian Smith

Pedagogy at the 2001 World Piano Pedagogy Conference in Orlando.

**Anne Dhu McLucas** was named an "Administrator of the Year" by the Oregon Music Educators Assn. She contributed articles to two books published in 2001: "The Music of the Mescalero Apache Girls' Puberty Ceremony," in *Indigenous Religious Musics*, edited by Karen Ralls-MacLeod and Graham Harvey and "Music and Social Class" in the *Garland Encyclopedia of World Music, Vol. 3, Music of the United States and Canada*. She was also the keynote speaker at the Pi Kappa Lambda music fraternity's national meeting in Philadel-

phia, on the topic "The Power of Oral Tradition in American Music."

**J. Robert Moore** was on sabbatical leave fall term of 2001, teaching oboe and chamber music in China, where he also played in three recitals. Moore was invited as a foreign expert to teach at the Yunnan Arts Institute at Kunming in southwest China. Assisting him in the recital at the Yunnan Arts Institute was pianist Barbara Gonzalez-Palmer, formerly on the UO music faculty, and presently teaching at Rutgers University. During the summer of 2000 Moore was in Hungary and Romania, doing research on the Hungarian tarogato and performing on that instrument in a conference at Vaja Castle, Hungary. Research was conducted during visits to music faculties in Cluj-Napoca and Timisoara, Romania.

**Randy Moore** wrote an article, "Therapeutic and Educational Values of Music or Research for the Greater Good," which appeared in the fall issue of the Oregon Music Educator. He was invited to present a research study, "Effects of Age and Musical Experiences on Responses to Matching Art and Music," at the National Symposium for Research in Music Behavior in Fort Worth, TX, last April and at the American Music Therapy Association Conference in Pasadena, CA, in October.

**Sharon Paul** was a headliner in July at the Los Angeles Children's Chorus'

*Continued next page*

## OREGON BRASS QUINTET REGROUPS



The **Oregon Brass Quintet**, newly reconstituted with the addition of tubist Michael Grose, gave the world premiere of Bernard Scherr's *Fanfare for the New Millennium* at the University of Oregon Convocation on November 2. The quintet performed November 18 and 19 in Brookings, Oregon, for several hundred people, including a full recital sponsored by The Friends of Music association. The program featured works by Andre Previn, Charles Ives, Gershwin, and Bernstein. On the way back to Eugene, the quintet stopped at Grants Pass and Roseburg high schools, where they gave master classes and lecture-performances.

*Ellen Campbell, horn; George Recker, trumpet; Jeffrey Williams, trombone; Stephen Dunn, trumpet; Michael Grose, tuba.*

## FACULTY, *continued*

Conducting Symposium, where she taught conducting master classes, appeared as a guest conductor in performance with the Los Angeles Children's Chorus, and presented the following sessions: "The Musician's Brain: Incorporating How We Learn Into How We Teach"; "Creating Color through Sound and Programming"; and "Working with the Young Singer: Inspiration, Motivation, and Magic." In August, she headlined (along with Paul Salamunovich) at the 2001 California ACDA Summer Conference in Oakhurst, lecturing on "Building Vocal and Musical Skills in the Choral Rehearsal," "Encouraging Musicality in the Young Singer," and "Creative Rehearsal Techniques and Collaborative Learning in the Choral Rehearsal." She also taught several conducting classes while there.

**Doug Scheuerell** spent three weeks last summer studying tabla with Pandit Swapan Chaudhuri at the Ali Akbar College of Music in California. In the fall he provided tabla accompaniment for shakuhachi player Tim Hoffman at a UO recital.

**Victor Steinhardt** gave two summer concerts at Chamber Music Northwest in Portland, performing Brahms' *Piano Quartet in C minor* and a violin-piano program with violinist Arnold Steinhardt. The two Steinhardts also performed in Mission Viejo, CA. Steinhardt gave a solo piano recital in Eugene to inaugurate a newly acquired Steinway concert grand at the Central Presbyterian Church. He was selected by the Oregon Music Teachers Association to be the 2002 Oregon Composer of the Year; the honor included a commission to write a set of piano pieces to be premiered this July at the OMTA state convention at Portland State University.

**Steve Vacchi** was a guest artist at the Kansas-based Knob New Music Festival in October. He received a positive review in *The Double Reed* (vol. 24, #3) for a recent lecture-recital given at the 2001 international Double Reed Society Conference in West Virginia. Vacchi released

## LARSON NAMED TROTTER SCHOLAR

After a two-year long worldwide search for a theorist to fill the position of the Trotter Endowed Chair, the provost, the dean, and a School of Music faculty committee decided to award the Trotter Professorship to an inside candidate, Dr. Steve Larson, chair of music theory. Larson's record of research, publication, and his national and international visibility match that of any of the outside candidates that were considered.



Steve Larson

his ninth CD: *J.S. Bach, The Art Of The Fugue*, performed by Trio 335 (oboe, bassoon, and classical accordion) on the Equilibrium label.

**Milagro Vargas** received high praise for her singing with the Folger Consort at the Folger Shakespeare Library in Washington, D.C. Vargas' October 5 performance on the "Chansons d'Amour" program was described by Washington Post music critic Joseph McClellan as "warmly expressive with superb control of vocal phrasing." The program featured works by Guillaume de Marchaut and Guillaume Dufay that emphasized the shift from late medieval music to the early renaissance.

**Laura Zaerr** completed her seventh harp CD, titled *Wolcum Yole*. It features holiday music for Celtic harp with flute, pennywhistle, and Uilleann pipes, including Renaissance, Medieval, and original selections. ♦

With the professorship comes not only the prestige of an endowed chair, but also money for research and travel. As part of the endowed chair, money is also set aside for a visiting distinguished scholar or performer, who will be chosen annually by a faculty committee in conjunction with the dean, and which will enable an even larger segment of the School of Music, the university, and the wider community to enjoy the benefits of the Trotter Endowed Chair. Public lectures and/or performances will be a significant part of the visiting professor's appointment.

Larson, besides his prolific publication record and his excellent record of teaching, has the distinction of having been one of Robert Trotter's students during his undergraduate years at the University of Oregon.

As he wrote in his letter of application for the position: "For Trotter, teaching was never just a job. It was a calling that allowed him to help us all ... connect our study of music with our understanding of what it is to be human ... This commitment—to understanding pattern and meaning, to relating the musical mind to what we know from the emerging multi-disciplinary field of cognitive science, and to grounding music study in humanistic thought in general—shapes the content of my teaching and my textbooks." ♦

## HANSEN JOINS UO BAND ADMINISTRATIVE STAFF

Connie Jo Hansen has joined the Oregon band staff as administrative coordinator, replacing Dana Huddleston, who took another position off-campus.

Hansen comes from the University of Wisconsin, where she graduated with a B.A. in psychology. Her job includes the many logistical duties with the Oregon Marching Band and the other UO athletic bands, including registration, mailings, recruiting, travel arrangements, inventories, equipment and supplies, the OMB website, and our high school summer music camps. ♦



Anne Dhu McLucas and Dan Pavillard

## STEINWAY PIANO DONATED

During an Oregon Bach Festival intermission last June, Dean Anne McLucas and Eugene arts patron Dan Pavillard affixed a plaque to a new Steinway D concert grand piano that is destined for Beall Hall in Pavillard's estate plan. The bequest was made under the UO's Planned Giving program.

The inscription calls the piano a "living musical monument honoring Patricia Pavillard," Dan's mother, a passionate lover of piano music, who passed away in 1994. ♦

## STATON SCHOLARSHIP WINNERS ANNOUNCED

The previous issue of Ledger Lines reported that the University of Oregon had received a magnificent gift from Bernice Ingalls Staton of \$10 million to fund 100 need-based scholarships each year—including ten at the School of Music.

The first round of Staton scholarship recipients had not been announced when the summer issue of Ledger Lines went to press, but we are happy to now list the first round of School of Music and Department of Dance winners, all of whom are undergraduates:

**Rachel Wierichs**, voice  
**Rachel Gitner**, voice  
**Joe Manis**, saxophone/jazz studies  
**Katie McLeary**, piano  
**Chris Dobson**, voice/music ed  
**Jessica Reed**, piano  
**Nathan Shaw**, saxophone  
**Carrie Dreyer**, viola  
**Brenda Lauffenberger**, percussion  
**Chela Marx**, dance

The Staton Scholarships are to be awarded to Oregon students only, and are renewable for up to ten years. ♦

## LETTERS

"It has often been said that students choose the director, and not the band. Over time, the group will adopt the same attitude, the same personality, and the same goals as the director. Success is dependent on the efforts of all those involved in the musical performance, but much of the burden rests on the shoulders of the director.

"How does a director find success? How does a director measure success? I have often measured the level of a group's success by evaluating the level of its performance. But now that I have myself been a director for several years, I have come to realize that true success in my field is found well beyond the performance hall, or the reputation of a program or school. True success is found in the legacy that you leave behind.

"Steve Paul left behind such a legacy in me. He taught me to demand the best from my students, and to encourage them when they might fail. He taught me how to be both inspirational and compassionate at the same time. He taught me how to use honesty as a tool to build a student up instead of tearing him down. He taught me to communicate without words, and to express myself through the music. My students are reaping the rewards of his legacy each and every day.

"As for me personally, I will never forget the eyes of a man who looked right into you, seeing you for who you really were inside. And I'll never forget the simple smile that accompanied those eyes, a smile that, at any given moment, would impress upon me a sense of acceptance, significance, and confidence. For these I will always be grateful.

"As I sat with my student teacher last week, we came to the question of which one teacher would we choose to model ourselves after. Without hesitation, I chose Steve Paul. When my student teacher asked what he was like, I had no words for him. I could only tell him to watch me teach. Thank you, Dr. Paul. Your legacy lives on."

— Shawn Brekke, Class of 1991  
 (NOTE: Steve Paul, former UO faculty member, died last April of a heart attack.)

## SCRAPBOOK



THE 1919 UO WOMEN'S BAND—During World War I, when male enrollment was low, the University of Oregon formed one of the country's first all-women bands. The director of the group was Albert Perfect, who penned "Mighty Oregon" three years earlier.

## ALUMNI

**Marta Murphy Steward** (M.Mus.Ed 1967) is enjoying retirement and traveling after 26 years of teaching music in public schools.

**Margaret (Peggy) Quakenbush** (M.A. 1976) received the 2001 Rochester Philharmonic Orchestra Musicians' Award for Outstanding Music Educators. She has served as president and executive director of Hochstein Music School since 1992, following thirteen years of service to the school in faculty and administrative positions. She is also an active soloist, chamber and orchestral musician, and founding member of Anatra Winds.

**Shawn Brekke** (B.Mus. 1991) was recently named executive director/journal editor for the North Dakota Music Educators Association. He has taught band in Minnesota and North Dakota for the past eight years and now teaches at Ben Franklin Junior High in Fargo, ND. Brekke's wife, Kathie, recently recorded two gospel CDs and teaches piano at Minnesota State University.

**Tomoko Isshiki** (M.Mus., Piano Pedagogy, 1995; Piano Performance, 1996), is director of the Museum of the American Piano in New York.



*Dean Anne Dhu McLucas congratulates Bernie Scherr (Ph.D. 1998) at the University of Oregon Convocation, where Scherr's brass quintet fanfare was given its world premiere in November. The piece was the result of a composition commission to celebrate the UO's 125th anniversary. Scherr donated two bound copies of the score for the UO's libraries.*

**Yoko Nakatani** (M.Mus., Composition, 1995) received the Ellen Jane Lorenz Porter Grant for Graduate Work in Composition from the Mu Phi Epsilon Foundation. She also has recently won the Division II Class B prize in the 2001 Mu Phi Epsilon Original Composition Competition. Nakatani is finishing her

doctoral degree in composition from Brandeis University.

**Amy Zastrow** (B.Mus. 1997) earned her master's degree in tuba performance in 1999 at the University of Michigan. While there, she became interested in issues of musician/performer health and



**Marc Siegel** (B.S. in Dance, 1982) celebrates his tenth year as co-artistic director of Dance Theater of Oregon, a resident company of the Hult Center for the Performing Arts. Before moving back to Eugene from New York City, Siegel was a dance accompanist at Yale University, New York University, and for professional dance companies such as the Jose Limon Co., the Alvin Ailey School, and members of the Martha Graham Co. He performed as a dancer on four international tours with Le Ballet Trockadero de Monte Carlo. Since returning to Eugene, Siegel received an Oregon Arts Commission Fellowship in Choreography, worked with the Eugene Opera, Eugene Symphony, Eugene Ballet, Oregon Festival of American Music, University of Oregon, and Lane Community College. At LCC he has accompanied for dance classes and is a co-instructor for "The Total Performer." He and his wife, Pamela Lehan-Siegel, tour with the Dance Theater of Oregon throughout the Northwest and British Columbia every year, and give three annual Hult Center performances. Siegel will sing with the Emerald City Jazz Kings this year while running the dance company at the Hult Center and touring extensively as lead dancer, choreographer, and company manager. He has created more than 25 dances for the company and several pieces with his own music. Siegel also sings with Ragazzino Productions—everything from jazz and musical theater to pop music of the decades. Last year he sang for a Eugene Symphony fundraiser with a talented piano accompanist—UO quarterback Joey Harrington. "Joey has chops!" says Siegel. ♦

performance-related injuries. After a few science classes, she was admitted to the M.D. program at Oregon Health Sciences University for the class of 2005. She also squeezed in a performance as tubist with the Oregon Symphony for their performance of *Symphonie Fantastique* last January. She is indebted to Richard Frazier for his enthusiasm, caring, and integrity in all endeavors.

**Stephanie Puhl** (B.Mus. 1998) teaches voice at a private Catholic school K-8 in the Bay Area, and is also in charge of the school's dance department.

**James Miley** (D.M.A. Composition, 1999) has joined the music faculty of Virginia Tech as assistant professor of jazz studies. James, wife Helen, and new daughter Rachel are living in Blacksburg, VA.

**David Gunn** (B.S. Music Technology, 1999) is living in Berkeley, CA. After studying with Fred Frith at Mills College and earning his M.F.A. in Electronic Music, he was hired by Leapfrog Toys to make music and sound effects. His current hobbies include the practical application of art, playing speed chess, and investigating a curious relationship between prime number prediction and fast fourier transforms. David's e-mail is: <dgunn@leapfrog.com>

**Barry Bilderback** (Ph.D. 2001) has accepted a job offer as part-time adjunct instructor of musicology and ethnomusicology at Linfield College. His paper, "Nationalism in the Instrumental Works of Rimsky-Korsakov," was selected to represent the NW Chapter of American Slavonic Studies Association graduate level at the national competition.

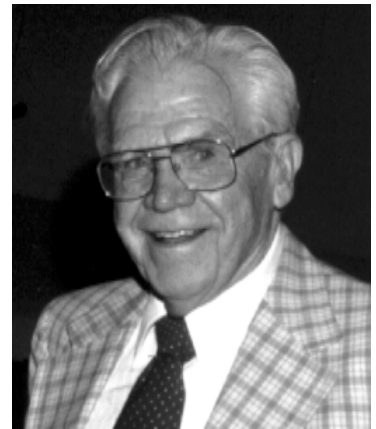
**Ed Orgill** (M.Mus. 2001) played lead alto with the Tommy Dorsey Band for its fall tour.

**Genaro Mendez** (D.M.A. 2001) has accepted a position on the voice faculty at the University of Kansas in Lawrence. Genaro's e-mail address is: <gmendez@ku.edu> ♦

## IN MEMORIAM

**Douglas W. Orme**, a long-time supporter of the arts, died Oct. 29 of age-related causes. He was 91. Orme was born in 1910 in Grants Pass, and married Iva Curtis in 1941. He studied conducting, instrumental education, and violin and clarinet performance at the University of Oregon, where he received a bachelor's degree in 1932. He later received a master's degree from Columbia University. Orme was director of instrumental music with the Eugene School District from 1935 until 1946, teaching band and orchestra at Eugene High School, Wilson and Roosevelt Junior High Schools, and six elementary schools. He also conducted the Eugene Junior Symphony and the University of Oregon concert and marching bands. Orme served as an infantry instructor with the Army during World War II. From 1946 until the 1990s, he owned and operated various lumber businesses, including Oregon Industrial Lumber Products. Orme served on the boards of the Eugene Symphony, the Eugene Pub-

lic Library, the Eugene Youth Symphony, and the UO Chamber Music Series. He was a past president of the Eugene Teachers Association, served as chairman of the University Music Society for eight years, and was a member of the UO President's Associates. In 1996, Orme was given the UO School of Music's Distinguished Alumnus Award in recognition of his lifetime commitment to service through the arts. Memorial contributions may be made to the UO School of Music or to Central Presbyterian Church.



Doug Orme

## HAVE WE HEARD FROM YOU LATELY?

2/02 **UO School of Music & Dance Alumni**  
WHAT'S UP?

NAME \_\_\_\_\_ Class of \_\_\_\_\_  
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You may also send your alumni news to *Ledger Lines* via e-mail c/o editor Scott Barkhurst at [scottb@oregon.uoregon.edu](mailto:scottb@oregon.uoregon.edu)

## 2001 DONOR HONOR ROLL

*Our thanks to the following businesses and individuals who donated or pledged \$100 or more to the School of Music and/or Department of Dance in calendar year 2001. Thanks also to those who gave directly to the Oregon Bach Festival; those contributors are listed in OBF programs.*

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