

LEDGER



LINES

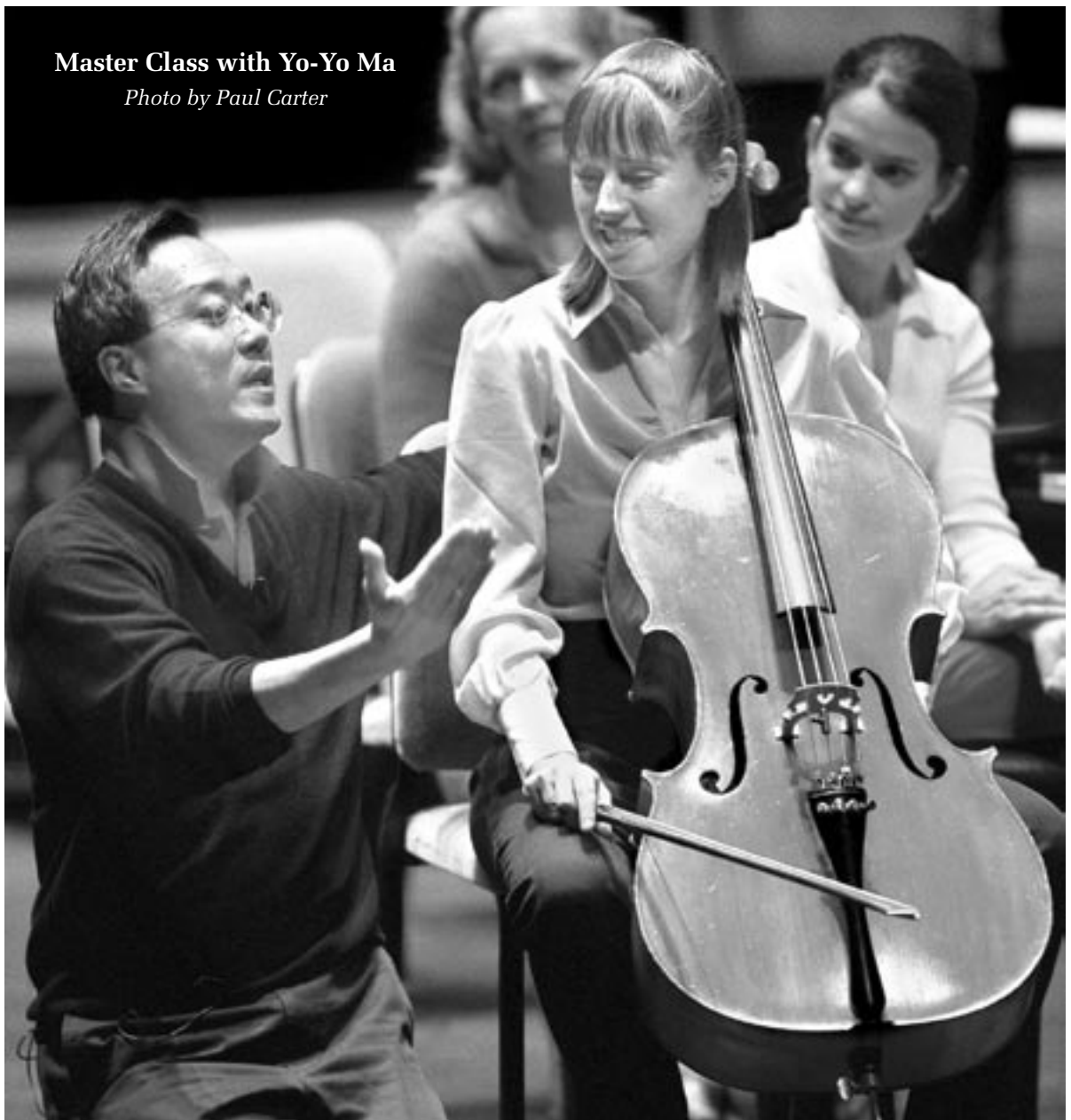
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UNIVERSITY
OF OREGON

SCHOOL of MUSIC & DEPARTMENT of DANCE

Master Class with Yo-Yo Ma

Photo by Paul Carter



LEDGER LINES

is the biannual newsletter of the University of Oregon School of Music and Department of Dance. Letters, photos, and contributions from alumni, friends, and faculty are always welcome.

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COVER PHOTO: Cellist Yo-Yo Ma works with graduate cellist Gabrielle Arness in a master class attended by several hundred musicians. Photo by Paul Carter of *The Register-Guard*.

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HOMECOMING

October 15–16

FRIDAY, OCTOBER 15

Homecoming Concert: 7:30 p.m., Beall Hall (free)

Our traditional Homecoming concert this year features the Oregon Wind Ensemble and the award-winning Oregon Jazz Ensemble. This is usually a full house, so come early! Program includes a special tribute to Professor Emeritus John McManus.

SATURDAY, OCTOBER 16

Alumni Band / Oregon vs. Arizona 12:30 p.m.

(but check listings for possible time change)

Come play with the alumni band as they cheer on the Ducks at Autzen Stadium! The event is **free to all marching band alumni**, and if you participated in a university band program, your paid membership in the Fighting Duck Alumni Band Assn. (FDABA) allows you to join us at the game. The 2004 Homecoming event is a great way to brush up on your music skills while socializing with other past members. Game day agenda includes a brief warm-up session, tailgating and performances in the stands, followed by a post-game social. For more information or to sign up, please visit the FDABA web site: www.fdaba.com

Go Ducks!



FROM THE TOP

Brad Foley, Dean

The UO music and dance programs concluded the last academic year on an extremely positive note. We kicked off the music building addition and renovation project with an exciting and well-received event at Autzen Stadium's new Club Room, featuring performances by our award-winning Oregon Jazz Ensemble directed by Steve Owen, jazz pianist and Detroit Lions quarterback Joey Harrington, and distinguished music alumnus and jazz guitarist Richard Smith. (See page 2 for more information.) I am certain that President Frohnmayer's heartfelt remarks and announcement of his own financial commitment to the building initiative will inspire many friends and patrons to consider gifts to the project.

Commencement featured equally uplifting remarks from our distinguished alumni award recipients: dancer/choreographer/director Barry McNabb '81, and guitar professor and performer Richard Smith '83.

The fiscal year ended on a high note as we exceeded the \$2 million mark for the first time in total fundraising efforts for one year, thanks to the teamwork of the entire faculty, central development office, and our own development team led by DeNel Stoltz. I am grateful for the continued support and generosity of our many patrons, friends, and alumni that impacts not only our students and faculty, but all of those whose lives we touch through more than a thousand creative programming efforts both on and off-campus each year. Beginning with this issue, we have shifted our annual listing of donors to the fall issue of *Ledger Lines*.

We will begin the new academic year with five newly-tenured faculty members who have added strength and stability to our programs over the years. Congratulations to our new tenured Associate Professors Christian Cherry, dance; David Crumb,

composition; Sharon Paul, director of choral activities; Amy Stoddart, dance; and Marc Vanscheeuwijck, music history. We welcome five new tenure-track faculty, two new full-time instructors, and three new full-time support staff to our music school family. Each will contribute to the quality of our school's programming efforts and we are excited about the breadth of experiences they will bring to the school. (See the article on page 7 for the details.)

As we continue to provide enrichment opportunities to the students and community, we are delighted to announce this year's Robert Trotter Visiting Professors: Benjamin Bagby and his early music performance group, *Sequentia*, will visit fall term, with Bagby returning in winter term; and maestro Helmuth Rilling will join us for a week-long residency in late October, culminating in his conducting the University Symphony and choirs at the Hult Center on October 31 at 3:00 p.m. The concert is free and open to the public. We hope many of you can be with us for this grand occasion, which will feature the Bach *Magnificat* and the Mozart *C Minor Mass*.

"Last season we were fortunate to work with composers Jennifer Higdon and John Corigliano, clarinetist David Shifrin, and cellist Yo-Yo Ma ..."

As you can see from our cover photo, we continue to benefit from our collaborations with Eugene's outstanding arts community. Last season we were fortunate to work with composers Jennifer Higdon and John Corigliano, clarinetist David Shifrin, and cellist Yo-Yo Ma through our associations with the Eugene Symphony. This fall our Oregon Wind Ensemble will be guest conducted by the symphony's artistic director, Giancarlo Guerrero on November 14,



and students throughout the school will have opportunities to interact with the symphony's composer-in-residence, Philip Rothman, made possible through the national *Music Alive* program.

Due to last season's successful collaboration of music and dance with the Eugene Symphony presentation of *Amahl and the Night Visitors*, our UO Symphony has been invited to partner with the Eugene Ballet in April 2005 for a series of performances. We are equally pleased to be the recipients of a Virgil and Caroline Boekelheide Creative Activity Award that is allowing the school to bring noted composer Pauline Oliveros to Eugene for a residency in conjunction with the Society for American Music meeting, as well as for master classes with our students and a concert of her works.

The University's 37th annual Chamber Music Series continues to bring outstanding musicians to our community in addition to the wealth of programming offered by our own faculty, students, and university ensembles. Please join us throughout the year as we continue to create the next generation of performing artists and arts scholars at the University of Oregon's School of Music and Dance.

Brad Foley

DEVELOPMENT

Joey Harrington Helps Kick Off Celebration of Building Initiative

Richard Smith, Oregon Jazz Ensemble also featured



PHOTO BY STUDIO COBURG

Detroit Lions quarterback Joey Harrington, who studied jazz piano during his undergraduate years, returned to perform with the Oregon Jazz Ensemble.

Imagine walking into the still sparkling new “Club” level at Autzen Stadium and finding yourself in an evening jazz club with beaded table lamps on zebra-print tablecloths, hosting nearly 200 concert attendees. On June 11, this is precisely the transformation that donors and friends of the School of Music and the University of Oregon experienced to celebrate the kickoff of the school’s building renovation and expansion initiative.

Jazz pianist **Joey Harrington ’01**, a UO business graduate and current Detroit Lions quarterback, and **Richard Smith ’83**, School of Music Distinguished Alumnus and USC jazz guitar professor, performed with the Oregon Jazz Ensemble to electrify the crowd of supporters during the evening’s concert. *(Read more about Smith and our other Distinguished Alum, Barry McNabb, on page 12.)*

Harrington noted that one of the

bonuses about his decision to attend the University of Oregon was the School of Music’s jazz studies program and the opportunity to study with jazz pianist Gary Versace—while still playing football and pursuing a business degree.

“I think that music is an important part of everyone’s lives,” said Harrington. “The UO School of Music does a great job of providing that experience for students. Even though I wasn’t a music major, they allowed me the opportunity to take classes and lessons ... They are very open and welcoming.”

During the evening, UO President Dave Frohnmayer echoed Joey’s thoughts about the importance of music and gave touching remarks:

“The School of Music’s heritage covers half of my family—my late mother, MarAbel, a 1932 graduate, and my sister Mira and brother Phil, who both received their degrees in

music from the University of Oregon. Music was, and continues to be, an integral part of my family. The whole family has been cemented not only by music, but also by music that is directly tied to the contributions of the UO School of Music.

“I can’t imagine the UO without a School of Music. Its graduates have gone on to such distinction. Think for a moment what the landscape of this state—this nation—might look like without the influence of talented students, faculty, and alumni. Fortunately, the reality is that the School of Music provides us with countless opportunities where students and the community come together for enjoyment, repose, personal expression, and personal growth. Without a doubt, it is a crown jewel of the University of Oregon and our community, and with completion of its renovation and expansion project, it will have a facility to match its prestigious reputation.”

Thoughtful gifts from alumni and friends of the School of Music are creating a legacy that will transform the lives of scores of future generations of students, performers, and music educators. To date, \$2.5 million, or one-third of the funds required from private sources, has been raised for the building project, with the impact of every gift doubled—due to legislative bonding from the State of Oregon for a one-to-one match of \$7.6 million for the building expansion.

Dean Brad Foley remarked, “I am immensely grateful for the generous donors and friends who have stepped up to help the School of Music students and faculty of today and tomorrow, and to move us closer to seeing our building initiative become a reality.”

The School of Music building plans can be viewed at <http://music.uoregon.edu/Giving/building/> ♦

For more information on making a gift to the School of Music and Dance, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu

LEAD DONORS HONORED

The June 11 jazz event at the Autzen Club Room honored the top donors to the School of Music building initiative: Bay Area concert violinist and teacher **Audrey Aasen-Hull**, a 1939 music graduate; Eugene and Cottage Grove philanthropist **Kathleen Daugherty Richards Grubbe**, a 1941 alumna; Southern Oregon businessman and UO Foundation Trustee **Robert DeArmond**, a 1952 business graduate, and his wife **Leona DeArmond**, a 1951 music graduate who sang with the university choir; and Portland philanthropists **Thelma Schnitzer**, a 1940 music graduate, and **Gilbert Schnitzer**, a 1940 business graduate.

Additional donors were honored for their good friendship to the School of Music, both to the building fund as well as other critical areas that support our students and faculty. These include: Eugene and Bend philanthropists **C. Sheldon** and **Patricia Roberts** for helping us purchase much-needed instruments for the Oregon Marching Band, University Symphony, faculty, and students; music alumnus and College of Charleston music professor and composer **David Maves '61** for the dean's highest priorities; UO Foundation Trustee **Cal Smith '50** and his wife, **Marilyn Smith '50**, supporters of many areas at the UO, including business and science; Eugene publisher **Jon Anderson** and his wife, **Terri**, great friends of the School of Music and the School of Journalism and Communications; **Ruby Brockett**, an entrepreneur, University of Oregon Foundation Trustee, and devoted friend of the Eugene-Springfield community; and opera scholarship supporters **Ruth Staton Siegenthaler** and **Ann Lamon Musgrove** and **Wayne Musgrove**.

HELMUTH RILLING, BENJAMIN BAGBY TO BE TROTTER VISITING PROFESSORS

Helmuth Rilling, the Grammy-winning artistic director of the Oregon Bach Festival, will be one of two Trotter Visiting Professors in residence during fall term.

Rilling will be in Eugene October 26–31, giving master classes and seminars to UO music students, and will appear in a Student Forum on October 28. The culmination of Rilling's visit will be a free concert at the Hult Center on Sunday, October 31, at 3:00 p.m. The University Singers and Chamber Choir will combine to make the chorus, along with the University Symphony, performing Bach's *Magnificat* and Mozart's *Mass in C Minor*.

Sharon Paul, director of choral activities, said "Not only will hundreds of UO music students benefit from Helmuth Rilling's coaching, but we hope those who follow Rilling in the summer will get a sample of the

high-quality offerings we have here at the School of Music."

Noted early music specialist **Benjamin Bagby** will make appearances on the UO campus in both fall and winter terms; the first occurs October 7–18 and the winter visit is scheduled for February 12–17.

The October events will include a Student Forum, classroom visits, and a lecture-demonstration with his acclaimed early music ensemble, *Sequentia*, that will preview their October 18 concert in Beall Hall.

Bagby, a vocalist, harpist and scholar, has been an important figure in the field of medieval musical performance for more than 20 years.

The Trotter Professorships, established in 2002, have already brought to the music school Allen Forte, music theory; Beth Genné, music and dance history; Monica Huggett, early music performance and violin; Diane Monroe, classical and jazz violin; and Clifford Madsen, music education. ♦



Director of Bands Robert Ponto (left) shares a laugh with two of the world's leading tuba and euphonium solo artists, Patrick Sheridan and Steven Mead, who were in residence here for three days in May. More than 900 low-brass devotees attended the five events, including a solo recital, master class, and appearances with the Oregon Wind Ensemble and Oregon Symphonic Band.

OREGON BACH FESTIVAL

35th Festival Concludes with Mendelssohn's fiery *Elijah*

Artistic triumphs and second-best box office totals

At the conclusion of Felix Mendelssohn's *Elijah*, the prophet rides triumphantly into heaven. In the same way, Mendelssohn's music ascended from the stage of Silva Concert Hall July 11, leaving in its wake a successful chapter in the Oregon Bach Festival's 35-year history.

As the final notes sounded, organizers of the University of Oregon event said they accomplished several important objectives, while looking ahead to the Festival's future.

It hosted the 40-member Gächinger Kantorei for 17 days, building cultural bridges with the German choir and reaching new artistic highs in performances of Bach's *St. Matthew Passion* and *Mass in B Minor*.

Festival staff managed to overcome the cancellation of its popular soloist, Thomas Quasthoff. "Our substitute concerts did not sell the number of tickets that were expected had Quasthoff performed," said Royce Saltzman, executive director, "but we still reached the second highest box office total in our history, and I'm very appreciative to our audiences for helping with that."

Sales reached 17,000 tickets for box office receipts of more than \$430,000, with total attendance exceeding 32,000.

Visitors came from 35 states and seven countries. The Festival estimates its indirect economic impact at \$6 million.

In addition to ticket sales, the Festival launched a new \$10 million endowment through a generous \$1 million pledge from Pete and Mary Ann Moore to the University of Oregon. The Festival received financial and in-kind support from 130 regional and national businesses and funders, and put to work 210 season-



Anton Armstrong and Maria Guinand discuss the Youth Choral Academy.

al staff members and volunteers.

Artistically, the Festival presented 577 musicians in 51 programs, ranging from Bach's venerable cantatas to adventurous premieres in the Composers Symposium. Conductor Helmuth Rilling was pleased with the level of performance.

"It has been a triumph," he said at a break in rehearsals for the final concert. "With our two choirs together, perhaps we heard these great works by Bach like we have never heard them before in Eugene."

Rilling also reflected on celebrations marking the 35th anniversary. "It is a great thing to think we started with just two friends," he said, recalling the first year's single concert and modest \$2,500 budget. "Who knew that over 35 years we would become such a wonderful festival, involving so many musicians and audiences who share the love of music."

Saltzman and Rilling announced the pillar works for 2005: Bach's *Christmas Oratorio*, done in a two-concert, day/night format; the pairing of Mendelssohn's dramatic choral works *Midsummer Night's Dream* and *The First Walpurgis Night*; and Haydn's *Creation*.

The 2005 Festival opens June 24 with the Northwest premiere of the South American-influenced *San Marcos Pasión*. Commissioned by Rilling for the Bach 250th anniversary year in 2000, it was written by Osvaldo Golijov and will be conducted by Venezuelan Maria Guinand. ♦



Acclaimed composer George Crumb (left) enjoys a light moment with Robert Kyr (center) and Helmuth Rilling during a special ceremony celebrating Crumb's 75th birthday. Crumb was composer-in-residence during the biennial Composers Symposium, held during the Oregon Bach Festival.

KUDOS

Trumpeter **John Adler** (GTF) won DownBeat magazine's 27th Annual Student Music Award in the Classical Soloist / College category.

Erica Brookhyser, a senior voice major from the studio of Milagro Vargas, won first place in the Seattle Region Metropolitan Opera National Auditions—the first time in many years that a winner came from the Oregon area. Besides first place and a prize of \$9,600, Erica competed in the national semifinals in New York City.

Dave Camwell (GTF), a saxophonist from Canada, won the \$750 Pressman Award, given annually to one UO international student, based on grades, community service, and other accomplishments.

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

Yukitada Onitsuka (senior tuba) won his age division at the 2004 Harvey Phillips Northwest Big Brass Bash Solo Competition held in Boise, Idaho. **Cody Forcier** (graduate tuba), and **John Edens** (freshman euphonium) also were finalists. All three are students of Michael Grose.

Bassoonist **Beth Shoemaker** (GTF) was first prize winner (\$5000) of the 2004 Petri Scholarship Competition, and one of the winners of the 2004 UO Concerto Competition. Beth also was hired as instructor of bassoon at Mahidol University College of Music in Bangkok, Thailand.

Jamie Weaver, a Ph.D. candidate, received a prestigious UO Doctoral Research Fellowship to support work on her dissertation, "Classical Research and Singing in Seventeenth-Century Italy: A Study of Merging Disciplines." ♦



DIVISI, the new women's a cappella group at the University of Oregon.

NEW WOMEN'S A CAPPELLA GROUP

For the past several years, the men's a cappella group **On The Rocks** has been winning awards and captivating fans all across the UO campus—and nation. Now the women are getting into the action.

Divisi was founded in the winter of 2002 and gives weekly concerts on the UO campus (4 p.m. Fridays at the EMU). The 11-member ensemble performs throughout the community and up and down the West Coast. Their repertoire covers hit songs by such artists as Alanis Morissette, Mariah Carey, Joni Mitchell, The Turtles, and Jackson Five.

Divisi received national recognition with its appearance in the International Competition of Collegiate A cappella (ICCA) this past winter, placing first in the quarterfinals at UC-Berkeley and third in the semifinals at Stanford. Between the two competitions, they gained recognition for outstanding soloist, arrangement, and choreography.

The group is self-directed and receives no official university financial support. They have one live recorded CD, and their first professionally produced CD, titled *Red Hot*, was released this past spring. *Red Hot* is available through Divisi's web site: <http://www.uodivisi.com>.

MUSIC SCHOOL TO HOST NATIONAL SAM CONFERENCE

The School of Music will host the national meeting of the Society for American Music (SAM), which will take place in Eugene February 16–20.

SAM conference attendees will be American music research specialists, faculty, and students from throughout the U.S., including individuals who are interested in virtually every kind of American music. The conference will be housed at the Eugene Hilton.

A major concert will be given in Beall Hall on Friday, February 18, devoted to the music of Pauline

Oliveros, the Honorary Member for the conference, and a composer-in-residence at the university during the festival.

The conference also will be held in conjunction with the Music Today Festival 2005, which will include a concert of American music to be given on the evening of February 17 in Beall Hall. That concert will be open to the public as well as to conference attendees.

For more information on the SAM conference, contact Anne Dhu McLucas: (541) 346-5605 or e-mail: amclucas@uoregon.edu ♦

DISCOVERY

RESEARCHERS RECEIVE 'GRAMMY' GRANT

Steven Pologe and Marjorie Woollacott Explore Musical Motion

The University of Oregon has just won its own Grammy Award, but not the kind you would expect. The National Academy of Recording Arts & Sciences, which is the organization responsible for the Grammy Awards, has awarded the university a \$45,000 grant for the study of skilled performance in musicians. The award was made to co-investigators Steven Pologe, professor of cello in the School of Music, and Marjorie Woollacott, professor of exercise and movement science.

"This is a pioneering study of highly skilled performance in professional musicians which hopes to document and study the most precise and rapid movements of which humans are capable—the kinds of movements one finds only in highly skilled musicians," said Woollacott, who is an internationally-recognized expert and co-author of the book "Motor Control: Theory and Practical Applications."

The research will involve at least 30 cellists, ranging from children to active professionals, and may take as long as two years to complete. The findings will be valid for all stringed instruments, according to Pologe.

The significance of the study lies in its technical innovations that allow investigators to see the detailed movements employed by skilled musicians.

"Those of us who are responsible for training young musicians have always had to rely entirely on our visual and acoustic perceptions of their performance," said Pologe. "Highly developed as these perceptions are, they are still subjective. Now, for the first time, using the technology to be developed here, we will be able to see the fine details of their performance and know exactly what they are doing. It will greatly enhance our pedagogical usefulness, and allow us to more exactly detect, diagnose and correct problems in student performance."



Steven Pologe and Marjorie Woollacott

"This will be a pioneering study of musicians at all levels. ... We hope to document and study the most precise and rapid movements of which humans are capable."

The genesis of the project began two years ago, when Woollacott decided to take up the cello. She studies with Pologe, who instructs UO cello performance majors as well as private students of all ages. As she progressed from scales to sonatas, they wondered if the scientific tools she's developed to help seniors improve their sense of balance might also help musicians hone their technique.

"This grant will enable us to

FACULTY TAKE NEW ADMINISTRATIVE ROLES

Recent retirements and other changes have resulted in some new administrative roles for a few of our music faculty:

Jeffrey Williams, *Professor of Trombone*, takes on new duties as *Associate Dean for Undergraduate Studies*. He has been teaching at the School of Music since 1980. The undergraduate office suite is now located in Room 140 (formerly the publicity office), accessed from the main hall near the student lounge.

"One of my goals, with the help of the area chairs, is to improve the quality of our student advising," said Williams. "A second goal is to work closely with the recruitment committee to bring more highly qualified students to the School of Music; and a third is to undertake a thorough review of our core curriculum. I also expect to work closely with our new music education faculty as they redesign and restructure that important program."

Sharon Paul, *Associate Professor of Conducting and Director of Choral Activities*, takes on new duties as the *Chair of Vocal and Choral Studies Area*, thereby combining two formerly separate departments. Paul has been at the School of Music since 2000.

Robert Ponto, *Associate Professor of Conducting and Director of Bands*, takes on additional duties as the *Coordinator of Recruitment and Outreach*. Ponto has been at the School of Music since 1992. ♦

continue studies which lie at the very interface between Art and Science," continued Woollacott, who pointed out that such research is not normally supported by traditional government funding agencies. "We are grateful that the Academy has recognized the fundamental importance of these studies and placed their confidence in our promise to pursue mysteries at the limits of human performance." ♦

NEW FACULTY AND STAFF

Numerous recent faculty retirements and some staff departures have opened the door to the largest crop of new faces in many years at the School of Music.

Nancy Andrew, *Assistant Professor of Flute*, holds a D.M.A. in flute performance from the Peabody



Conservatory of Music, Johns Hopkins University; an M.M. from SUNY at Stony Brook; and a B.A. in flute performance and a B.M. in fine arts from the University

of New Mexico. She has most recently taught flute at the University of Arizona and Youngstown State University. Her long list of performances include the New England Bach Festival Orchestra, the Baltimore Opera, and the Aspen Music Festival Orchestra. She also has been a member of the Arizona Wind Quintet and the Dana Wind Quintet.

James Bunte, *Assistant Professor of Saxophone and Jazz Studies*, holds a Master of Music in performance from the Cincinnati Conservatory and expects to receive his D.M.A. from the same institution this year. He has a B.M.E. with K-12 instrumental emphasis and a B.M. in performance, both from the University of Colorado. He has taught at the Cincinnati Conservatory since 2000 and Northern Kentucky University since 1999, and has performed with the Cincinnati Symphony Orchestra/Cincinnati Pops (principal), the Dayton Philharmonic Orchestra, and at the Colorado Music Festival.

Val Lawson, *Undergraduate Office Secretary*, has worked at the University of Oregon for more than five years, first in the Department of Economics and most recently in the UO Admissions office. Her daughter is a UO history and theater major.

Anne Merydith, *Graduate Office Secretary*, holds a B.S. in Resource Recreation Management from OSU

and has done graduate coursework in editing, history, and writing while working at OSU from 1978 to 1993. She worked at the University of Kansas for nine years, most recently at the Graduate School and Office of International Programs.

Laurel Parsons, *Instructor of Music Theory and Musicianship*, holds both an M.A. and Ph.D. in music theory from the University of British Columbia, an M.A. in English Literature from the University of Waterloo, a B.Mus. in piano performance from Wilfrid Laurier University, and an associateship in piano performance from the Royal Conservatory of Music in Toronto. Her university teaching experience has been at the University of British Columbia (Vancouver) and the Wilfrid Laurier University (Waterloo, Ontario). Parsons also is an accomplished pianist.

Timothy Paul, *Instructor, Instrumental Music Education*, holds an M.A. in music education from Florida State and a B.A. in music education from Lenoir-Rhyne College, and



studied conducting and horn at the North Carolina School of the Arts. His D.M.A. in wind band conducting from the University of Colorado is expected next year. He taught at the University of Colorado and Tallahassee Community College following eighteen years as director of orchestras and bands in public schools. He also serves on several national boards and committees.

Harry Price, *Professor and Chair, Music Education*, holds a Doctor of Education degree from Syracuse University and an M.M.E. and B.M.E. from Florida State University. He was department head of music education at the University of Alabama for more than a decade, and will be chair of music education here as well. His major areas of interest

include research methodologies in music, techniques of conducting and rehearsals, teacher preparation, and psychology of music. Recent research includes ensemble conducting, rehearsal methods and techniques, classroom management, and international applications of research in music education. Price has served as editor of the *Journal of Research in Music Education* and has been widely published.

David Riley, *Assistant Professor of Collaborative Piano*, holds a D.M.A. in piano accompanying and chamber music from Eastman, an M.M. from the Cleveland Institute of Music, and a B.M. from Ithaca College. He has been a vocal coach and staff accompanist at the Manhattan School of Music, and sight-reading class instructor at Eastman. Chamber music concert performances include the National Gallery of Art (live broadcast on NPR), Merkin Hall with the New York Philharmonic Chamber Players, Weill Recital Hall/Carnegie Hall with Eastman alums, among many others. Since 1994, he has participated in many residencies, music festivals, and premieres.

Charles Turley, *Assistant Professor of Voice and Opera*, holds a D.M.A. in vocal performance from the University of North Texas, an M.M. from the University of Tennessee, Knoxville, and a B.M. from Jacksonville University. He has



taught at Mercer University (Georgia) and Ouachita Baptist University (Arkansas), as well as directing church choirs in Georgia and Texas. His performance experience includes the LaGrange Opera Theater, Opera in the Ozarks, Canto Opera, the Des Moines Metro Opera, the Texas Gilbert and Sullivan Company, and Teatro Accademico (Italy), among many others. Turley's directing experience includes Opera in the Ozarks, Ouachita Baptist University, University of North Texas, and Crested Butte Mountain Music Institute. ♦

RETIREMENT REFLECTIONS

Robert Hurwitz looks back on his 39 years at Oregon

I've been at the School of Music for a very long time now, and it's amazing to me to contemplate how much has changed and how much has remained the same. The biggest source of stability has been the students. When I arrived here as an eager young faculty member (it was the fall of 1965), the first-year students were all 18 years old. I felt like their older brother. Now they're still 18, but I'm almost old enough to be their grandfather! I've taught several students whose parents also were my students. Still, students are students, and despite the fact that so much has changed from 1965 to now, student attitudes toward learning have remained remarkably stable.

I remember feeling very fortunate to have become part of a faculty that, despite the inevitable differences of opinion, focus, and priorities, seemed to get along remarkably well, and that's still the way things are. I give great credit for the development of our congenial, collegial society to the man who hired me, then Dean Robert Trotter. I've worked under eight deans and interim deans (not counting the two months I served as interim dean myself). I've seen the passing away of many of my original colleagues, and the departure of others for other institutions, but the Trotterian legacy, and that special feeling of a faculty getting along has remained with me through the years.

But boy, have other things changed! When I first arrived, there were two buildings making up the school of music. My original office, located where the current dean's secretary's office is now situated, was in a rickety structure with very poor sound insulation, and with a hall running right through the middle of the building (where the current administrative hallway is now located). There were faculty offices on the west side of the hall as well. There was a sneaky way to get into the bal-

cony of "the recital hall" (now Beall Concert Hall), through the north end of the second floor. In order to get to the south building, you had to walk outside, no matter what the weather. On the ground floor, you might only



get wet when the wind was blowing, but on the second floor you were entirely exposed to the elements. It was years before a major remodel would turn

the north building into a habitable administrative area, connected (indoors) to the south building.

We were still using purple "ditto masters" to make multiple copies back then, and the electric typewriter was "state of the art." There were no photocopiers, computers, video cameras, e-mail, or the Internet.

Registration was done manually, with students crowding into Mac Court and waiting in long lines for cards that would confirm enrollment in each course.

In 1965, the population of Eugene was 58,000, and that of Springfield, about 15,000. The university student population was about half what it is now. There was no LTD, no Valley River Mall, no downtown mall, no Hult Center, no "old" courthouse, and no Autzen Stadium. The now-built-up areas in northwest Eugene (especially the Bethel area and West 11th, west of Bailey Hill Road), were largely open fields. The Eugene airport was a tiny, regional facility, and you had to fly out of Portland to get anywhere. (There was no I-205, either, and I-5 had only recently been completed.)

There were many hardships, but also much to compensate for them. I especially valued the very fine colleagues I had to work with back then, and that good fortune has continued through the years. Eugene and the University of Oregon were very good places to be. They still are. ♦



Victor Steinhardt receives the Bishop Award from Eugene Mayor Jim Torrey. The award is given each year to an outstanding artist who has contributed significantly to the local area's cultural enrichment.

FACULTY

Peter Bergquist's article, "A Tribute from Johannes Eccard to Orlando di Lasso at Concordia Seminary, St. Louis," was published in the March, 2004 issue of *Music Library Association Notes*. His review of *Reading Renaissance Music Theory: Hearing with the Eyes* by Cristle Collins Judd appeared in the fall, 2003, issue of *Journal of the American Musicological Society*. His review of *Roland de Lassus* by Annie Coeurdevey will appear in the next issue of *Music and Letters* this summer. His reviews of concerts in Eugene continue to appear regularly in *The Register-Guard*.

Jack Boss delivered a paper in April, "Partitioning Schemes and the 'Musical Idea' in the Third Movement of Schoenberg's Wind Quintet, Op. 26," at the West Coast Conference of Music Theory and Analysis at the University of California, Santa Barbara. He will give the same paper in November at the Society for Music Theory/American Musicological Society meeting in Seattle. The paper is an excerpt from his forthcoming book for Yale University Press titled *The Twelve-Tone Music of Arnold Schoenberg*. Boss was recently elected president of the West Coast Conference, in the society's first online election.

Shannon Chase established *field experience practica* in the public schools for students enrolled in Choral Pedagogy and Teaching Methods: Secondary Choral courses. Students partnered with Shasta Middle School and attended choral rehearsals, maintained a journal of attendance and participation, were guided through observation techniques, analyzed teaching procedures and taught warm-ups and assisted in large ensemble rehearsals grades 6–8 under the mentorship of a trained professional. In addition, Chase offered clinics to five Oregon high school choral programs on the university campus as part of a choral

partnership with the public schools and recruitment efforts. Chase served as an invited guest conductor for the Eugene Chamber Singers for their fall concert and conducted the Siskiyou Treble Festival Honor Choir in Ashland, OR. In November, she was certified as an ACDA state adjudicator and clinician. During the spring she adjudicated choral festivals in Portland, Clatskanie, Salem, Eugene/Springfield, and Gresham. Chase offered two research presentations: "Effective Teaching: Perceptions of Beginning and Experienced



Music Teachers" at the MENC National Conference in Minneapolis; and "Choral Partnerships: University & Community" at the OMEA State Conference in Eugene. She offered a session at the OMEA Conference titled "Motivation, Pacing and Participation in the Choral Rehearsal" in collaboration with a demonstration choir from Springfield High School. Chase also brought two student conductors to ACDA Northwest Division Conference in Boise, Idaho, to participate in a session titled "Choral Conducting: Dynamic Phrasing In Motion." Chase is the new faculty advisor for UO's MENC Collegiate Chapter, and holds several state offices: Multicultural Chair, OMEA 2003-2004; Collegiate Chair for OMEA 2004-2006; and Multicultural Repertoire & Standards Chair for Oregon ACDA.

Faculty Composers: works by **Jack Boss**, **Rebecca Oswald**, and **Terry McQuilkin** were heard in Beall Hall on March 30 at a Faculty Composers Concert. Clarinetist **Blake McGee** (GTF), violist **Jacqueline Schwandt** (GTF), and pianist Shaunna Eberhard gave the world premiere of Boss's *Trio for Clarinet, Viola and Piano*, and McQuilkin's *3 for 4* also received its world premiere from a quartet of bassoonists that included

Steve Vacchi and his students **Beth Shoemaker** (GTF), Andy McKelvey, and Melissa Schoenack. Also on the program were Oswald's *Field Report: News from Central Oregon*, performed by clarinetist Lisa Taylor and pianist **Winnie Kerner**, and other works by Oswald and McQuilkin.

Charles Dowd performed in more than 51 concerts during the past year as a principal or solo percussionist. In June, he played the Milhaud *Percussion Concerto* with the Orquesta Simfonica de Guanajuato in Mexico. In April he conducted the Northwest premiere of Jennifer Higdon's *Zones* for percussion ensemble and pre-recorded CD at the Northwest Percussion Festival in Spokane. Dowd attended the Percussive Arts Society International Convention in Louisville, KY, and in March was soloist with the Oregon Wind Ensemble on Anthony Cirone's *Concertino for Timpani and Wind Ensemble*. Also in March, Dowd was a jazz vibraphone soloist in a duo recital with **Tracy Freeze** in Kansas. Dowd and Freeze will release their new jazz CD, *Snapshot Live*, in September, featuring their vibraphone/marimba duo combination. Dowd continues as principal timpanist with five orchestras and appears as a multi-percussion soloist in international venues.

Fritz Gearhart performed the *Red Violin Chaconne* by John Corigliano with the Eugene Symphony to a sold-out Silva Hall in April and the performance was then re-broadcast



on KWAX in June. Gearhart has recently published a string orchestra volume titled "Rhythm Sessions for Strings,"

which is being published by Ludwig Music Publishing. The volume uses humorous musical material to challenge students and motivate them to learn rhythms.

Continued next page

FACULTY, continued

Gearhart is finishing work on a compact disc of music by his father, Livingston Gearhart, which will feature performances by UO faculty and the Oregon String Quartet. Earlier this year, Gearhart was interviewed by Strings Magazine for an article about William Grant Still that discussed the *Lyric Quartet*, a wonderful work recorded for Koch Entertainment by the Oregon String Quartet in 2002; the disc is available at Barnes and Noble and Borders book stores.

Michael Grose was the featured soloist in the Concerto for Tuba by James Barnes with the Central Oregon Symphony in Bend. Each of the three performances was sold out and was met with a standing ovation.

Anne Dhu McLucas presented four different papers at four separate national conferences: the Society for Ethnomusicology, College Music Society, American Folklore Society, and the Royal Music Association (meeting in Wales). The topics grew out of her Fulbright research in Scotland during her sabbatical, and/or the work she is doing on oral traditions of American music for a book currently underway on that topic. She also presented a paper on her oral tradition research at the Northwest

Chapter of the Society for Ethnomusicology in February.

Randall Moore presented two research papers last November and April in Minneapolis at national conferences of music therapists (AMTA) and music educators (MENC). The research discussed the value of using simultaneous pitch references to improve pitch accuracy of adults who have difficulty singing. Moore also co-authored with Melissa Brotons and Kathleen Jacobi-Karna "Observational analysis of instructional time in general music: Comparison of American and Spanish teachers in grades K-5" in the *Bulletin of the Council for Research in Music Education*.

Harold Owen's book, *Modal and Tonal Counterpoint*, continues to be used world wide, and an Italian edition published by Edizioni Curci appeared last fall. His tutorials for the notation software Finale have been updated for the 2004 edition and are being used in the U.S. and foreign countries as well. Retirement has given him more time for composition, including the song cycle *Golden Apples of the Sun* for soprano, tenor, and harp which was premiered last November by Ann Tedards, Eric Mentzel, and Laura Zaerr; a set of variations on a Welsh folk tune for

solo harp premiered by Laura Zaerr May 1; a clarinet sonata for Michael Anderson; *Dennis's Folly* for recorder and harpsichord composed for UO alumnus Dennis Crabb; and a number of church-related works, including solo and choral anthems and organ works. A large number of Owen's church compositions are published by GIA, Chicago, and several more are "in press." His *Sona-tina for Solo Marimba* was published in February by Western International Music.

Phyllis Paul had an article on "Enhancing musical response with children's literature" appear in *General Music Today*. At the 2004 OMEA Conference she gave a presentation at a poster session titled "Using the Continuous Response Digital Interface (CRDI) to Measure Children's Response to Music" and a clinic titled "Connecting Children's Literature to Music." At the 2004 Washington Music Educators Conference, she gave a presentation titled "Children's Emotional Responsiveness to Music." Paul also coordinated and facilitated an Early Childhood Lab—a series of six music classes for 12 families in the Eugene area, with children ages birth to three.

Sharon Paul conducted the California All-State Mixed Chorus in Sacramento in March, the ACDA



Walter Kennedy and Helen McGehee

Walter Kennedy received a choreographic commission from dancer Heather Klopchin, who is on faculty at St. Olaf College in Minnesota. He will create a new solo for Klopchin that will be performed as part of his concert at the Hult Center's Soreng Theatre this November. He spent much of the summer choreographing this concert (courtesy of a summer research award) with dancers in New York and Los Angeles who will come to Eugene for the event. This coming academic year also will be the third consecutive year that Kennedy travels to Randolph Macon Woman's College in Lynchburg, VA as a guest artist-in-residence for several weeks of teaching modern dance and setting a new work to be performed in the school's annual spring concert. During his first visit in 2002, Kennedy had the pleasure of reconnecting with modern dance luminary Helen McGehee, who, as a brilliant dancer with Martha Graham, originated roles in some of her major works, such as *Clytemnestra* and *Night Journey*. McGehee was a faculty member at The Juilliard School when Kennedy was a student, and he remembers being quite intimidated and inspired by her as a fledgling dancer. McGehee is now retired, but her presence is strongly felt in the dance department at Randolph Macon. ♦

All-Northwest Treble Honor Choir in Boise, and the NorCal Honor Choir in Chico, CA in February. She also prepared the Eugene Symphony Chorus for their performances of the Durufle *Requiem* and Beethoven's *Ninth Symphony* with the Eugene Symphony this past year.

Royce Saltzman, Oregon Bach Festival cofounder and executive director, has been named Outstanding Alumnus of the University of Southern California Thornton School of Music. He received the 2004 award in ceremonies May 13 in Los Angeles and then spoke at the USC music school commencement on May 14. Saltzman received his doctorate from USC just before joining the UO faculty in 1964. Saltzman is cofounder and past president of the International Federation for Choral Music and past president of the American Choral Directors Association. Presented with Eugene's "First Citizen" award in 1997, he also has received the Order of the Cross of Merit, Germany's highest cultural honor, and has served on the boards of music organizations in China, Israel, Venezuela, and Germany.

Doug Scheuerell gave a solo tabla performance at the "Fun with Drums from Around the World" children's concert in Beall Hall. In June he performed a tabla solo during the graduation ceremony of the UO International Studies Program.

Stephen Stone, associate professor emeritus, directed the Emerald City Jazz Kings in an April program with the Eugene Ballet titled "Jitterbug, Jive & Jazz!", which featured choreography of big band numbers from the Les Brown, Benny Goodman, Bobby Sherwood, Glen Gray, and Count Basie libraries. Band members included several current and former School of Music faculty and students, including Steve Owen, Dave Bender, Tim Clarke, Burnette Dillon, Caleb Standafer, Nathan Waddell, Nathan Turner, Glenn Bonney, and Devin Sanders.

KYR CHORAL WORK DEBUTS IN SCOTLAND

For Robert Kyr, world music and world peace are inseparable. His deep, profound commitment to both is in full bloom with his latest choral work, *A Time for Peace*, a moving, anti-war statement inspired by the war in Iraq, that had its debut in March at St. Andrews in the Square in Glasgow. Performing the composition was Scotland's premier vocal ensemble, Cappella Nova.

A Time for Peace draws on a variety of texts—medieval French prayers, ancient Parthian hymns, Chinese Zen poetry, the Bible, and the Latin Mass—and relies on early musical structures. A review in the Daily Telegraph, England's major national newspaper, stated, "It is easy to fall under the spell of Kyr's music—a comforting and rich tonal sound with wide harmonies, the odd lemony dissonance and gorgeously radiant moments for full choir..."

In addition, an article in The Scotsman noted, "As ever, Cappella Nova's combination of Renaissance and contemporary was a rewarding one, particularly with a composer so interested in Renaissance forms

as the American Robert Kyr, whose latest interpretation of his strong personal commitment towards 'waging peace' was given its premiere..."

Through the University of Oregon's Carlton Savage Endowment for International Relations and Peace, Kyr directed a four-year project (1999-2003) that included "Waging Peace Through Singing."

For the latter, composers from 30 countries submitted more than 700 original choral works as part of an effort to stimulate the creation of music on peace-related texts.

"The waging of peace is a dynamic process in which music has a crucial role to play," Kyr explains. "By performing and hearing music from around the world, we are taking an active part in promoting understanding—and ultimately peace—between the diverse peoples of humankind."

"As a communal art," he adds, "choral music is an especially moving way to experience the unity of all people. It has the power to bring us together as peoples of all races, ethnicities, and nationalities." ♦



Bassoonist **Steve Vacchi** participated in 35 performances since January, including work with the Oregon Mozart Players, Eugene Opera, Oregon Bach Festival and Santa Fe ProMusica (NM). Following a return engagement with the Painted Sky Chamber Music Festival (AZ), he was an invited participant at the Longy International Baroque Institute (MA) and the Baroque Instrumental Programme of the Vancouver Early Music Programme (Canada).

Mary Lou Van Rysselberghe, senior instructor emerita, traveled to Barcelona, Spain, for ISME's Early Childhood Music Education Commission Conference in July. The theme was "The Musical Worlds of Children,"

and she joined a panel of other past commission chairs who presented a tribute to the eleven years of the commission's existence.

Laura Zaerr premiered a set of Celtic lullabies scored for harp and orchestra in a Mother's day concert with the Richmond Symphony in Virginia; the piece, *When Twilight Falls*, was written and orchestrated by Zaerr. The performance featured 17 harpists from the American Youth Harp Ensemble, mostly high schoolers fresh from a tour of Scotland, on their way for the second time to Carnegie Hall. ♦

BARRY McNABB & RICHARD SMITH NAMED OUTSTANDING ALUMNI

Two UO alumni, one from music and one from dance, received the Distinguished Alumnus Award at Commencement ceremonies in June. It was the first time the School of Music has honored co-recipients.

Barry McNabb (B.S. 1981) made his professional debut with Bob Fosse in *Dancin'*, for which he also was the dance captain. He went on to work with Agnes DeMille, Juliet Prowse, Michael Bennett, Peter Genarro, Mike Ockrent, Harold Prince, and Gillian Lynne, also appearing in the original Broadway casts of *Me and My Girl* and *Phantom of the Opera*, and on TV for Saturday Night Live and Late Nite with Conan O'Brien.

As a director and choreographer, his work has been seen in numerous Off-Broadway, regional, international, and major New York theatres. His productions have garnered many nominations and awards: Drama Desk, Connecticut Critics, MAC, Bistrot, Barrymore, Emmy, and Premio (Spanish Tony, three times).

McNabb was instrumental in the development of Broadway Cares, a theatre charity that has to date

awarded more than \$20 million to AIDS research and care facilities. For three years he has been chairman of the Callaway Award, the only peer award given in the New York City theatre community.

He has taught master classes throughout the world, and served on the faculties of the Royal Academy of Dance, Academy of Musical and Dramatic Arts, and the UO's Summer

NOMINATIONS SOUGHT

Alumni of the School of Music and Department of Dance are invited to submit nominations for the annual Distinguished Alumnus Award.

Dean Foley confers with an advisory committee to make the final selection, but suggestions for nominees are welcome. Names and a brief summary of the candidates' background and accomplishments may be sent or e-mailed to Dean Brad Foley (bfoley@uoregon.edu) at the School of Music, preferably by November 1.

Dance Pursuits.

Richard Smith (B.S. 1984) is a professor and chair of studio/jazz guitar at USC, and is an award-winning recording artist, performer, and clinician. He has earned such accolades as Record of the Year (Tune Up Magazine), a nomination for Best Jazz Album of the Year (Ad Lib Magazine), best new artist (Radio and Records Magazine) and three top five jazz albums.

He has concertized with such artists as Kirk Whalum, Marc Antoine, Rick Braun, Richard Elliot, Dan Siegel, Warren Hill, Bob Hope, and Brian Bromberg, making numerous visits to Asia, Canada, Europe, and the Caribbean. He has recorded on numerous record labels.

Smith is associate director of the International Musicians Academy of Kuala Lumpur, and has taught master classes throughout Europe, at the Musicians Academy, the Musicians Institute, University of North Texas, University of Oregon, in London, Hollywood, at the National Guitar Summer Workshops, and the International Assn. of Jazz Educators. ♦

CHAMBER MUSIC SERIES SLATES 37TH SEASON

The UO Chamber Music Series, under the watchful eye of director Janet Stewart, has announced a five-concert season for 2004–05. The guest artists, in order of their appearance, are:

- **St. Lawrence String Quartet** performs on October 21.
- **The Ying Quartet** will be paired with the **Turtle Island Quartet** in a collaborative concert with the Hult Center on November 11.
- **Philharmonia Quartett Berlin** makes its first Eugene appearance on January 20.
- **The Paris Piano Trio** performs on February 15.
- **Concertante**, a young chamber ensemble founded by Juilliard graduates, performs on March 3.

A season brochure is available by calling (541) 346-5678. ♦



Dean Brad Foley (center) poses with Distinguished Alumnus winners Barry McNabb (left) and Richard Smith (right).

ALUMNI

Karen Kammerer Cookson (B.Mus. 1961, M.M. 1966, Doctoral Fellow 1975) was elected to the Sharon Springs (NY) Board of Education in 2003, and since then has assisted the school in acquiring two more grand pianos—in addition to the new Yamaha C5 Grand and a new classroom upright purchased through a fundraiser she chaired that “sold” piano keys and established the School Music Fund. This Fund is now purchasing new instruments for band students. In February 2004, Cookson was a guest teacher for pre-school children in Anguilla, British West Indies, working in the classrooms and preparing music materials for the teachers, many of whom were certified through the Early Childhood Education department at nearby SUNY-Cobleskill. Cookson is also on Fundraising and Events Committees for the New Sharon Springs Library Project, and in her spare time is restoring a 1965 Sabathil two-manual/five pedal harpsichord for use by the school and local musicians. She is also working with music teachers and local pianists to plan a Piano Jubilee in 2009 to celebrate the 300th anniversary of the pianoforte with a series of school concerts, lectures, and guest artists.

Dan Siegel (B.S. 1976) just released his 16th solo album, which is currently at number 26 on Radio & Records Smooth Jazz Chart and Number 35 on the Billboard Contemporary Jazz Chart. He is planning to support the record with a U.S. tour this summer and an Asian tour in September as well as dates in South Africa and Australia. He currently lives in the L.A. area. (For more biographical information, go to www.dansieglmusic.com)



Kelly Kuo (B.A. 1996) played the harpsichord continuo for Opera Pacific’s production of *Così fan tutte* in January and served as cover conductor for its spring productions of *Candide* and *Pagliacci/Carmina Burana*. He accompanied soprano Anna Christy in recital at Los Angeles’ Zipper Hall in January, and recently partnered with violinists Jeanne Evans (concertmaster of the Opera Pacific Orchestra) and Raymond Kobler (concertmaster of the Pacific Symphony) in recitals with works by Brahms, Strauss, Franck, Vitali, and Tchaikovsky. This summer he conducted excerpts from *Carmen* for Opera Pacific’s “Opera Under the Stars” concert and served as cover conductor and pit keyboardist for Los Angeles Opera’s production of Sondheim’s *A Little Night Music*.

Tomoko Isshiki (M.M. 1996, 1997) won a \$1000 summer scholarship from the Mu Phi Epsilon Foundation, and performed at the International Piano Festivals in Spain this

summer. Last year, she presented Toru Takemitsu’s lecture recital at the College Music Society national conference, and Music of Japan Festival at the University of Maryland. Isshiki earned her D.M.A. in piano performance at the University of Houston in 2001. She is now a faculty member at the Ichimura Music School in New Jersey, where her students often perform at Carnegie Hall and Steinway Hall.

Kathleen Widden Lavengood (B.Mus. 1998) received her master’s degree from the University of Nevada in Reno. She recently finished her doctoral studies at Indiana University in Bloomington, and is working on her doctoral thesis. She recently was awarded a Fulbright Scholarship through the Canada to U.S. Fulbright program.

Andrea Reinkemeyer (B.Mus. 1999) was commissioned by Jay Bordeleau to compose *Through Leaves* for percussion and tape; it was premiered
Continued next page

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ALUMNI, continued

during his multi-media, multi-percussion recital, "More Than Now" in Ann Arbor, MI. This work, as well as the concert premiere of *Where All Life Dies* for tape, was performed during the University of Michigan Electronic Music Studios' 40th anniversary micro-festival, "Eclectronica." The latter piece was the result of a commission from artist Patricia Olynyk for a short electronic piece to be incorporated into her artist's book, "Patterns of Expression for the Humanbird." Other recent projects include the composition of the soundtrack for Carol Jacobsen's *Censorious*, a non-profit video project on censorship and women artists that premiered at the Ceres Gallery in New York City last spring. Reinkemeyer recently received a Rackham pre-doctoral fellowship from the University of Michigan for her dissertation project, a new work for symphony orchestra that transcribes into music the stark visual elements of Pacific Northwest photographs which chronicle the re-absorption of human industry into nature.

Jared Burrows (M.Mus. 2000) completed his Ph.D. in Arts Curriculum Development and Implementation in the Faculty of Education at Simon Fraser University. His doctoral thesis develops theories of cognition in improvised performance and their ap-

plication in a new paradigm for music education. Burrows teaches guitar and jazz ensembles at Delta Community Music School, and teaches music appreciation at Douglas College in Vancouver, BC. He recently released his fifth and sixth CDs as leader on the Third Rail Music label: *Plan on Stan* with the Jared Burrows Trio and *Sukha* with the improvising ensemble Burrows/Reed/MacDonald. He also is organizing the Third Annual Freedom Festival of Improvised Music, performing North Indian music with tabla player Dr. Hari Pal and Rajasthani singer Shashi Lata Virk, and playing in the Vancouver International Jazz Festival.

John Jantzi (Ph.D. 2002) was appointed music director of the Eugene Gleemen, the oldest continuous arts organization in Eugene. After two successful seasons, membership is growing, quality is improving, and attendance is soaring. Jantzi started the Gleemen's first annual Valentine Sweethearts Ball, which attracted more than 450 guests last year. Besides his teaching position in the theory department at the School of Music, Jantzi also is an accomplished local organist, following years of performance and study in Europe. Last November, he was the featured performer of two Handel concerti for a special benefit concert with the Oregon Mozart Players (OMP). Jantzi has been a member of the OMP orchestra

since 1998 and was appointed to the OMP Board of Directors last season. Jantzi performed an all-J. S. Bach organ concert for the Oregon Bach Festival—the fifth consecutive year he has performed for the Organ Interludes series. Jantzi also continues to perform for the Central Presbyterian Church's annual Lenten Organ Meditations, which he instituted in 1997. The Eugene Opera Company has appointed Jantzi as Chorus Master.

Sonya Lawson (Ph.D. 2002) will be assistant professor of music history and viola at Westfield State College in Massachusetts this fall. She also will be a member of the Westfield Chamber Players, a clarinet, viola, and piano faculty trio. She taught viola for her second summer at the Interlochen Arts Camp in Michigan.

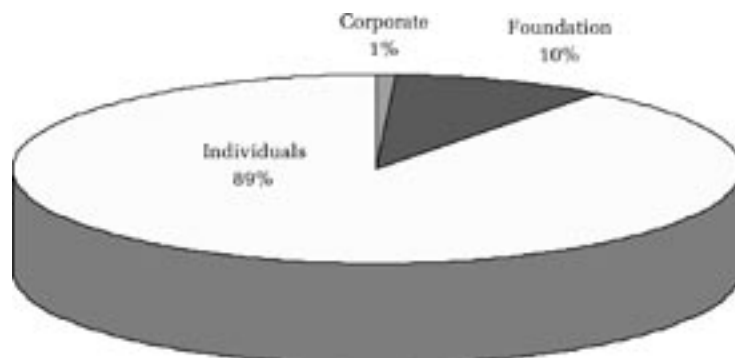
Keith Kirchoff (B.Mus. 2003) is a master's student at the New England Conservatory of Music. In April, Kirchoff premiered Mathew McConnell's *Concerto for Toy Piano* with the Toyland Orchestra in Boston. The work was commissioned by Kirchoff, and it is only the second concerto for toy piano ever written; the first was by Aaron Jay Kernis in 2002. ♦



Don Addison (Ph.D. 1998) serves on the Board of Directors of the "Wisdom of the Elders" public radio Native American cultural program series, based in Portland and in its third season of production. He continues to teach Native American languages and courses in anthropology and ethnic studies in Native American studies at both Lane and Chemeketa Community Colleges. He also teaches ethnomusicology at Portland Community College and seminars in Native American and African music each summer at the UO. Last December Addison taught Native American drumming at the Native American Baha'i Institute on the Navajo Reservation in Houck, AZ. In April, he performed Native American drumming and provided Navajo Prayers and Sacred Songs for the opening of Eugene's new Raptor Center (for rehabilitation of injured wild animals and birds). As a finale, a fully-recovered redtail hawk was released back into the wild after Addison sang a "Prayer for the Home" in Navajo, since the bird was flying home. Addison led a workshop in Washington State on "Native American Religions and the Baha'i Faith." Radio KBOO in Portland interviewed him for the third time this year, where he performed Native American drumming and singing in Navajo, Lakota, S'Klallam, Cherokee, Catawba, Cree, and Seneca languages. Addison coordinated the Umista Native American "Rights of Passage" student summer academy, now in its third successful season at Lane Community College (LCC). Addison serves on the faculty editorial board for LCC's publication *The Community College Moment*, which received the prestigious Innovation of the Year award; for its spring 2004 issue, Addison provided the cover design with the word "Peace" written in five different Native American languages, and his article "Review of Lorintha Umtuch's CD Entitled 'Native American Style Baha'i Songs'" appears inside.

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IN MEMORIAM

Leonard John died April 7 from injuries received in a fall. He was 77. He graduated from the University of Wyoming with a bachelor's degree in music, and later attended the UO, where he received a master's degree in music. He worked as a band teacher at Roosevelt, Cal Young, Halsey, and Spencer Butte middle schools, at Sheldon High School, and as a volunteer at Walterville Elementary. He performed with the Eugene Symphony Orchestra, the Eugene Symphonic Band, and Oregon Bandmasters. He was named an All-American Bandmaster in 2003 by the Northwest Bandmaster Association. Memorial contributions may be made to the Music Ministry at First Baptist Church in Eugene or the Eugene Symphonic Band for scholarships.

Darrell Renfro died June 26 of age-related causes. He was 89. He studied music at the UO and left one term short of graduation to join a big band touring the western U.S. He also operated Renell's Sandwich

Shop on the UO campus during the 1950s. Renfro was a drummer and bandleader for nearly 30 years, and led a six-piece dance orchestra near Eugene's Big Y; they performed at the Elks, Eugene Country Club, Eugene Hotel, and other venues. He wrote many of the arrangements. He was a lifetime member of the American Federation of Musicians. Memorial contributions may be made to the UO School of Music or to Hospice Partners in San Luis Obispo.

Mary Stern, a long-time friend of the School of Music, died Jan. 18 in Los Angeles of congestive heart failure. She was 88. Mary was a descendant of composer Antonio Capuzzi, a contemporary of Mozart. She received a teaching certificate from Philadelphia Teacher's College and a bachelor's degree in education from Temple University. In 1948, she and her husband, Dr. Theodore Stern, moved to Eugene, where he became a professor of anthropology at the UO. Mary made her mark on the local youth as an innovative teacher at Willagillespie and Condon elementary schools. Her lifelong

passion was music, and when she retired from teaching she began to study the piano in earnest. She was a patron of the arts and supported the UO and many local musical organizations. Before leaving Eugene in 1999, she and her husband set up a piano maintenance fund at the School of Music. Survivors include her husband; a son, Ted; a daughter, Holly; a brother, Jake; and a sister, Octavia. Memorial contributions may be made to the Oregon Bach Festival or to the Ted and Mary Stern Fund at the UO School of Music.

Linda Jane Wells Wickes of Eugene died Feb. 15 from injuries in a fall. She was 76. She studied music at Stevens College in Missouri, and graduated from the Robert D. Clark Honors College with a master's degree in music from the UO. She was a longtime Suzuki violin teacher in Eugene. She was a violinist with the Eugene Symphony and founded and directed the Eugene Strings Celebration. Memorial contributions may be made to the former Easter Seals Pool, now known as the Stewart Aquatic Center in Eugene. ♦

COMING EVENTS

BAGBY RESIDENCY

Noted early music specialist Benjamin Bagby and his ensemble Sequen-tia are in residence at the music school October 7–12, with a concert on October 18. Bagby returns February 12–17 for a second residency.

HOMECOMING CONCERT

Friday, October 15 at 7:30 p.m.

RILLING RESIDENCY

Grammy-winning artistic director of the Oregon Bach Festival is in residence at the music school October 26–31, culminating in a free concert at the Hult Center on October 31.

OMEA CONFERENCE

Oregon Music Educators gather at the Eugene Hilton for the annual conference, January 14–16.

OREGON JAZZ CELEBRATION

The all-day jazz event will be held January 22, in conjunction with Lane Community College's jazz program.

SAM CONFERENCE

The School of Music hosts the national meeting of the Society for American Music, February 16–20, also featuring composer-in-residence Pauline Oliveros.

MUSIC TODAY FESTIVAL

The School of Music's biennial celebration of 20th and 21st century music, February 16–23.

MENC NORTHWEST

Northwest Music Educators' conference will be in Bellevue, Washington, February 17–20.

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

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