

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 Juretta Nidever
Conductor Helmuth Rilling and Beverly
Sallee pose with the Oregon Bach Festival's
Grammy Award. See story, page 9.



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FROM THE TOP

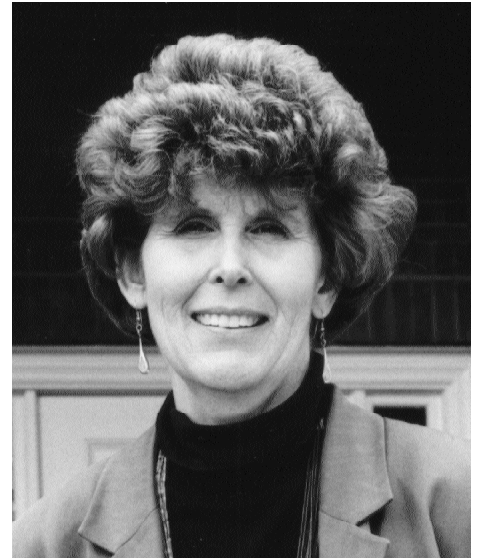
Anne Dhu McLucas, Dean

Good news abounds! At the top of the list is the fact that the recent Oregon legislative session ended with a recommitment to support the Oregon University System—and they included in the capital construction bill an authorization for \$7.6 million in bonding authority to build an addition to the School of Music.

Our particular thanks go to Representative Al King, father of current student Melanie King, for shepherding the bill through the Legislature. The full story is told on pages 2–3, but the short summary is that we are now halfway to our goal of being able to renovate and add to the School of Music. The harder half follows, as we dedicate our efforts to raising the matching \$7.6 million. We can use the help of every friend and alumnus out there to achieve this goal!

News of unprecedented success on the part of our students getting jobs following graduation continues to convince us that we're providing a useful education. Recent alums grace the faculties of colleges and universities such as Oberlin, Michigan State, Middle Tennessee State University, Linfield College, University of Puget Sound, and several others. Music education alums are found in nearly every school system in the state of Oregon—and once again 100% of those music ed graduates who were looking for teaching jobs were successful—this for the tenth year in a row!

Our faculty has been successful as well. Our two Knight professors have survived their first highly active year: Charles Dowd hosted the Northwest Percussion Festival at the School of Music, and Jeff Stolet secured approval from the state board for his program leading to a Master of Music in Technology degree. (The bachelor's degree in Music Technology was also approved by NASM, something that happens only after at least three students have successfully graduated.) Both Rob Kyr and David Crumb of the composition faculty have had multiple premieres, and Kyr, who heads our composition program, also has been director of a UO program



called "Waging Peace," that has featured a series of highly publicized lectures and performances (including his Ninth Symphony premiere with the Eugene Symphony last year) and will continue through this coming academic year. For other faculty news, see pages 10-12.

The Oregon Bach Festival added to the glory of accomplishment with its Grammy Award for the Penderecki *Credo* (page 9). Our own faculty member, Milagro Vargas, was one of the soloists on that recording, and more than forty of our students, faculty, and alumni were in the orchestra and chorus that made the recording. So the Grammy belongs to all of us!

Beyond all these high points—and many more—I am perhaps proudest of the day-to-day teaching, research, and performance that I see going on throughout the year in the School of Music and Department of Dance. As we concluded the season of final juries, concerts, and student recitals this year (sometimes with as many as six recitals on a single day!), I reflected on what an amazing output of talent and energy we produce. There is no mathematical measure to summarize this output, but it is nonetheless a contribution of great importance to our community, our state, and our world. The dedication and discipline that these students and their teachers bring to their work is awe-inspiring.

Anne Dhu McLucas

WHAT'S NEW

School of Music Eyes Building Addition

Music school at top of UO's fundraising list

The School of Music, which has been quietly laboring behind the scenes for the past two years developing a building expansion plan, got a welcome boost this spring as Gov. John Kitzhaber signed into law a measure approved by the 2001 Oregon Legislature that will provide state bonding authority for \$7.6 million of the estimated \$15.2 million needed for the remodel and expansion project.

The university will now need to raise an equal amount in private gifts before the end of the 2001-2003 biennium to claim the state share, which will come through the sale of bonds.

Anne Dhu McLucas, dean of the music school, attended the bill signing ceremony along with Representative Al King, who shepherded the bill through the legislature.

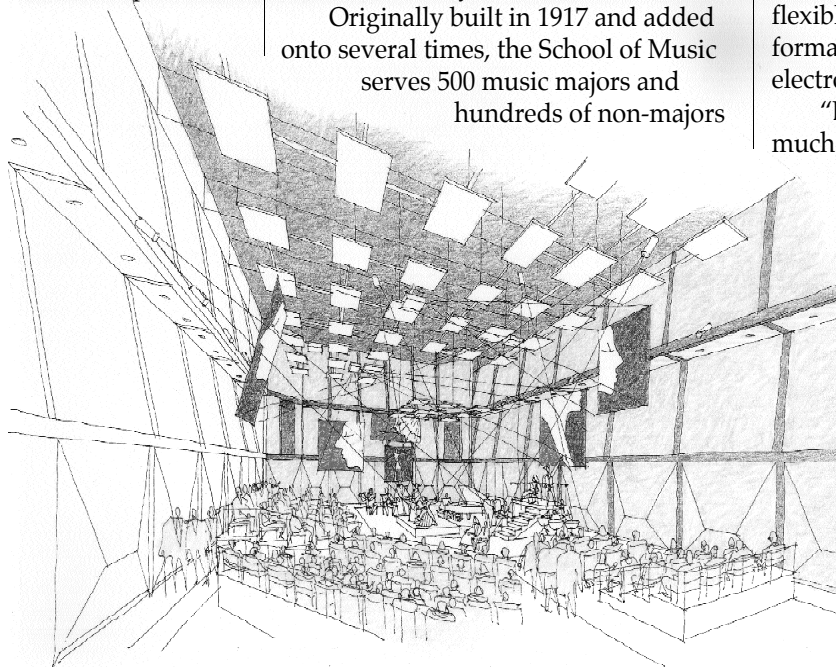
"We now have money to leverage every dollar we raise ... essentially every dollar that comes in will be doubled," McLucas said. "We have already raised \$700,000 but a \$2-\$3 million lead gift would really make the campaign take off!"

McLucas hopes that a donor will offer a gift of that size in the near future. The music school project has the full support of the university and is at the top of its fundraising list.

"We are pleased that the legislature recognized the importance of this project

and we are now challenged to match the state's investment with private fundraising," said Allan Price, UO Vice President for Public Affairs and Development. "I'm confident we can be successful because the quality of the School of Music is well known and the need for the facility is clear. It is for that reason that this project is such a high priority for the university."

Originally built in 1917 and added onto several times, the School of Music serves 500 music majors and hundreds of non-majors



Architect's concept of the proposed Intermedia Performance Hall

in a building designed to hold 300. In particular, more practice rooms are desperately needed, as well as additional classroom, rehearsal and performance spaces, and more offices for faculty and graduate teaching fellows. Many faculty and GTFs currently share offices that formerly were storage closets or spaces designed for only one person.

In answer to these needs, the expansion project includes an academic wing on the north side of the current building with a new rehearsal room, additional

classrooms, more faculty offices, and double the number of practice rooms. Also planned is a "hearth" area for students, faculty, and patrons to relax and enjoy refreshments before or after performances.

"We now have money to leverage every dollar we raise ... essentially every dollar that comes in will be doubled."

—Anne Dhu McLucas

One exciting feature of the expansion plan is a new Intermedia Performance Hall. Smaller than Beall Concert Hall, it will be equipped with cutting-edge technology and is designed to be flexible for many different kinds of performances, from opera to avant-garde electronic music to dance and jazz.

"Beall Hall is a superb space for much of the music that is created and performed at the School of Music—especially chamber music—but it is a relatively inflexible space for lighting and staging," says McLucas. "Moreover, it is booked solid all during the academic year, allowing little time for special events or innovative presentations."

The 3,600-square-foot Intermedia Performance Hall will be designed specifically for the creation, performance, and presentation of interactive and interdisciplinary musical arts—including collaborative projects with dance theater, film, and video. The centerpiece of a performance wing to be added to the east side of the existing music building, the hall will seat up to 250 in flexible seating configurations that can be changed to meet performance requirements.

With a ceiling soaring forty feet overhead, the room will feature moveable and fixed wood-clad acoustic wall panels, as well as acoustic and lighting "cloud clusters" suspended from the ceiling.

The proposed hall—the only "cyber-theater" of its kind in the United States

—will provide a complete array of digitally controlled audio, video, communication, and lighting systems. Sound reinforcement will be located in all parts of the space, providing a flexible, high-quality surround-sound environment. Video cameras and projection screens

will be installed at multiple locations.

McLucas says the Intermedia Performance Hall is a critical piece of the expansion project, in large part due to the growth and success of the school's composition and music technology programs, headed by Associate Professor

Robert Kyr and Knight Professor Jeffrey Stolet, respectively.

Both have been turning out exceptional students who are using technology in creative ways, but teaching has been hampered by lack of facilities to fully explore and demonstrate their craft.

The addition of the new hall will be a giant step in projecting traditional music and performance into an arena of diverse experimentation, says McLucas. Students who have gained skills through the study of music technology will be able to test their potential in a venue which is suitably equipped to perform new works. The new space, with its enhanced technology and recording facilities, will enable the School of Music not only to expand its training program for students heading for the creative services industry, but also to serve as a key link between the university and the local arts and other Northwest communities. The new facility will help encourage audiences of all kinds to participate in cutting-edge performances of both new and old music.

A full prospectus describing the expansion project is available on-line at the School of Music's web site (music.uoregon.edu), or by contacting Dean Anne Dhu McLucas at (541) 346-5661. ♦



Anne Dhu McLucas (center) reviews building plans with state legislators Robert Ackerman, Vicki Walker, Phil Barnhart, and Susan Castillo.

UO School of Music Receives Million-Dollar Recording Console

The School of Music has received an extraordinary professional recording console from an anonymous donor through the Paul Allen Foundations. Joan Gardner, the music school's director of development, announced the gift of a Neve Capricorn console, which was delivered to the School of Music on March 30.

Neve is an English company widely regarded as the Rolls Royce of the industry, and the Capricorn is one of the most sophisticated digital consoles ever made, featuring an advanced layout and custom-designed Digital Sound Processing.

The gift is really four items. The Neve Capricorn console is the centerpiece, with 72 inputs. The other components are a Sony 48-track digital recorder, Sony 24-track digital recorder, and a Sony 24-track analog recorder—the primary building blocks of a world-class recording facility. The console provides total signal processing in the digi-

tal domain, and the multi-channel recorders allow for recording individual elements (instruments, voices) so that



Audio Engineer Lance Miller (center) works with UO students at the new console.

they may be balanced and processed independently of one another. It will be possible, therefore, to record up to 72

tracks and then mix to any number of release formats, such as CD or DVD. If the music school had to purchase all this equipment new, it would cost more than \$1 million, according to Gardner.

"With this gift, the UO School of Music will possess a level of audio technology unmatched at any college or university anywhere on the West Coast, and possibly in the country," said UO alumnus Dave Porter, CEO and founder of Annex Digital, a recording studio in Menlo Park, California. "This type of equipment is found only in world-class studios," he added. George Lucas has one at Skywalker Ranch, Abbey Road has one, and a few are in New York and Los Angeles. No other teaching institution in the U.S. has been lucky (or rich) enough to own one.

Porter (B.Mus. 1972), who has been serving on the music school's building advisory committee, assisted in de-commissioning the console and delivering it safely from Seattle to Eugene.

Continued next page

DEVELOPMENT NEWS

Excitement Builds as Donors Come Forward

Joan C. Gardner, Director of Development
(541) 346-5687 or (503) 725-8710

Charitable Remainder Trust to Benefit the School of Music

Professor Emeritus **Robert E. Nye** has made a planned gift of \$575,000 to the School of Music. Professor Nye funded the trust, which will eventually provide a permanent income stream for the School of Music. In the meantime, he



Robert Nye

will be the beneficiary of the payments for his lifetime. Nye taught music education here from 1950–1976. Among his many articles and publications is a book titled *Basic Music for Classroom Teachers*

(Prentice-Hall, 1954), which reached a fourth edition. He recently moved from Eugene to Florence, Alabama, to be near his late wife's relatives. This wonderful contribution adds to the School of Music's growing number of planned gifts and bequests, which ensure that music education will continue to flourish at the University of Oregon.

Other Recent Gifts

Robert and Leona DeArmond have contributed \$100,000 to the School of Music Building Campaign. Leona is a graduate of the music school and Robert is a member of the University of Oregon Board of Trustees. The DeArmonds have been significant donors to the School of Music as well as to other units on campus. We gratefully acknowledge this support.

Sheldon and Pat Roberts of Bend, Oregon, deserve a round of applause for having purchased twenty (yes *twenty!*)

sousaphones for the Oregon Marching Band. This terrific gift will allow the sousaphone section to expand from eleven players to twenty this fall. Sheldon made the gift through the recent solicitation mailing for the OMB Travel and Equipment Fund.

Sony Gift

Sony Disc Manufacturing of Springfield, Oregon, recently made a significant and generous donation to the School of Music. The gift is in the form of Sony audio recording equipment which will greatly help us fulfill our creative and educational missions.

The equipment will have a profound impact by improving the recording quality of faculty, student, and guest artist concerts. The recorded performances of faculty and guest artists often find their way into national, regional, and local broadcasts, while the recordings of students are invaluable to those entering juried competitions or seeking admission to other graduate schools.

Among the donated items is the DMX-R100 Audio Mixing Console, a state-of-the-art 48-channel digital mixer with full automation and stunning sound performance, including 24-bit quality and both standard and double sample rates. This part of the gift will have a pronounced impact on the Intermedia Music Technology program by elevating it from a very strong one to one that is among the elite programs in the country.

During the past decade the number of music technology classes offered per year has increased more than fifteen times, so the educational benefits of the gift are enormous.

The faculty, staff, and students are, of course, both honored and grateful to have received this wonderful gift from Sony Disc Manufacturing, one of the leaders in all forms of digital media.

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June is always very busy at the School of Music, but this year in particular we had several fun alumni and cultivation events. On June 9 **Dean Kramer** was the guest artist of the Russian River Chamber Music Society in Healdsburg, California. School of Music graduate **Steve Strobl** (B.Mus. 1963), winemaker at Hop Kiln Winery, hosted a barrel

RECORDING CONSOLE, *continued*

"The Neve console, in conjunction with the other pieces donated, will provide a state-of-the-art environment which will command attention," said UO Audio Engineer Lance Miller. "The range of music from the smallest chamber group to the largest symphony—including esoteric performance art, jazz, and electronic music—will be realized to its full potential, and recorded at the highest professional level."

Jeffrey Stolet, director of the school's music technology program, added, "Through the generous gift of the Neve console, our ability to offer educational opportunities to our students and to bring music to local and Northwest communities is tremendously enhanced." Miller went even further, adding "This gift has the potential to attract

artists, teachers, clinicians, engineers, and producers from all over the world to come to Eugene and record at what will ultimately be a world-class facility."

The School of Music's goal of increasing the size and scope of its current building—currently in the planning stage—goes hand-in-hand with bringing in such a prestigious and highly desirable package of recording technology.

Dean Anne Dhu McLucas said, "We are delighted that we were chosen for this gift, because it fits well with our plan to create an intermedia performance hall, in which composition and performance students can experiment with interdisciplinary arts and create new music for the 21st century. With the addition of the Neve Capricorn, we expect high-calibre artists to be attracted to Eugene and the University of Oregon for a new reason." ♦

tasting and tour prior to the concert. In attendance were music school patrons **Samuel McClure, Leone LeDuc Evans, Cherrie Olson, Georgene and George Gmahling, Richard Ross, and Leslie Lamberson.** Kramer's program was tremendous and we thank him for helping us with the arrangements.

Hop Kiln also contributed wine recently for the special School of Music Building Campaign dinner at the McMorran House on June 6. President Frohnmayer and Dean McLucas presented a brief overview to guests—including UO trustees and members of the community who are leading supporters of the arts—describing the need for additional building space at the school.

Class of 1951 Reunion

Members of the University of Oregon Class of 1951 celebrated their 50th Anniversary on campus June 14–16. This year, with encouragement from **Georgene Gmahling,** we welcomed our own alumni at the School of Music. It was the first time some of the graduates had greeted each other in nearly 50 years! It is notable that some members of this class were unable to attend due to their own music performances or teaching commitments! For example, **Don Jordahl** in North Little Rock, Arkansas, could not attend the reunion due to rehearsals and performance of his barbershop quartet. Don said that he absolutely could not let his fellow singers

MULTI-MILLION DOLLAR DONATION BOLSTERS MUSIC SCHOLARSHIPS

By Greg Bolt of The Register-Guard

A one-time University of Oregon student who couldn't afford to finish college has made it possible for hundreds of struggling students to avoid that fate through a \$12 million gift that includes the largest scholarship donation in UO history.

The gift from Bernice Ingalls Staton gives \$10 million to the UO to fund 100 need-based scholarships a year—including ten at the School of Music—and \$2 million to Lane Community College for twenty scholarships a year.

Scholarships will be awarded to Oregon students only and will be renewable for up to ten years. Preference will be given to students declaring majors in the School of Music, College of Education, or the School of Architecture and Allied Arts.

Staton, who lives in Idaho Falls, Idaho, attended the UO with her husband-to-be in the 1930s but couldn't afford to finish her education. UO President Dave Frohnmayer said her gift

down. Thank you, Don, for sending your check for \$1,000 for music scholarship support—but we missed you! ♦

ensures that fewer students will face the same disappointment.

"It's absolutely superb," said UO President Dave Frohnmayer. "It just goes right to the heart of one of our greatest needs. It's hard to imagine something that could be a more heart-warming statement of faith in the next generation."

Letters have gone out to the first forty scholarship winners at the UO. They include \$10,000 scholarships to five students in each class, freshman through senior, and twenty awards for \$4,000 each for next year.

Because the scholarships are new, they weren't included in the list of financial assistance available to students this fall and there was no specific application process. That left recipients in shock when the awards seemed to come out of the blue.

One of the music students receiving the Staton scholarship was Rachel Weirichs, a senior at McKenzie High School in Finn Rock. "I was basically speechless," said Weirichs. "My mom pretty much started crying, my dad was really excited. I feel like I've worked so hard for so long and then for some stranger to come out of nowhere and give me that much money to pursue my dream, it means more than anything else ever has." Weirichs, who received a \$10,000 scholarship, plans to study music and hopes for a career as a singer and voice teacher. She was also a member of the Oregon Bach Festival's Youth Choral Academy this summer.

The gifts are from the Robert and Bernice Ingalls Staton Foundation. Bernice Staton and her late husband both grew up in Eugene, met as teenagers, and attended the UO.

Bernice Ingalls Staton said her family—who are related to descendants of Laura Ingalls Wilder, author of the *Little House on the Prairie* books—moved to Eugene from North Dakota when she was a little girl. She could only afford to attend the UO for two years, something that figured prominently in her gift. ♦



Members of the class of 1951 gathered at the School of Music spring term for a reunion. From left: Sally Lewis Burger, Lynn Sjolund, Georgene Shanklin Gmahling, Donald Hibbard, Joyce Everson Stevens, Elden Penttila, and Robert Luoma.

HISTORY & REMEMBRANCE

The Man Who Wrote "Mighty Oregon"

by Robert Ponto, Director of Bands

To many of us, there is a timeless quality to the familiar strains of "Mighty Oregon." Its ubiquitous presence at sporting events and school revelries might leave us with the impression that it has simply always existed—a divinely inspired melody intoned by the ghosts of Deady Hall. But the truth is, this memorable little tune would never have come into being were it not for the serendipitous coming together of several unrelated events and people: a local political squabble, a plucky Swede living eight thousand miles away from home, a song made popular during World War I, and the creativity of a young wordsmith from Eugene. Here is a glimpse into the genesis of "Mighty Oregon."

The tale begins on May 25, 1873, in Skede parish, Sweden. Born on that Sunday was a person who would, some forty-three years later, rouse partisan passions in a faraway place called Oregon. Albert John Perfect proved to be an unusually gifted musician. An accomplished clarinetist, he attended the Royal Conservatory of Music in Stockholm, where his interests also included composing, arranging, and conducting. Soon after graduation, an energetic, persistent—and presumably entrepreneurial—twenty-year-old Albert Perfect led his very own concert band on a three-month tour of Sweden, Norway, Denmark, and Russia.

Apart from his studies in Berlin with bandleader Karl Freiburg, we know little of Perfect's activities during the next thirteen years. In 1901, however, Perfect resolved to leave his home and create a new life in the United States.

Traveling directly to Chicago with

clarinet in hand, Perfect soon found work. He performed regularly with cornetist A. F. Weldon's band while conducting two ensembles of his own: the Viking Band of Chicago and Evanston's Aeolus Municipal Band.

Perfect remained in Chicago until about 1912, when he accepted a position at the State Normal School of North Dakota in Valley City. He established several bands in Valley City: they included a municipal band; a women's band; and a select group called the North Dakota Consolidated Band, which appeared on regional Chautauqua programs.

With respect to his musical compositions, the Valley City years proved quite fruitful for Perfect. Limiting his work to popular musical forms, he found a publisher for his bur-

lesque, curiously titled "Alkali Ike: A North Dakota Misunderstanding." An arrangement of "Alkali Ike" for theater orchestra enjoyed national popularity during the 1915–16 season. Also in 1915, Boston publisher Walter Jacobs released Perfect's "Swedish Fest March."

Meanwhile, in Eugene, Oregon, frustrations were mounting over unsuccessful efforts to organize local bands. At the university, student band members had grown tired of the instability of their student-run ensemble. They wanted a full-time, professional teacher-conductor to help them realize their potential.

At this same time, a city-appointed band commission was hard at work trying to establish a new tax-funded municipal band. In mid-1915—thanks in large part to the efforts of School of Music Dean Ralph Lyman—it appeared that both the university and the city band

commission had found their man: Mr. Ross Hickernell, a respected cornetist and bandleader from Chautauqua, New York, would arrive in Eugene in August.

Enticed by the promise of this innovative tax-supported band program (one of the nation's first), Hickernell had visions of instituting an acclaimed band school in Eugene. Regrettably, he knew nothing of a long-simmering feud between the band commission and members of Eugene's fledgling musicians' union. Hickernell had been in town for only a few days when he realized that the politics and personalities of Eugene would render his goals unattainable. Before the week had ended, Eugene's newest bandmaster was on board a train bound for New York!

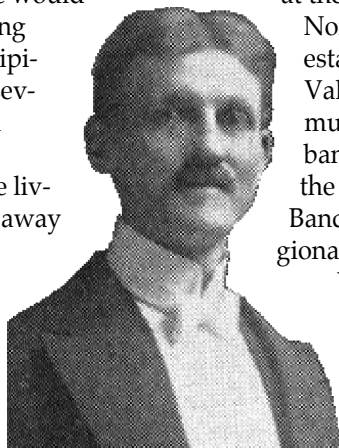
Responding to dispirited university bandsmen, Dean Lyman took prompt action. Drawing perhaps on some Midwest connections, he contacted Albert Perfect in Valley City and persuaded him to give Eugene a chance.

Arriving in late September of 1915, Perfect's impact on Eugene's musical community was swift and perceptible. He quickly established previously unknown performance standards for the University Band, agreed to direct a band at Eugene High School, and at last fulfilled Eugene's year-long dream of a municipal band.

The Eugene Municipal Band gave its inaugural performance on January 7, 1916, at the local armory. It was at this performance that Perfect unveiled his latest composition, "The Mighty Oregon March," with words by UO journalism student DeWitt Gilbert, a sophomore from Eugene. According to newspaper accounts, the new march met with generous applause by a large and appreciative audience.

The second performance was given by the University Band on March 10, 1916, in Villard Hall. This performance, too, generated considerable excitement and demands for encores. It was obvious to those in attendance that a new tradition had been born!

But from where did Albert Perfect find his inspiration for this song? Let's take a closer look. "The Mighty Oregon March" carries a little-known subtitle



Albert Perfect

“Mighty Oregon” CD Available for Duck Alumni and Fans

Proceeds to benefit UO music scholarships

The School of Music has unveiled a commemorative product that will interest not only music alumni but Duck fans everywhere: “Mighty Oregon,” a collection of nearly a dozen versions of the popular Oregon fight song.

Written nearly a century ago by UO band director Albert Perfect, “Mighty Oregon” has been acclaimed over the years as one of the better original college fight songs—many schools simply write new words to some existing march, folk tune, or drinking song.

Scott Barkhurst, publicity director



for the music school, discovered several archival recordings of “Mighty Oregon,” including a 1951 recording by the University Band and University Singers, with Robert Vagner conducting. He also obtained a tape of the Jazz Minors, a

local Dixieland group from the 1970s with a terrific version of the fight song, as well as one with the late Ed Kammerer on electric keyboard. When song-writer Tom Grant recorded a special piano version last year for the jazz studies department,

Barkhurst got the idea of producing a CD with as many versions of “Mighty

ALBERT PERFECT, *continued*

(absent from most printed editions):

“The Tipperary of the West.” This provides us with a generous clue regarding “Mighty Oregon’s” roots. Although our direct involvement was still a year away, America’s eyes and ears were fixed upon the Great War raging in Europe. It dominated our newspapers, our conversations—and our popular culture. And just as Glenn Miller’s “In the Mood” seems inextricably wedded to the era of World War II, so it was with World War I and Jack Judge’s 1912 hit song, “It’s a Long Way to Tipperary.” Few people could not hum this infectious little tune that sold over a million copies in 1914.

None of this was lost on Albert Perfect, who had a keen instinct for popular music. In fact, a comparison of Judge’s song with the *trio* section of Perfect’s “Mighty Oregon”—the part we all know—reveals an undeniable kinship. Perfect simply fashioned a new melody to fit atop the already familiar

harmony of “It’s a Long Way to Tipperary.”

Perfect’s new march attained rapid popularity. During the next few years, “Mighty Oregon” was published as a solo piano piece, played by the 162nd Infantry Band in France, released nationally as a piano roll, and even performed by a high school band in the Philippines (the principal was a UO alumnus). It was also published as part of a musical anthology titled *Songs of Oregon*. The status of “Mighty Oregon” would continue to grow for years to come, including performances by Fred Waring and his Pennsylvanians and on the Carnation Contented Hour in the 1930s.

“Mighty Oregon” was chosen by one eastern judging panel as one of the “top ten original college fight songs” in the country—thereby joining a select group that included “On Wisconsin,” “Cheer, Cheer for Old Notre Dame,” and “Fight on for Old SC.”

Although Albert Perfect’s time in

Oregon” as possible.

The final product contains all the cuts mentioned above, plus the traditional Oregon Marching Band version, a “swing” version by the 1998 Green Garter Band, some short versions that have been used on UO television commercials, plus a new “salsa” version recorded this spring with jazz students and faculty. For good measure, the Oregon Wind Ensemble re-recorded the original full concert version, since the 1951 recording suffers from the inferior recording technology of 78 rpm records in that era. The final cut on the CD is the “Oregon Pledge Song,” recorded this spring by the University Singers.

“The CD will have some historical interest, particularly with music alumni, and the fact that next year is the UO’s 125th anniversary makes it even more appropriate as a commemorative item,” said Barkhurst. But the real target market is Duck sports fans—and in that arena the timing couldn’t be better, with the Oregon football team ranked in the top ten and strong fan support for both men’s and women’s basketball.

With the generous support of Sony Disc Manufacturing, the music school has 5,000 copies of the “Mighty Oregon” CD, and they are available directly from the School of Music, the UO Bookstore, any of the Duck Shop locations in Eugene and Portland, or via the UO Bookstore’s merchandise web site. The price is \$12.95 (add \$3 for shipping and handling), and all proceeds will go toward music scholarships. ♦

Eugene lasted only a few years (he left in 1924), “Mighty Oregon” remained one of his sentimental favorites. In 1933 Perfect wrote to the University of Oregon and offered to arrange for a professional band whenever the football Webfoots visited his adopted home of Los Angeles. That way, no one would have to hear “Mighty Oregon” mutilated by the local “kid band from Inglewood.”

Albert Perfect died in Los Angeles in 1945 at the age of 72. Lyricist DeWitt Gilbert passed away in Seattle in 1981 at the age of 85. We are indebted to both of these men for giving us an everlasting voice to “chant her glory” and “sing the story”—of our beloved Oregon. ♦

THE QB HAS A BEAT

University of Oregon quarterback Joey Harrington has received plenty of media attention as one of the premier football players in the Pac-10 and a candidate for the Heisman Trophy this coming year.

But he's also been getting lots of attention for his other talent: music.

An avid jazz pianist, Harrington made it clear that one factor in his decision to attend Oregon was the School of Music's jazz studies program and the opportunity to study with jazz pianist Gary Versace.

Although a business major, Harrington has kept music in his life at Oregon, and is in high demand from local schools and civic groups to appear—and perform for them.

A busy college student, Harrington says that playing the piano is a way of stepping back and relieving some of the stress of Division I football pressures. At one of his many public appearances—a gala fundraiser for the Eugene Symphony—Harrington played piano with local professional musicians, and told the audience how grateful he was that his mother had kept a “balance” in his life by having him take music lessons along with football and other sports. ♦



UO quarterback Joey Harrington performs at a benefit for the Eugene Symphony.

OREGON BACH FESTIVAL

Bach Festival Continues its Artistic Winning Streak

Ticket sales exceed goal for fifth straight year

As the final whispered prayer of the “Libera Me” from Verdi’s *Requiem* dispersed into silence Sunday, July 8 in Silva Hall, the 2001 Oregon Bach Festival was delivered into history. But not before producing wonderful music, near-record crowds and ticket sales, and some surprises.

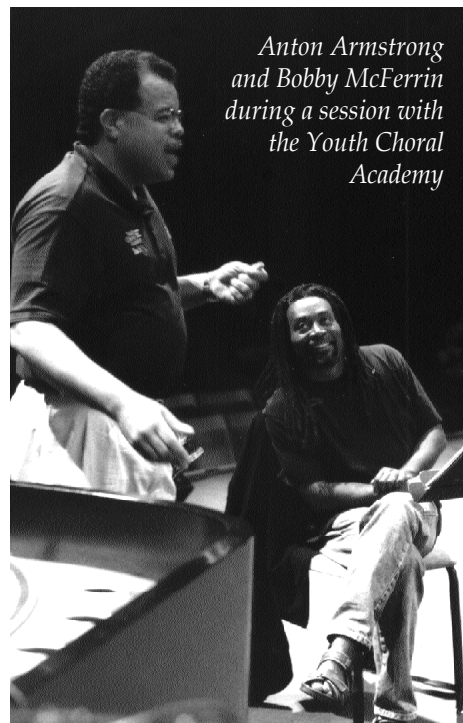
Musically, this year’s Festival was a success, according to Helmuth Rilling, artistic director and conductor. “The artistic level was very high,” Rilling said, following the closing performance. “We were able to show opposite sides of a musical spectrum, from the Requiems of Brahms and Verdi to music by Bobby McFerrin.”

Rilling was also pleased with the level of audience interest. “At each concert it was clear to see their enthusiasm and appreciation,” he said.

Audience support was also visible at the box office. With ticket sales of nearly \$400,000, the Festival exceeded its sales goals for the fifth straight season. Paid concert admissions were 20,780, and total attendance, including free concerts and educational programs, was more than 33,500. Both figures were near the record highs set in 2000.

Ticket buyers came from 34 states and Canadian provinces as well as from Germany, Denmark, and Japan. Out-of-town audience members represented 23% of ticket buyers.

On stage, participating artists came from across the United States and Canada, Germany, France, England, Paraguay, Japan, Korea, Russia, Finland, and the Netherlands. They were part of the Festival’s 34-



Anton Armstrong and Bobby McFerrin during a session with the Youth Choral Academy

concert lineup that spanned 17 days.

Among the artistic highlights:

- The opening night performance of the *Messa per Rossini*, the collaborative composition led by Verdi which served to compare what Rilling called “the good schoolwork” of Verdi’s colleagues



Dean McLucas shares a light moment with the inimitable Robert Levin following a concert.

BACH FESTIVAL, *continued*

with the genius of his own *Requiem*. Audience members, thrilled by the dynamic soprano Amanda Mace, were thanked with fragrant roses as they left the concert hall.

- The last-minute heroics of tenor Mark Beudert in the Verdi *Requiem*, called in at 11 a.m. for a 4 p.m. performance when soloist Vinson Cole fell ill. (See story, bottom of this page.)

- Trumpeter Guy Few's ease and polish in performing the solo in *Brandenburg Concerto No. 2*, encored at the request of Rilling preceding the following day's Discovery Series performance of Bach's *Magnificat*.

- Bobby McFerrin's energizing appearance with the Festival Youth Choral Academy, one of ten sold-out concerts. The eighty high school singers of the Academy also performed under Rilling in the *German Requiem*.

- Debut concerts by the Festival Baroque Ensemble, a period instrument group led by Kenneth Slowik, which promises to become a fixture of the Intimate Evenings series in Beall Hall.

Penderecki's Grammy-winning Credo will be on next year's festival.

- Three major requiems, which showcased the flexibility of the Festival Chorus in handling the subtleties of Fauré, the intensely personal convictions of Brahms, and the theatricality of Verdi.

- Helmuth Rilling announcing his intent to continue as the Festival's artistic leader for "years to come" at various functions over the course of the event, including the public "Let's Talk" session on July 6.

Rilling and Saltzman also announced preliminary programs for the 33rd Festival, June 28–July 14, 2002. The schedule will include Bach's *Mass in B Minor*, a new Mendelssohn recording project beginning with *Symphony No. 1*, Bach's *Christmas Oratorio* as the focus of the Discovery Series of lecture-concerts, and an encore of the Festival's Grammy-winning premiere of *Credo* by Krzysztof Penderecki. ♦

Bach Festival Recording of *Credo* Wins Grammy

Helmuth Rilling and the Oregon Bach Festival Chorus and Orchestra won the 2001 Grammy Award in the field of Best Choral Performance for the world premiere CD of Krzysztof Penderecki's *Credo*.

The award was announced at the 43rd Grammy Awards in Los Angeles on Feb. 21. It is the first Grammy award for the Festival, which has nine CDs released and distributed by the Hänssler label.

Royce Saltzman, Festival executive director, was thrilled with the award. "Being in Oregon, away from the cultural centers of New York, Los Angeles, or other cities, makes it harder for us to be compared on the same level," said Saltzman after being notified of the award. "This affirms the quality of what Helmuth Rilling and our musicians can do."

The Hänssler recording was given full distribution in 1999 and has been widely acclaimed. The New York Times said Penderecki's piece "reveals drama

on a Herculean scale, painted in every color in the composer's box."

R. M. Campbell of the Seattle Post-Intelligencer wrote that "everything about the *Credo* points to a composer at the peak of his power." Classic CD magazine awarded it five stars, its highest rating.

Credo won the AFIM Indie award for best classical orchestral recording on an independent label, and the Cannes Classical Award as best album of music by a living composer.

The chorusmaster for the world premiere and recording was Kathy Romey. Soloists

on the *Credo* CD include alto Milagro Vargas, a faculty member of the UO School of Music; soprano Juliane Banse; and bass-baritone Thomas Quasthoff. The Phoenix Boys Choir also appears on the recording, along with more than three dozen UO music faculty, students, and alumni in the orchestra and chorus.

The *Credo* recording was the only recording by a contemporary composer in its Grammy category. ♦



BEUDERT STEPS INTO *REQUIEM* WITH STYLE

The dramatic Verdi *Requiem*, the finale of this year's Oregon Bach Festival, had a little extra drama at its Sunday matinee performance in Silva Hall.

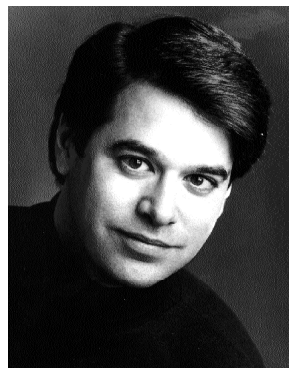
Executive Director Royce Saltzman received a phone call early Sunday morning from tenor soloist Vinson Cole, who reported he was quite ill and would be unable to perform that afternoon.

With the 10 a.m. dress rehearsal fast approaching, Saltzman had few options, but one that jumped

quickly to the top of the list was UO Associate Professor Mark Beudert. Beudert was in church when the message finally reached him, and he quickly

headed to the Hult Center, where the two-hour dress rehearsal was already half over.

After a few brief introductions, Helmuth Rilling jumped to each of the tenor cues to give Beudert a chance to confirm tempos and establish a sense of ensemble with the other soloists, Camilla Nylund,



Mark Beudert

Continued next page

FACULTY

Barbara Baird was the featured international organist and harpsichordist at the Ballarat Goldfields Organ festival in Ballarat, Australia, in January 2001, performing to sold-out houses. She presented an organ recital of German Romantic compositions, and a harpsichord recital titled "The French Connection," featuring music by French and German composers. She also gave a lecture-demonstration on playing Bach on the piano. During the Oregon Bach Festival, Baird presented an organ concert on the Ahrend organ in Beall Hall. The following week she gave a harpsichord concert for the American Guild of Organists Regional Convention in Eugene, and presented a workshop on organ pedal technique. Baird was the guest harpsi-

BEUDERT, *continued*

Susan Platts, and Michail Schelomianski.

Only moments into the first cue, Rilling telegraphed a broad smile to the chorus and orchestra, signalling that all would be fine.

This was not the first time Beudert had filled in at the last minute to rescue a performance. As an undergraduate at Columbia, he stepped into a lead role in the New York Shakespeare Company's production of *Pirates of Penzance* with less than an hour's notice—and received a rave review in the process.

Beudert admitted he had performed the Verdi *Requiem* numerous times, including once within the past couple years. "It's a piece that I feel quite strongly about, and I love singing it," Beudert said later, and it showed at the concert as he gave a confident, soaring performance. James McQuillen, whose review appeared in *The Register-Guard*, said Beudert was "adept, confident, and very appealing, equal to the demands of his part."

Still, with only an hour's rehearsal prior to a 4 p.m. performance and a sold-out house, was there any hesitation when he got the call from Saltzman?

Beudert smiled, "There wasn't time for hesitation." ♦

chord faculty this summer at Southern Methodist University's Harpsichord Week, hosted by Larry Palmer and held in Taos, New Mexico.

Barry Bilderback, a GTF in music history, 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 organization's national competition.

Ellen Campbell performed the Atterburg Concerto with the University Symphony in Beall Hall and in Spokane, Washington, in February. She also hosted the Northwest Regional Horn Workshop March 23–25 at which she performed Mark Schultz's *Voices from Spoon River* with Thomas Bacon, one of the workshop's guest artists. Bacon and Campbell performed the same piece at Interlochen Arts Camp on June 19. Campbell is also performing *Sea Dreams*, a concerto by David Maslanka.

Jennifer Knight Dills (Dance) presented the inaugural concert of The Performers Project (TPP), a new Eugene dance company she directs. *No Boundaries* premiered in the Dougherty Dance Theatre in April, featuring choreography by Dills and UO Professor Emerita **Janet Descutner**, along with a guest piece by Portland choreographer Minh Tran, performed by dance GTFs Tim and Corrie Cowart. Dills and TPP were commissioned by LCC Theater and Dance Dept. to present the final work in *No Boundaries*, titled "Only 1/2 the Story ..." in LCC's 2001 *Collaborations* concert.

Paul Doerksen presented a session at the 2001 Northwest Division In-Service Conference of the Music Educators National Conference in Spokane, Washington. Doerksen's session, titled "Recruitment for Beginning Bands—Application of Recent Research for Program Development," focused on barriers to student participation, activities for effective recruitment, building a recruitment calendar, and recommended resources.

Related material was also presented during the conference's Research Poster Session.

Charles Dowd performed *Concerto for Percussion* by Joseph Schwantner at the Northwest Percussion Festival in April. The concert featured the Northwest premiere of the wind ensemble orchestration of the concerto, played by the Oregon Wind Ensemble, with **Robert Ponto** conducting. Dowd was guest principal timpanist with the Oregon Symphony in Portland, performing a concert with Ray Charles in June. He performed *Double Concerto for Percussion* by Anthony J. Cirone, conducted by **Wayne Bennett** with the University of Oregon Symphony. Dowd hosted the Northwest Percussion Festival, which included recitals by marimbist Leigh Stevens, the Friedman/Samuels Double Image jazz vibre/marimba duo, and performances by Anthony J. Cirone. Dowd and the Oregon Percussion Ensemble were featured with the Eugene Symphony in *La Noche de los Mayas* by Silvestre Revueltas, and Dowd conducted the premiere of his own percussion arrangement of the work at the Hult Center and at the Northwest Percussion Festival, featuring the **Ellen Campbell Horn Quartet**. Dowd served as adjudicator at the Spokane Arts Festival in May. He performed as principal timpanist with the Oregon Bach Festival, Oregon Festival of American Music, and Eugene Symphony for the past season and conducted twelve concerts with the Oregon Percussion Ensemble.

Fritz Gearhart performed a local benefit concert for Ridgeline Montessori School with pianist Elizabeth Parker. His recent recording, *The Complete Works for Violin by Robert Casadesus* with pianist John Owings (which also features a duo with Gearhart and faculty violinist **Kathryn Lucktenberg**) was due out this summer on Koch International.

Rita Honka, director of Dance Africa, hosted Dance Africa's first guest artist workshop with Mabiba Baegne and Fred Simpson, November 6–10, culminating in the performance "Yekosa!" She also produced and directed a Celebration of

African Dance in November and Dance Africa's sixth year touring in the grade schools November 10–May 25. Honka also directed Africa Night, a celebration of African culture in Dougherty Dance Theater in April. She set "Familiars" on two dancers for the Faculty Dance Concert in Dougherty Dance Theater.

Kathleen Jacobi-Karna gave two conference/workshop presentations: "Now Hear This: Listening Experiences for the Elementary General Music Classroom" at the MENC Northwest Conference; and "Singing, Moving, Playing the Story: Children's Literature and the Orff Schulwerk" at the Alaska Chapter of the American Orff-Schulwerk Association. She gave a research poster presentation at the Northwest MENC Conference titled "Preschool Children's Conversations During Free-Play with Musical Instruments." She wrote an article for the Oregon Music Educator titled "Attentiveness of preschool children during structured music activities," and was a contributor to "Teaching comprehension and exploring multiple literacies: Strategies from The Reading Teacher," published by International Reading Association. Jacobi-Karna and her husband Duane had a spring visit from the stork: Jacob Matthew Karna, born on June 15.



Sally Maxwell

Steve Larson contributed a book chapter called "Dear Emmy: A Counterpoint Teacher's Thoughts on the Experiments in Musical Intelligence Program's Two-Part Inventions" for David Cope's *Virtual Music: Computer Synthesis of Musical Style* (Cambridge, MA and London: MIT Press, 2001). In February, Larson delivered a paper called "Jazz Recipes" to a special conference in London on improvisation; the conference was jointly sponsored by the Royal Music Academy and the Society for Music Analysis. In April, he presented "Architectural Metaphors in Music Discourse and Music Experience" to an international conference held at Indiana University titled "Comparative Arts & Interdisciplinarity: What Was ... What Is ... What's Next"

Don Latarski authored a chapter on interpreting lead sheet notation for the fourth edition of the *Music Kit* textbook by Tom Manoff. He also recorded all of the musical examples at his studio for the accompanying companion CD to this textbook. In addition, two of Latarski's original blues compositions are included in the book. Latarski was once again a featured artist with the Eugene Symphony Orchestra and Mason Williams at the December 2000 Christmas Concert. Latarski and his group Rue de Blues

SALLY MAXWELL RETIRES

Sally Maxwell, the School of Music's harp professor since 1974, retired this year, concluding a long-term family legacy at the University of Oregon. Maxwell's mother, Doris Calkins, started the harp program here in the 1930s and Maxwell has overseen its progress since her mother retired.

A dozen of Maxwell's harp students, both current and past, gave her a farewell concert in Beall Hall, performing solos and chamber works in various combinations. The program, which played to a full house, concluded with "Fraicheur" by Carlos Salzedo, featuring all twelve harpists.

Maxwell has been deeply involved in the American Harp Society for years, serving two terms as its national president, as well as orchestrating national AHS competitions. ♦

have released their first live CD; the group was recorded at Eden Hall in Gleneden Beach, OR, last November over a two-night period. The CD is titled *Eden Hall Sessions* and contains ten Latarski originals. Latarski has also launched a full-featured e-commerce web site (www.donlatarski.com). The web site contains all of Latarski's Warner Bros. publications, his recordings, as well as audio clips, reviews, photos, and bio information.

Andrea Lowgren (GTF) presented conference papers based on her completed thesis, "If Creative Women Had a Wife: The Effects of the Institution of Marriage on British Women Composers," at CMS Northwest in Idaho, AMS Northwest in Calgary, and the Symposium of Women's and Gender History in Illinois. She also presented at the Feminist Humanities Conference at the UO and the Feminist Music and Theory 6 Conference in Idaho in June.

In February the University Symphony and the **Oregon String Quartet** performed *Fantasia on the Theme by Thomas Tallis* by Vaughan Williams at the Northwest MENC Convention in Spokane. On April 21 the Quartet performed on a music series at South Umpqua Community College in Roseburg. The quartet is currently recording a disc, tentatively set to come out on Koch International early in 2002, of music by African-American composer William Grant Still.

Doug Scheuerell performed a tabla solo at the India Earthquake Relief Benefit (Eugene) in February. In April he provided accompaniment for vocalist Shabda Khan's Eugene concert and played a tabla solo in Beall Hall at the Northwest Percussion Festival. He was the guest North Indian tabla soloist in Beall Hall with the Oregon Percussion Ensemble in May. Scheuerell was nominated Outstanding Man of the 21st Century (ABI) and his biography will be included in the *International Who's Who in Music*, 18th edition.

Victor Steinhardt's concertising led him to Bridgehampton, NY, where he per-

FACULTY, continued

formed with violinist Arnold Steinhardt and soprano Natasha Steinhardt at the Music Festival of the Hamptons in July, 2000. He performed *Rhapsody in Blue* and a piano duet with Dick Hyman at the Oregon Festival of American Music (OFAM). With the UO faculty ensemble **Trio Pacifica** he performed music of Beethoven and Jon Deak in Beall Hall, in Hood River, OR, and for the Oregon Music Teachers Assn. This past winter he was soloist in Bernstein's 2nd Symphony (*Age of Anxiety*) with the OFAM orchestra under conductor James Paul. He performed on two Faculty Artist Series concerts and gave a benefit recital with violinist Sharon Schumann for the Fanconi Anemia Foundation. Steinhardt had a number of his compositions performed this year, including his *Eighteen Pieces in the Form of a Limerick* by pianist James Boyk in Pasadena, CA, and his *Tango* by violinist Arnold Steinhardt and pianist Patricia Parr in Toronto. Steinhardt premiered his own *Piano Quartet* last January, commissioned for high school students by the Schubert Ensemble of London.

Amy Stoddart (Dance) premiered two new works at the Faculty Dance Concert in March: "All Together in One Place" utilized twelve undergraduate women dancing on pointe to Aaron Copland's *Duo for Violin and Piano*; "Yo-yo" was created for eight undergraduate dancers who also traveled to Albuquerque the following weekend to perform at the American College Dance Festival at the University of New Mexico. Stoddart also presented a collaborative version of *Peter and the Wolf* at the UO Children's Concert Series in April. Stoddart and dance colleague **Walter Kennedy** are co-artistic directors of the University of Oregon Repertory Dance Company (UORDC), which performed an educational lecture-demonstration and led a movement workshop at Springfield and Churchill high schools. UORDC also took part in a residency at Clatsop Community College in Astoria this spring.

Steve Vacchi presented a master class at Providence College (RI) in March,

returned to the faculty of the Brevard Music Center (NC) for twenty performances in the summer, was included in two doctoral dissertation projects as an interview participant, and gave a lecture-recital titled "Fluttertongue and Singing While Playing Bassoon" in August at the 2001 International Double Reed Society Conference. He performed with the Eugene Opera, Eugene Symphony, Oregon Festival of American Music, Oregon Ballet Theatre, Salem Chamber Orchestra, and with Sarasota Opera (FL) for its production of Verdi's *Requiem*.

Marc Vanscheeuwijk performed several concerts during winter term in California with Arcangeli Baroque Strings, and taught master classes at UC-Davis.

JAZZ STUDENTS TAKE RENO BY STORM

The University of Oregon School of Music's jazz studies department solidified its reputation as one of the top jazz programs in the west, winning six top awards at the Reno Jazz Festival, held April 27-29.

The Oregon Jazz Ensemble, the UO's top instrumental jazz ensemble, won the award for Outstanding College Jazz Ensemble, competing against 24 other college groups. The Oregon Jazz Ensemble is directed by Steve Owen, director of jazz studies at the UO.

The UO Jazz Quartet won the award for Outstanding College Combo, competing against 26 other college combos. Members are Edward Orgill, saxophone; Greg Goebel, piano; Andrea Niemiec, bass; and Randy Rollofson, drums.

Individual honors also went to four UO students: pianist Greg Goebel as Outstanding Overall College Jazz Performer; Andrea Niemiec as Outstanding College Bassist; Randy Rollofson as Outstanding College Drummer; and Greg Goebel as Outstanding College Pianist.

In addition, the UO Jazz Lab Band II, the Oregon Vocal Jazz Ensemble, and UO Jazz Quintet all received "Superior" ratings for their performances. ♦

With baroque violinist Jaap Schröder—whose visits at UO have by now become a tradition—and fortepianist Bonnie Garrett, Vanscheeuwijk presented a series of concerts in Oregon featuring lesser-known classical piano trios. In May he was invited by the Brussels Royal Conservatory to teach a two-day seminar on the sonata in the 17th and 18th centuries. Upon completion of the Oregon Bach Festival, in which Vanscheeuwijk participated both as a pre-concert lecturer and as a baroque cellist in the festival's first period-instrument concerts, he spent the summer months in Italy, continuing his research and preparing new facsimile editions of 17th-century music from Bologna for Forni. ♦



OPERA ENSEMBLE DRAWS RAVE REVIEW

The University Opera Ensemble's spring term production of Benjamin Britten's opera, *The Turn of the Screw*, received a stellar review by Marilyn Farwell of The Register-Guard who said that the production "brought the Opera Ensemble to a new level." The production drew raves on both artistic and technical levels, as Beall Hall was transformed into a maze of video projections and other special effects.

The Opera Ensemble, directed by Mark Kaczmarczyk, has an operating budget which relies heavily upon gifts to the program from donors. To support next year's productions, Opera Ensemble contributors and alumni were invited to a luncheon held at Beppe and Gianni's Trattoria on April 3. Student singers serenaded the diners.

The School of Music thanks Ruth Siegenthaler for hosting and everyone who attended. The direct support of Beppe and Gianni, including their entire staff who volunteered to work the event, is gratefully acknowledged by the UO Opera Department, faculty, and students. ♦

NEW MUSIC AND DANCE FACULTY

Christian Cherry is a new assistant professor and director of music in the Department of Dance. He has also been music director of the Department of Dance at University of South Florida, Tampa, and at the University of Illinois, Urbana-Champaign since 1996.

Michael Grose is our new assistant professor of tuba. Grose has a B.M. and M.M. from Northwestern University



Michael Grose

and has been principal tubist with the Savannah Symphony and Hilton Head Orchestra. He also performs each summer at the Brevard Music Center in North Carolina.

Lori Kruckenberg is a new assistant professor of music history. Kruckenberg received her M.A. and Ph.D. degrees from the University of Iowa, and has taught on the faculties at Iowa and Louisville. She received a Fulbright Scholarship to study in Germany, where she was an exchange student in musicology from 1992-96.

Laura Zaerr is our new adjunct professor of harp. An Oregon alumna who studied with Sally Maxwell, Zaerr received her M.M. from Eastman and studied in Paris for two years. She returned to the Willamette Valley, where she has been an instructor at Willamette



Laura Zaerr

University and principal harpist with Eugene Opera Orchestra since 1986. Zaerr has appeared as a guest artist with orchestras throughout Oregon and California.

CHARLOTTE PLUMMER OWEN RECEIVES DISTINGUISHED ALUMNUS AWARD

Charlotte Plummer Owen (B.A. 1939) was given the School of Music's Distinguished Alumnus Award at Commencement Ceremonies June 16. Professor Emeritus John McManus presented the award, along with a summary of her career.

An outstanding clarinetist during her undergraduate years, Plummer taught music in LaGrande, Oregon, and in the Portland school district after graduation.

When World War II broke out, there weren't enough military bands to handle the musicians' part of the war effort, so U.S. Marine Band director William Santelmann was ordered to organize a women's band—which in those days was unheard of. A search for the finest women musicians began.

Plummer was chosen to be the director of this amazing group (profiled in detail in the 1996 issue of *Ledger Lines*). They had about 28 performances a month, and although the band had a lifespan of only three years, the women

still get together every five years for a reunion at which they perform for their own enjoyment.

After the war, Plummer continued her teaching career in the Philadelphia schools, also serving as principal clarinet with two symphony orchestras in that area. When her husband, Charles Owen, was offered a position as percussion instructor at the University of Michigan, they moved to Ann Arbor, where she taught privately and became director of the Ann Arbor Michigan Civic Band. She still directs the band today, including eight concerts this past summer.

Charlotte Plummer Owen has had a long and distinguished career as a music educator and conductor, and is credited with not only becoming the first member and conductor of an all-women military band and the first woman to conduct the men's Marine Band, but with being a pioneer in opening the door to future women in the armed service bands. ♦



Professor Emeritus John McManus (left) and Director of Bands Robert Ponto pose with Distinguished Alumna Charlotte Plummer Owen at Commencement.

ALUMNI

Weldon D. Epp (M.Mus. 1968) recently retired both from teaching and business, but still keeps his hand in music by practicing piano a few hours a day. He is currently enjoying the Bach partitas and Schubert sonatas.

Don Van Walk (B.Mus. 1969) is enjoying his first two years of retirement after thirty years of teaching music in Oregon schools. The last twenty years were spent substitute teaching in Albany, Corvallis, and Lebanon. Van Walk says that he is now officially "old," with two recent grandsons.

Susan McFadden (M.S. Dance 1983), currently at Western Oregon University

in her second year as adjunct professor of dance, presented a guest lecture on Canadian solo artist Margie Gillis prior to the artist's performance in Monmouth on January 20, 2001. Susan, who as an assistant professor taught dance for Willamette University's Theatre Department from 1985–1996, accepted a temporary appointment to Western in the 1996–97 school year and spent 1997–99 as an elementary dance specialist for the Vancouver, Washington, school district before returning to Western in 1999.

Jon Harnum (B.Mus. 1990) recently published *Basic Music Theory: How to Read, Write, and Understand Written Music*. You can get a free e-book version of the text at (www.questionsink.com). Harnum has been teaching both publicly and privately for the past eleven years

and is about to embark on a year-long, nationwide book tour.

Timothy Steven Clarke (B.A. 1989, M.A. Music Theory, 1993), as CEO of Score! Music & Sound Design Inc., continues to create original music and sound effects for best-selling software entertainment titles. Clarke was recently approved by Microsoft to become an audio developer for the Xbox, Microsoft's next-generation gaming console, and has taken part in two intensive, exclusive composer's workshops hosted in Bellevue, Washington by Microsoft. Clarke has completed the soundtrack for *Tribes 2*, which was recently voted the most highly-anticipated PC game in the U.S. (see story below). Clarke also spent a second year as adjunct instructor of jazz studies at the UO School of Music, teaching the begin-

NEW TECHNOLOGIES = NEW OPPORTUNITIES FOR COMPOSERS

It's still tough to make a living as a composer, but those who are fluent with current technology can carve out some interesting niches for themselves.

A number of our composition students are seeing success not only in traditional venues of concert performance, but in the newer digital world of video games and other media associated with the "creative services industry."

Rebecca Oswald, who just completed her master's degree in composition this spring, has a couple projects that fall in this intriguing category.



Rebecca Oswald

Her first crack at the video market came through a classmate, whose brother worked for a computer game manufacturer in Taiwan. Oswald ended up writing music for two strategy games, *Heroes in the Time of the Three Kingdoms I and II*. Each is set in 2nd century China, at the close of the Han Dynasty. The games each required an opening and winning/closing theme, a certain number of hero themes, strategic planning themes, battle themes, etc.

Each had to be of a specified length (short), and needed to be loopable.

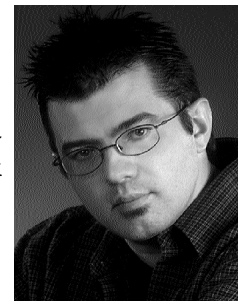
"I listened to samples of successful game music they sent me, and worked to make my music even better than the examples," said Oswald. "The music had to sound ancient and Chinese, yet cool enough to appeal to Taiwanese game players. I created the music using my synthesizer and a computer sequencing program." In the summer of 1998 they told her that the first game was the second-best selling game of any format that season in Taiwan, and the second game's sales exceeded those of the first.

Oswald's most recent project is writing the music for a special video series being produced by the UO Humanities Center, detailing the history of the University of Oregon as part of the 125th anniversary celebration.

And **Tim Clarke** has had a foot in the video game market for several years, writing music for games produced by the local Dynamix company, and starting his own business, now called Score! Clarke was recently asked to score the music for what is turning out to be the most popular computer game in the U.S., Sierra's *Tribes 2*. From the outset, this project has put Clarke's music in the limelight like no other game he's

worked on. First, Sierra made a decision to promote and release a soundtrack CD—something rather unheard of for them. The CD is available for sale online at the official *Tribes 2* website (www.tribes2.com).

Second, Clarke made the decision to create a virtual "listening room" on MP3.com, the hugely-successful website where people go to listen to and download MP3-formatted music. Since launching the site in late March, more than 70,000 people have listened to his *Tribes 2* music! This has shot his tunes, written in an industrial, electronic rock style, to the top of the charts. He was the No.1 Metal Artist on MP3.com charts for weeks, and one of his songs climbed into the MP3.com overall top 40 chart—an extremely hard chart to reach for most artists. MP3.com found this to be interesting enough to send out a worldwide press release focused on his music and the *Tribes 2* game—resulting in daily e-mails from fans all over the world. ♦



Tim Clarke

ning jazz arranging sequence of courses. In addition to teaching arranging, Clarke actively composes and arranges music in a variety of settings for small and large chamber groups and recording sessions. He currently has works for jazz ensemble published through UNC Jazz Press and Matrix Publishing Company. His most recent work "Modern Living" was commissioned by Swing Shift, and was premiered at the Hult Center in January. As an instrumentalist, Clarke is very much in demand throughout the Northwest as a freelance jazz and studio trumpet player. He is currently working with several small jazz groups, and continues to perform and record with local favorites, the Emerald City Jazz Kings. Recent performances with artists at the Oregon Festival of American Music, drummer Jeff Hamilton, pianist/composer John Harmon, and Bay Area vocalist Cami Thompson has further enhanced his reputation as one of the Northwest's finest jazz trumpet players. Clarke resides with his family in Springfield, Oregon.

Susan Brownfield (B.Mus. 1995) recently completed her M.M. degree at Boston's New England Conservatory, studying under Helen Hodam. Brownfield, a regional semi-finalist in the 2001 Metropolitan Opera Competition, is currently working on the role of Mimi in Puccini's *La Boheme* to be performed with Harvard Lowell Opera. Brownfield performed the role of Young Liza last year with Boston Academy of Music Opera in the long-awaited return of Weill's *Lady in the Dark*, starring Delores Ziegler. Prior to that engagement, she sang the role of Lucy in Boston Vocal Artists' inaugural production of Menotti's *The Telephone*. In addition, she portrayed the role of Sonia for the world premiere of Conley's *Crime and Punishment* with Prelude Productions. Brownfield was heard this summer at the Utah Festival Opera, portraying the roles of Isabelle/Madeline in Mollicone's *The Face on the Barroom Floor*, as well as Liat in Rodgers and Hammerstein's *South Pacific*. Brownfield returned to her birth country of Vietnam in the fall of 1997 as a special guest of the Vietnamese Ambassador to the United Nations. She

performed concerts and presented master classes at the National Conservatories of Vietnam in Ho Chi Minh City and Hanoi during her three-week



Susan Brownfield

performing tour of the country. The Boston premiere of Danielpour's *Sonnets to Orpheus* featured Brownfield, directed by John Heiss with the New

England Conservatory Contemporary Ensemble, and she was also a soloist for Haydn's *Missa* under the direction of Amy Dethman at Wellesley College. She performed with the Salem (Oregon) Chamber Orchestra by virtue of winning the Joseph Schnelker Young Artists Competition, and has been heard at Salt Lake City's Cathedral of the Madeline as a soprano soloist for Bach's *Saint John Passion*. Brownfield also garnered numerous theatre credits, including the

National Broadway Tour of Rodgers and Hammerstein's *The King and I*, with Hayley Mills and Marie Osmond. Brownfield subsequently starred as Tuptim in the same production at Westchester Broadway Theatre in New York. Brownfield can be heard on the recent Arsis Label recording of Rodney Lister's *Shepherds and Kings*. E-mail at susanbrownfield@hotmail.com

Kelly Kuo (B.A. 1996) spent his summer at Cincinnati Opera, working as an assistant conductor and pianist-coach for their productions of *Bluebeard's Castle/ Erwartung* and *Nabucco*. This fall he will join Opera Pacific as an assistant conductor for their 2001-02 season.

Rob Hutchinson (Ph.D. 1998) has completed three years on the faculty of Winthrop University in Rock Hill, South Carolina. He will begin another tenure-track position in the fall of 2001 at the University of Puget Sound in Tacoma, Washington, where he will be teaching theory, aural skills, analysis,

Continued next page

HAVE WE HEARD FROM YOU LATELY?

9/01 **UO School of Music & Dance Alumni**
WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

My current address: (please print) This is a *change* of address

Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

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

You may also send your alumni news to *Ledger Lines* via e-mail c/o editor Scott Barkhurst at scottb@oregon.uoregon.edu

ALUMNI, *continued*

counterpoint, and orchestration. He recently had a commission for trumpet and organ premiered at the L'Organo Series of the Piccolo Spoleto Festival in Charleston, South Carolina.

John MacDonald (B.S. 1998) is living in New York City, working for NBC as the Audience Services Coordinator. In August he married Mindy Shaw (UO '99) who is employed with the New York Times. They began dating while working together at the UO basketball games (John was the basketball band director and she was the cheerleading captain). MacDonald's e-mail address is: john@macdonald.com

Travis Freshner (B.Mus. 1999) received his M.M. in Trumpet Performance from Western Michigan University. In the past two years, Freshner has performed frequently with the Kalama-zoo Symphony, the Kalamazoo BachFest and the Southwest Michigan Symphony Orchestra. He has also been featured as a soloist with the Furious Band, a contemporary music ensemble in residence at Stonybrook. In addition to orchestral work, he has founded a contemporary brass chamber ensemble, The Backlund Ensemble. Freshner has recently moved to New York City where he is working as a freelance artist and as an usher at the Met. He thanks Robert Ponto, Steve Owen, and renegade trumpet professor George Recker for all of their inspiration, advice, and support.

Mary Walters (B.A. 1999) completed her master's degree in cello performance at Northern Illinois University. She spent the summer of 2000 as a teaching assistant to Vermeer Quartet cellist Marc Johnson (her NIU teacher) at Bowdoin Summer Music Festival in Maine. She has also been playing in the Civic Orchestra of Chicago (the training orchestra of the Chicago Symphony) for the past two years, working under Daniel Barenboim, Pierre Boulez, Pinchas Zuckerman, and other great conductors. The orchestra had its Carnegie Hall debut under Barenboim in March 2000.

IN MEMORIAM

Arnold E. "Arnie" Martin (B.Mus. 1950, M.Mus. 1956) died in Eugene April 15 of age-related causes. He was 81. Martin was born in Oklahoma and married Janet Felsher in 1959. He served in the Army's 158th Bushmasters combat team during World War II. A retired educator, he earned a master's degree in music from the University of Oregon. He was active in music throughout his career, playing with the Starliters, the Eugene Wind Ensemble, and the Silver Fox Bayou Band. He showed up with his clarinet almost every year to perform with the UO Alumni Band. Survivors include his wife; two sons, Scott of Veneta and Chris of Springfield; two sisters, Mary Lou Boyd of Tulsa, Oklahoma, and Maxine Springs of Eugene; and three grandchildren.

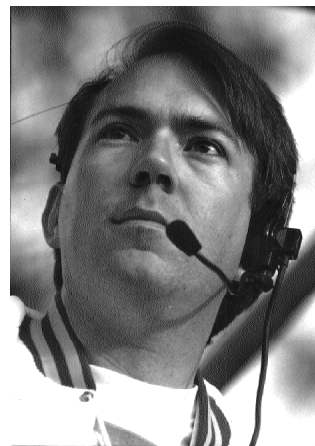
Arnie Cox (Ph.D. Music Theory, 2000) accepted a tenure-track position at Oberlin Conservatory, where he teaches core courses in music theory and aural skills, and also offers readings in music analysis and music conceptualization. Cox's paper for last summer's International Conference on Music Perception and Cognition will appear later this year in *Musicae Scientiae*, and this fall he will present another paper (his fourth in a row) to the annual meeting of the Society for Music Theory: "Oxys, Acutus, and the Phenomenology of Sharp Sounds." ♦

SCHERR WINS UO
MUSIC COMMISSION

Bernard Scherr (Ph.D. 1998) was named the winner of the School of Music's Composition Commission, just as *Ledger Lines* was going to press.

Part of the University of Oregon's 125th Anniversary celebration, the commission competition was announced last winter, and was open to all UO students and alumni. The work for brass quintet, titled "Fanfare for the New Millennium," will be premiered at this fall's University Convocation. ♦

Stephen J. Paul, former director of the Oregon Marching Band, died April 14 of a heart attack. He was 48. Paul was born in Pauls Valley, OK, to Claude and Dorothy Ringer Paul. He married Kathryn Sodolak in 1978. They later divorced. He earned a bachelor's degree from Westminster College in 1974, and a master's degree in music education from the University of North Texas in 1983. He began teaching band at Aldine High School in Houston in 1976. In 1983, he moved to Eugene where he was associate director and later director of bands at the University of Oregon. He moved to Norman, OK, in 1991 where he served as associate professor and chair of the music education department at the University of Oklahoma College of Fine Arts. In 1999, he went to the University of Arizona, where he was an associate professor and coordinator for music education. He was a past national chair and past chair of social science for the Instructional Strategies Special Research Interest Group of the National Association for Music Education. He wrote for numerous journals and presented research and teaching clinics at state, regional, and national conventions. Paul was an avid golfer and enjoyed woodworking, writing, and spending time outdoors with his family, especially birdwatching. Survivors include his fiancée, Linda Thompson of Potsdam, N.Y.; his former wife of Tucson; a daughter, Ellen of Tucson; his mother, Dorothy Paul of Oklahoma City; a sister, Phyllis Baxter of Elkins, W.Va.; and a half-brother, Gary Paul of San Diego. A daughter, Sara, died previously. Memorial contributions may be made to the Stephen Paul Memorial Scholarship Fund or the Memorial Tree Fund in care of the University of Oregon. ♦



Steve Paul