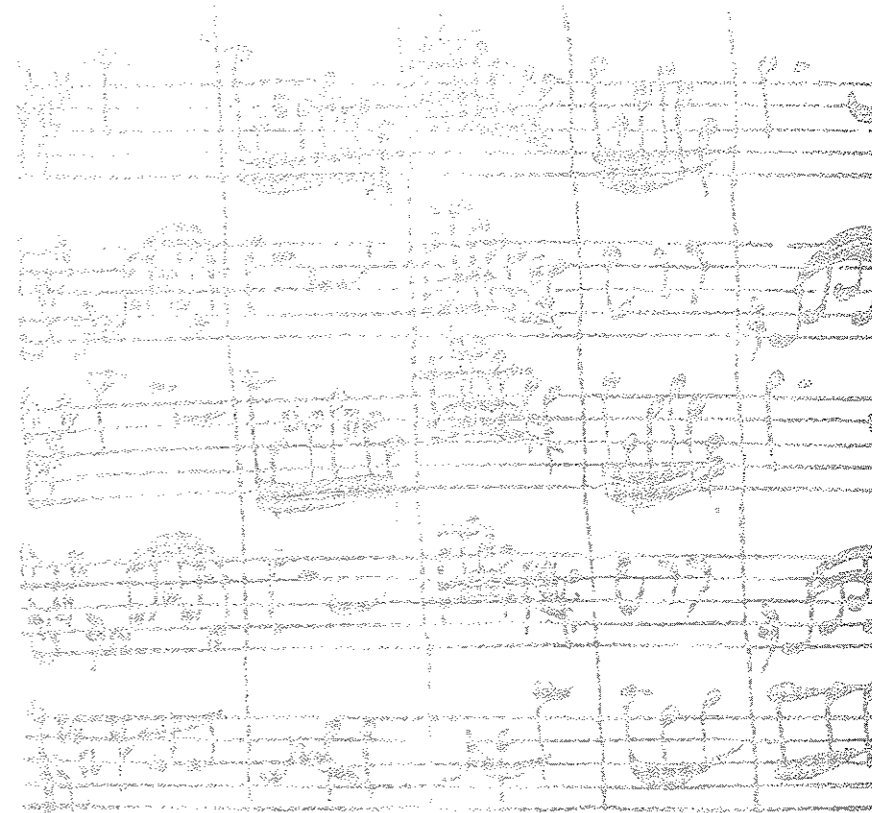


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LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
NEWSLETTER for ALUMNI & FRIENDS January, 1991



School UNIVERSITY OF OREGON of MUSIC

LEDGER LINES is the official newsletter of the University of Oregon School of Music, and is intended for alumni, faculty, and friends of the music school. Your comments are always welcome.

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Cover Photo:
by JURETTA NIDEVER
Jazz pianist Marcus Roberts and his quintet were guest artists at this year's Oregon Jazz Celebration. Story, page 3.



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

The Dean's Desk

Gary Martin, Acting Dean

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

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

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

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

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



and worked with all of our student composers, bringing real vigor to that program.

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

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

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

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

With best wishes for 1991,

Gary Martin

WHAT'S NEW

Frazier, Booth Join Faculty

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



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

A native Texan, Frazier received his bachelor's and master's degrees from the University of Houston. He taught tuba and euphonium at Sam Houston State University and Wharton Junior College before moving to Chicago, where he worked as a professional musician and studied with the legendary Arnold Jacobs.

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

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

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

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



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

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

Music School Receives New Steinway

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

Professor Victor Steinhardt, chair of the piano department, traveled to New York City last year with associate professor Dean Kramer to personally inspect five Steinways. Joining them in the inspection were New York pianist David Oei and two piano technicians: William Garlick of New York, and Steve

Davis of Moe's Pianos in Portland.

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

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

Steinhardt will give the new piano its concert inauguration at his Faculty Artist Series recital on February 18, performing

Workshop to Feature Arnold Jacobs

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

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

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

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

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

For further information, contact Richard Frazier at the UO School of Music: (503) 346-5646 during business hours, or (503) 343-5789 evenings and weekends. ■

music by Schumann, Maddox, and Chopin, plus the premiere of his own new trio for violin, clarinet, and piano.

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



WHAT'S NEW

Vanguard Series Debuts at UO

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

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

The first concert in the series featured the Debussy Trio, a flute-violin-harp ensemble from Los Angeles. Their program included music by Ibert, Debussy, Pietro Locatelli, Jacques Bondon, and a Michael Kibbe composition that was commissioned by the trio.

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

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

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

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



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

Jazz Celebration Keeps Growing, Improving

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

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

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

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

Special guest artists this year were the Marcus Roberts Quintet, and drummer Peter Erskine. Special thanks went to the

Yamaha Corporation and Zildjian Cymbals for their help in underwriting the appearance of the guest artists.

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



Dan Gailey of the University of Kansas leads a saxophone clinic.

WHAT'S NEW

Music Education Undergoes Innovative Change at UO

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

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

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

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

THEORETICAL BASIS: Learning to teach is a sequential process. The first concern of any teacher is "What do I do?" Teachers first need to learn to conduct, to make good eye contact, to speak clearly

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

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

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

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

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

MORE TO COME: As the program grows and is refined, many more young teachers will go into the public school ranks confident and eager to teach music. Even with the uncertainty of the political climate and school funding in the state, it is wonderful to see here at the UO such dedicated young people who are eager to make their careers serving music and the children of the Northwest. ■



Stephen J. Paul

OREGON BACH FESTIVAL

Oregon Bach Festival Readies for 22nd Season

Because 1991 marks the 200th anniversary of Mozart's death and the 150th anniversary of Antonin Dvorák's birthday, those two composers will share the spotlight with the Festival's namesake, Johann Sebastian Bach, at the 22nd Oregon Bach Festival. Artistic director and conductor Helmuth Rilling, acknowledged worldwide as a conductor and Bach scholar of the first rank, returns to Eugene for the Festival, scheduled to run June 23 to July 7.

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

The annual orchestra concert under Rilling's direction consists of Mozart's "Prague" Symphony, Schubert's "Unfinished" Symphony, and Mendelssohn's "Italian" Symphony.

Among the featured guest artists is celebrated soprano Frederica von Stade, who enchanted Festival audiences in 1989 with a recital of European and American art songs. Also returning is pianist Jeffrey Kahane, and German trumpeter Hannes Läubin, who will be joined by his two trumpet-playing brothers, Wolfgang and Bernhard, to present an aural extravaganza of brass music. In their concert they will be joined by protege Boris Kleiner on organ.

New on this year's roster are the popular Duke Ellington Orchestra conducted by Mercer Ellington. The Los Angeles Piano Quartet, America's premier quartet of its kind, makes its first Bach Festival appearance; its members include violinist Joseph Genualdi, a recent addition to the UO music faculty. Also presented for the first time is Ave Sol, an astounding award-winning group of 36 singers from Latvia in the Soviet Union; and The New York Baroque Dance Company, which promises audiences a "visual feast fit for the salon of Louis XIV himself."



Frederica von Stade

Vocal soloists with the Festival this season include sopranos Donna Brown, Paris, Patricia Spence, San Francisco, and Lubica Rybarska, Bratislava (Czechoslovakia); mezzo sopranos Ingeborg Danz, Detmold (Germany), and Gabrielle Prata, New York; tenors Scot Weir, Wiesbaden (Germany), Michael Schade, Toronto, and



The New York Baroque Dance Company, scheduled for July 6 at the Bach Festival.

Carl Halverson, New York; baritone Richard Zeller and bass Arthur Woodley, both of New York.

In addition to the major concert events, the 1991 season also offers six evening concerts of chamber music and recitals, including a program of Bach Suites No. 3 and 4, conducted by Rilling. Pianist Jeffrey Kahane will headline a chamber concert featuring music by Mozart, Poulenc, and Beethoven, and long-time Festival soloist Ingo Gotizki will give an oboe recital.

Other popular returning features include six lecture-performances in the 5:00 p.m. "Discovery Series"; six noon concerts "On the House"; five meet-the-artist events such as the "Let's Talk" series and the annual Bach's Lunch, and "Inside Line" concert lectures preceding major performances.

The Oregon Bach Festival is also expanding its master classes from the traditional conducting series to include piano, strings, and voice. Chief among the new offerings is a vocal master class with Frederica von Stade, tentatively scheduled for June 29.

For more information about the 1991 Oregon Bach Festival program or to be put on the mailing list, call the Festival office at 503/346-5666. ■

Ruth Lorraine Close

by Sally Maxwell, UO Assistant Professor of Harp

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

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

She was twelve when she began four years of harp studies in Paris under the tutelage of Mme Tardieu-Luigini, one of the harp professors at the Conservatoire National. At this time, she also had lessons with Alphonse Hasselmans shortly before his death in 1912, and later added to her musical versatility by studying conducting with André Bloch. Along with her studies in harp and in music, she also pursued her interest in the French, German, and Italian languages.

She returned to the United States in 1911 to enroll in Stanford University, one of the first women to pursue a law degree. She received an A.B. degree, specializing in a pre-law curriculum, on May 17, 1915. Completing her work at Stanford University, she married Carlos Close, a banker in Portland, Oregon. They remained in Portland until his retirement.

As principal harpist with the Portland Symphony Orchestra, Mrs. Close played under many distinguished conductors, such as Willem Van Hoogstraten, Karl Krueger and Edgar Stillman Kelly. She presented solo concerts, not only in the Northwest, but in San Francisco, New York, London, and Paris. The London Daily Telegraph, reviewing her concert, said: "Ruth Lorraine Close's performances were as finely pointed and gener-

ously colored as we had every right to expect in an artist holding the position of solo harpist in the Portland, Oregon Symphony Orchestra—really worthy of her undoubted skill as an executant."

Mrs. Close also had the honor to perform Maurice Ravel's *Introduction et*



Ruth Lorraine Close

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

As head of the harp department of Ellison-White Conservatory of Music in Portland, Mrs. Close attracted many fine students from Oregon and Washington. One of these students, Florine Stone DuFresne, wrote: "As a teacher she was exacting and thorough. Nothing ever escaped her and one just couldn't get by with any sloppiness or poorly prepared

lesson. And yet I can never recall her being impatient or sharply critical. She never said or did anything that would embarrass or humiliate a student. It was just enough that she expected the best from each one of us. When she returned from her study with Grandjany, she was brimming with enthusiasm so that I benefited from her experience. She was an inspiring teacher. I cannot imagine any student being bored with music as she taught it."

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

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

One of her students, Doris Calkins, recalls: "Mrs. Close had tiny feet and would bring suitcases full of shoes from France every year. They were elegant satin embroidered slippers in all colors to match her Paris gowns. We never knew too much about her parents; however, she often wrote to her mother whose address was at Buckingham Palace. She was always very generous and invited me to go to Europe with her

several times, but my parents felt I was too young at the time."

When her husband retired, they moved to Palm Springs, California, where he later died. Several years after his death, Mrs. Close married Harvey Gracely of Ohio, a longtime family friend.

During her lifetime, Ruth Lorraine Close consistently contributed to the harp and to harpists through the inspiration of her playing and of her teaching, along

with her generous support of other artists. Since her death on June 13, 1969, her contribution is being carried on in the form of the Ruth Lorraine Close Musical Fellowship Awards.

As Morette Rider, then Dean of the University of Oregon School of Music, said at the 1981 AHS Conference in Portland, Oregon:

"Mrs. Close, in her will, specified certain bequests to Stanford University and a number of other institutions and associations and, as the final statement specified, that because of her long-standing association with the University of Oregon the remainder of her estate should be used to establish scholarships for advanced students of music at the University. In her typical gentle fashion, she stated that she hoped this action would make it possible for these students to concentrate on their music without the distractions of working for tuition costs while they were in school. She suggested, but did not specify, that some extra preference be given to students coming from the states of Washington and Oregon and in the fields of harp and composition.

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

"Through the efforts of Mrs. Doris Calkins and her daughter, Sally Calkins Maxwell, who is our professor of harp, the state treasurer was persuaded that the amount of \$6,000 annually, plus some administrative allowance, be granted to the American Harp Society to establish the National Ruth Lorraine Close Awards Auditions as an annual event. You are all well aware of the results and I am delighted to have this opportunity to pay tribute to the memory of this great lady of the harp, Ruth Lorraine Close." ■

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We are Counting on You to Count Yourself With Us!

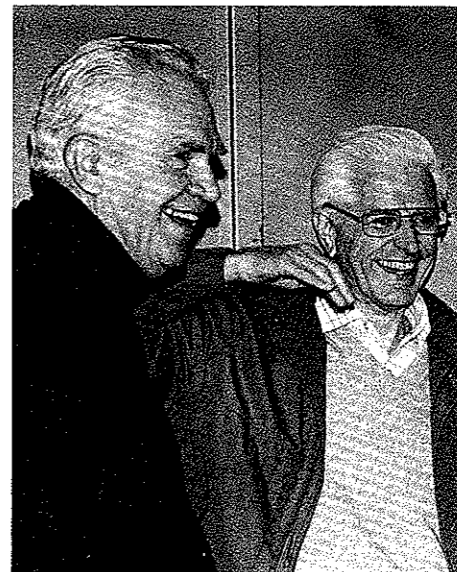
We hope music alumni have noticed this year that the number of solicitation phone calls they have received from the UO has been dramatically reduced. A university-wide effort to streamline telefund calling over the next three years—thereby reducing the number of calls to frustrated alumni—will ask alumni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

This March and April, if you are a music alumni and you receive a fund raising call from a student, take a moment

call our "friends"—who support our programs with contributions even though they are not music alumni. These people value music and education in their daily life; they come to concerts in Beall Hall, they hear our students and faculty perform at athletic events and around the community, and they have special interests in providing music scholarships.

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

- student travel to music educators conferences, festivals, and competitions
- new practice room pianos
- visiting artists and lecturers in teaching and performance
- additions to the new Laboratory for Technology in Music Instruction
- faculty travel to perform, present papers, and attend conferences
- classroom equipment needs
- scholarships (if designated for a fund)
- marching band equipment and uniforms



Douglas Orme (UO '32) and professor emeritus John McManus swap stories at the Alumni Band reunion during Homecoming in November.

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

Another special group of people stands next to School of Music alumni—folks we

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

Music and the Global Family

Saltzman, UO faculty attend IFCM Conference

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

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

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

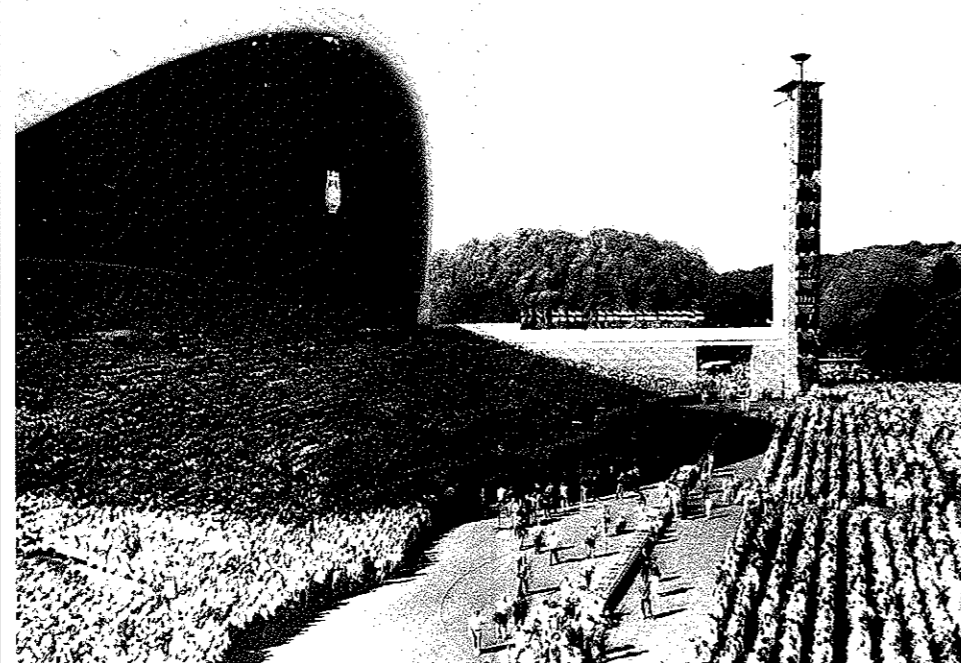
LL: What have been your responsibilities as president of IFCM?

Saltzman: I work with local organizing committees in the host country (or countries) to organize the World Symposium, and attend several executive meetings a year, often in Belgium, where the IFCM has its International Center for Choral Music. Other meetings have been in Moscow, Venezuela, and Israel. Perhaps even more important, I represent IFCM to business and government leaders around the world, working for increased cooperation and funding for international choral activities. One of our current projects is to secure corporate funding for a World Youth Choir, a new ensemble of 90 singers, ages 17-23, from 24 countries. Unfortunately, the demand for programs is far greater than our current resources. We have choirs from all over the world—some Black African choirs, for example—who want desperately to be involved in



Royce Saltzman

our international programs, and we don't have enough money to meet all the requests. The job really requires a full-time commitment, almost a missionary endeavor.



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

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

Saltzman: Absolutely. One obvious advantage has been the opportunity to meet with Helmuth Rilling when I travel to Europe for the IFCM meetings. That gives us more time to do face-to-face planning for the Bach Festival, at nominal expense. Another big plus is the spin-off contacts with choral directors, singers, and choirs from all over the world, some of whom have or will attend the Oregon Bach Festival. For example, this past year I heard a marvelous 36-voice choir from Latvia, and they are planning to come and perform at the 1991 Oregon Bach Festival. I have stacks of tapes and recordings of various artists and ensembles, but to actually meet and hear them in person is an enormous advantage, and it has given the Bach Festival's international flavor a big boost.

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

Saltzman: We started in Stockholm, where we heard choirs from Sweden,

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

LL: Dramatic changes have taken place in Eastern Europe and the Soviet Union recently. Tell us about the Estonians.

Saltzman: It is very obvious that choral music has been the Estonians' vehicle to express their independence while under Soviet domination. For over 100 years Estonians have expressed their cultural pride, their nationalistic spirit, and their religious faith through singing. Virtually one out of every three persons actively sings in a choir. In Tallinn I heard a choir of 5,000 perform for the IFCM delegates. I had the feeling that when an Estonian baby comes into the world, it is singing, not crying; and when an Estonian leaves this world, it is with a song, not a sigh. Estonia's national Song-Fest took place a month before the IFCM conference. On that occasion, a choir of 30,000 sang to an audience of 400,000 in an outdoor amphitheater built specifically for singing (see photo). And this is a country of only 1.5 million people!

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

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



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

Tim Clarke (GTF) was awarded \$200 by the Jazz Society of Oregon in August to study with noted jazz trumpet player Gary Barone. In November, Clarke was commissioned to compose a work for the Oregon Jazz Ensemble to be performed in January as part of a University of Oregon conference honoring Dr. Martin Luther King, Jr.

David Doerksen has published his book, *Guide to Evaluating Teachers of Music Performance Groups*.

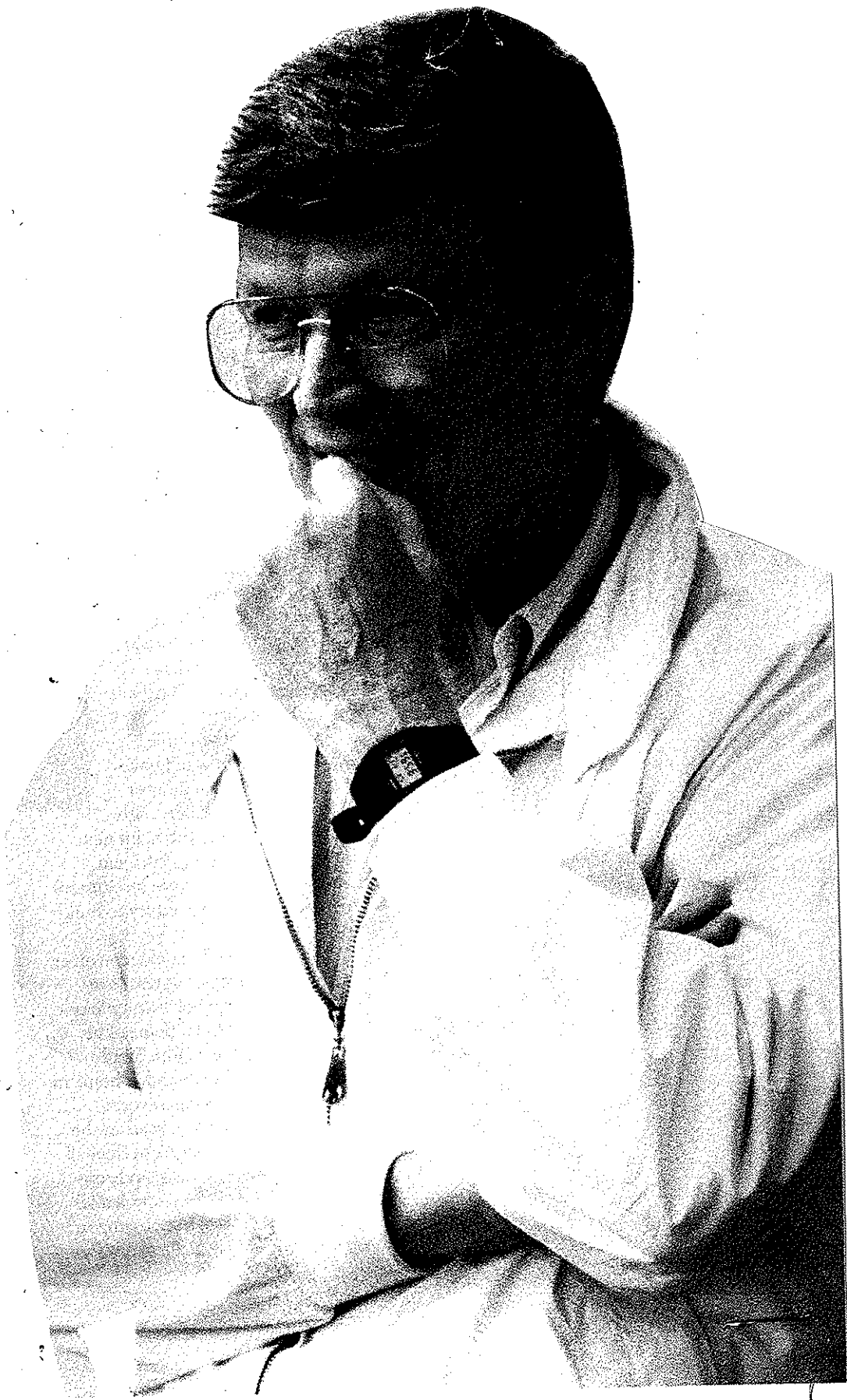
Charles Dowd was timpani soloist for the west coast premiere of *Endgame* by Philip Glass at Glass's August recital in California. Dowd continues as principal timpanist of the Oregon Bach Festival and the Cabrillo Music Festival, and was acting principal timpanist of the Peter Britt Music Festival in August. Dowd conducted the west coast premiere of David Gompper's *Do Not Go Gentle Into That Good Night* with the Oregon Percussion Ensemble in November. He continues his jazz vibraharp work with the

Kammerer-Dowd Jazz Quartet, and is composing and arranging works for his Goodvibes Jazz Trio. Dowd performed four Elliott Carter solo timpani pieces at Umpqua Community College in Roseburg in November, and was jazz drummer with the Oregon Jazz Quartet in September.

Paul Friedlander was elected membership secretary/treasurer of the International Association for the Study of Popular Music, American Chapter. He recently submitted a Fulbright proposal for a Southeast Asian Regional Research Program Grant to study western-influenced popular music in Thailand, Malaysia, and Singapore.

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

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



FACULTY NOTES

Bergquist Publishes New Edition of Music by Orlando di Lasso

The Seven Penitential Psalms and Laudate Dominum de Caelis, Recent Researches in the Music of the Renaissance, Vol. 86-87 (Madison, WI: A-R Editions, Inc., 1990). xxviii, 200 p.

A major monument of Renaissance music has recently appeared in a new edition prepared by UO professor Peter Bergquist: Orlando di Lasso's *The Seven Penitential Psalms and Laudate Dominum de Caelis*, Vol. 86-87 of the series, Recent Researches in the Music of the Renaissance, published by A-R Editions in Madison, Wisconsin.

Lasso is one of the two or three greatest composers of the late 16th century. He was born in 1530 or 1532 in Mons, in the French-speaking area of what is now Belgium. As a child he was three times kidnapped because of his beautiful voice; the third time his parents allowed him to join the musical service of his kidnapper, and he spent his formative years in Italy. His early madrigals and other compositions were highly successful there, and in 1552 he became maestro di cappella at St. John Lateran in Rome, a remarkably prestigious position for one so young. In two years, however, he returned north, and in 1557 he became a member of the chapel of Duke Albrecht V of Bavaria in Munich. After a few years he became Kapellmeister of the ducal chapel, and he held this position until his death in 1594, serving both Albrecht V and his son and successor, Wilhelm V.

"Lasso composed the Penitential Psalms around 1559 at Albrecht's command," noted Bergquist. "The duke had the music copied into a large manuscript (412 pages in two volumes, the pages about 24 by 18 in.) which was lavishly illuminated by the court painter and bound in red velvet with golden clasps; it was undoubtedly one of the most expensive music manuscripts ever produced. Albrecht kept the Penitential Psalms for his own private use and would not allow them to be published or otherwise circulated."

Only in 1584, five years after Albrecht's death, was Lasso able to publish them, seizing the opportunity to make some small revisions. Several modern editions of the music have appeared in the last 150 years, but none has been a full critical edition that compares both sources and gives full details about the differences between them. The edition for A-R is also fully usable for performance, and Bergquist said he hopes that the music will now be heard more often as well as studied more easily.

"I began to be involved with Lasso's music in a scholarly way some fifteen years ago when I reviewed a few recordings for *Musical Quarterly*," said Bergquist. "I was surprised to find a lack of reliable editions of some of his most important compositions; the collected edition of his music is still not complete, and in 1975 it was even less so than today. Lasso's music has always had great prestige but surprisingly little serious study, especially in English, and I have worked to remedy both the lack of editions and the lack of studies. I was able to bring out an edition of his two settings of the cycle of *Readings from Job* at A-R in 1983, and now they have brought out the *Penitential Psalms*.

"When I was on sabbatical in 1985, I spent seven months in Munich and was invited at that time to contribute four volumes to the collected edition of Lasso's works that Bärenreiter is publishing in Germany. Those are nearly complete now, and I plan to continue my work on Lasso with a full-scale study of his motets, which I expect to make a substantial beginning on during my sabbatical in 1991-92. This is another big project that will take some years to finish, however, and I can imagine that it will keep me busy on into my retirement, which is still several years away." ■



Peter Bergquist

Gary Karpinski chaired a presentation on Theory Pedagogy at the October meeting of the Association for Technology in Music Instruction in Washington, D.C. In November he presented a paper, "The Interval Cycles in the Music of Claude Debussy" to the Society for Music Theory and the American Musicological Society national conference. He published an article, "Hypercard: A Powerful Teaching Tool" in *The Music and Computer Educator*, Volume 1, No. 8. He also published a review article, "Ear Training and Integrated Aural Skills: Three Recent Texts," in the *Journal of Music Theory Pedagogy*, Volume 3, No. 1.

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

Rober Kyr was awarded a commission from the Annual New Works Fund for Chamber Music America Ensembles-in-Residence, administered by the Lila Wallace-Reader's Digest Foundation. He will compose a book of madrigals and motets for the Ensemble Project Ars Nova, a group specializing in the performance of Medieval and contemporary music. Kyr's collection of music for the project is titled *Songs of the Shining Wind*, featuring settings of texts from around the world,

FACULTY NOTES

translated by the renowned American poet, W. S. Merwin.

Don Latarski has been busy with a major studio expansion that includes a new vocal isolation booth suitable for voice-over work, vocalists, and acoustic instrument recording. The addition of professional preamps, compressor/limiters, mics and effects devices will now allow DoLa Music to broaden its client base. Latarski has recently written and produced two commercial spots: a rap jingle for the Lane County ice rink and a Christmas spot for Valley River Center. He is also collaborating with Chris Stevens on a spot for Sun River Sports. He has signed a publishing contract with Columbia Pictures Publishing/Belwin for all six of his books on guitar instruction: *Scale Patterns for Guitar*, *Moveable Guitar Chords*, *Chord Embellishments*, *Introduction to Chord Theory*, *Chord Orbits*, and *Arpeggios for Guitar*. The books are slated for release early in 1991. He is also producing three new educational play-along tapes to be distributed by Jamey Aebersold. These new tapes are part of the *Sittin' In* series of instructional tapes from DoLa Music, aimed at the beginning jazz student.

Marsha Mabrey was guest conductor and clinician in October for the 1990 Utah Music Educators All-State Orchestra. The performance was in the Mormon L.D.S. Tabernacle in Salt Lake City.

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

Stephen J. Paul was elected President of the Northwest Division of the College Band Directors National Conference (CBDNA), and National Chair of the Instructional Strategies Special Research Interest Group of the MENC. In February he will present a session at Northwest MENC jointly with UO alumnus Bruce Gutgesell, Director of Bands at Juanita High School in Redmond, WA. They will do a clinic/demonstration on developing tone quality in the junior high band. In

addition, Paul will co-chair a session with David Doerksen of our faculty on the music education department's pre-student teaching examination, which they jointly developed. Appointed this fall as Director of Bands at the UO, Paul now conducts the Oregon Wind Ensemble, teaches graduate conducting courses, and team-teaches the undergraduate music education conducting lab.

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

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

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

Leslie Straka performed a guest recital with Barbara Palmer at Willamette University on October 17 and repeated the program as part of the UO Faculty Artist Series on October 29. She is currently president of the Oregon unit of the American String Teachers Association.

Ann Tedards performed *The Classical Lied*, a solo recital with harpsichordist Spencer Carroll, for the Festival Music Society in Indianapolis during July. In October, she performed as a guest artist with the Classical Consort of Seattle, an ensemble dedicated to the performance of classical music on period instruments. The concert, at Davidson Galleries in

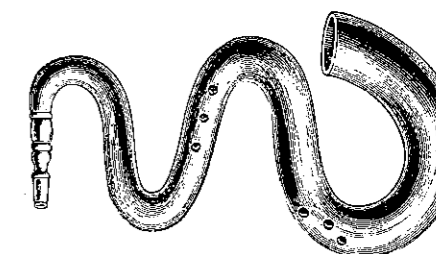
Seattle, was sponsored by the Early Music Guild of Seattle. Ann also received a 1990 Summer Research Award from the University of Oregon Faculty Research Committee.

Robert Trotter was named vice-chancellor of the North Carolina School of the Arts, a campus of UNC. He was also a delegate to the American Association of University Professor's Conference on Artistic Expression and Academic Freedom, held at Wolf Trap in Virginia.

Mary Lou Van Rysselberghe provided clinics and consultation visits to Fern Ridge and Roseburg public schools. She presented a paper, "Training Child Care Workers to Teach Music in a Related Arts Environment" in Los Angeles for the International Early Childhood Creative Arts Conference. She also participated in the culminating celebration for Head Start's 25th anniversary.

Jeffrey Williams was bass trombonist in the orchestras for the 1990 Oregon Bach Festival and the Eugene Festival of Musical Theater. He performed and taught at the Red Lodge Music Festival in Montana, the Oregon Summer Music Institute, and the Britt Chamber Music Academy. He continues as principal trombone of the Eugene Symphony, trombonist in the Oregon Brass Quintet, and became the conductor of the University Brass Choir in September, 1990.

Rick Wolfgang (GTF) received his DMA in Music Education in December, 1990. He served as guest clinician at the district state in-service day in Pendleton, Oregon, in October. He was recently appointed conductor of Divertimento, a Baroque Chamber Orchestra in Eugene.



ALUMNI NOTES

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

Ada Mathews MacKenzie Andrews (1918), Eugene, OR, turned 94 last September. She continued her music career until 1979 when she became ill. Although confined to a wheelchair, she still enjoys hearing good music, and her stereo is often playing when she falls asleep. She is looked over by her guardian, Helene A. O'Connor.

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

John Gilfrey (1939), was inducted into the Louisiana Music Educators Hall of Fame in 1988. Gilfrey taught band and orchestra in Oregon public schools before moving to Louisiana where he retired as band director and professor of music at Southwestern Louisiana in Lafayette. He played professionally in theater orchestras and symphonies in the west and in Louisiana. His professional affiliations include Phi Kappa Phi, Phi Delta Kappa, Phi Mu Alpha, American School Band

Directors Association, Oregon MEA, LMEA and MENC. He was a Lt. Col. serving four years in the U.S. Air Force during World War II, and received the Air Force Commendation Medal in 1972.

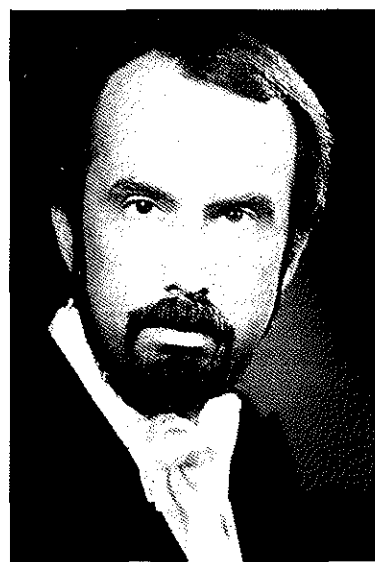
Barbara Bentley Bahlburg (1945), is retired and living in Bend, OR, with her husband of 43 years.

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

David Van Zandt (1949), Seattle, WA, went "back to the future" last year. When he began piano lessons in 1932 his teacher was Helen Jackson Bestel, who still teaches in Portland. Last year she invited David to perform in her students' recital, which he did—playing Scarlatti's *Cat Fugue*.

Kareen Bishoprick Messerschmidt (1963, MM 1968) is back in Kathmandu, Nepal, with her family. She has once again organized the Kathmandu Chorale, presently with 60 members from many countries. They performed the *Messiah*,

Philip Frohmayer (MM 1972), New Orleans, LA, has recently made a recording with his wife, soprano Ellen Phillips, and pianist Logan Skelton. The disc, *The Flowering of English Song*, was released in March, 1990, by Centaur Records and is distributed worldwide by Harmonia Mundi. "We spent a couple of years looking for just the right mixture of material to record," he says. "The solo songs by Bax, Vaughan Williams, Ireland, and Holst were easy to find, but quality duets for soprano and baritone required lots of trips to libraries in this country and in England. We made one real find—two unpublished duets of Vaughan Williams which the composer's widow, Ursula Vaughan Williams, allowed us to perform and record." The Frohmayers are artist faculty members at Loyola University in New Orleans. Last summer their concert activities took them to Soviet Georgia and to the south of France.



Part 1, in December, and will do the Mozart *Requiem* this spring.

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

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

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

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

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

Lynne Eisert Finch (1980) and Kenneth Finch (1981), Beaverton, OR, are the proud parents of a son, Andrew Marshall, born June 30, 1990. They are both currently members of the Oregon Symphony. Kenneth soloed with the Symphony on Haydn's *D major Cello Concerto* last June and Haydn's *C major Cello Concerto* with the Rogue Valley Symphony in November, 1990.

Malcolm Lynn Baker (1981) was recently appointed Lecturer in Saxophone at the University of Indiana School of Music in Bloomington, Indiana.



Michael Harrison (1983), New York City, did a Northwest tour of solo piano concerts in the Fall of 1990, sponsored by the Oregon Arts Commission. Harrison has captured a national audience with his piece "In Flight," which sold over a quarter million copies as the lead cut from Windham Hill Records' *Piano Sampler*. His album *In Flight* (Fortuna Records) has received excellent reviews in *Keyboard*, *Jazziz*, and *New Age* magazines.

Christopher Knight (1984), Studio City, CA, is the owner-director of the Los Angeles Recording Workshop, which was recently accredited by the Accrediting Council for Continuing Education and Training.

Kris Gould (1985), Santa Monica, CA, is currently studying and performing in Los Angeles, this year soloing in performances of Beethoven's *Mass in C*, the *Messiah*, and in a Venician polychoral concert held at the J. Paul Getty Museum. She is the soprano soloist at Westwood Hills Congregational Church and is studying with Kari Windingstat White. She also occasionally sings backup for bands on recording projects. In June, she will complete work on a Master of Social Work at UCLA.

Paul Chandler (1988), Springfield, OR, is working at Scanners Microservices (a computer firm) and scoring a film produced by the owner of the company, John Perrine. He played in a recent John Lennon tribute at the W.O.W. Hall with

ALUMNI NOTES

his partner. He and Stan McMahon play guitar, violin, and keys with the local band Duke Fame.

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

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

Martha Maxwell (1989) has spent the past two years as harp soloist for the Royal Viking Cruise Line, traveling to such places as Argentina, Japan, the Amazon, Monaco, Casablanca, and the ruins of Pompeii. She wrote an article on her life aboard ship in a recent issue of *American String Teacher*, where she says

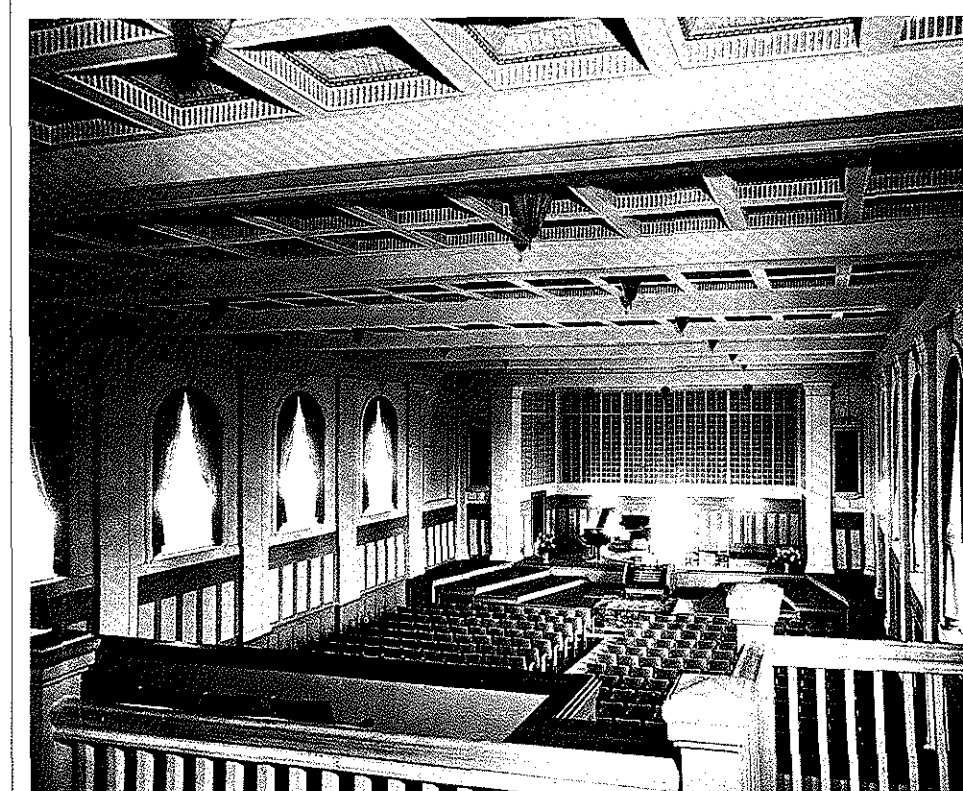
at times it seems to be "the best job in the world." On the more challenging side, she notes there are many "exercises in patience when dealing with passengers," and notes that the only musical problems occur during storms, when it's "like playing a harp while riding on horseback."

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

Kenneth L. Stevens (1989), Clackamas, OR, works for Quikprint of Portland, and recently married Lisa Ann Baker (UO '88). He freelances and composes for piano collections.

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

Keith Dwiggin (1990) is working in music and educational sales for Light's for Music in Springfield, OR.



An early photo of Beall Concert Hall, long before the stage was redesigned, the windows were covered, and the Jürgen Ahrend organ was installed.

ALUMNI

Alumni Band Packs 'em in...

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

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

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

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

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

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



Room 186 was filled to capacity as Gene Slayter rehearsed the Alumni Band. The next Homecoming game is scheduled for November 2, against Stanford.

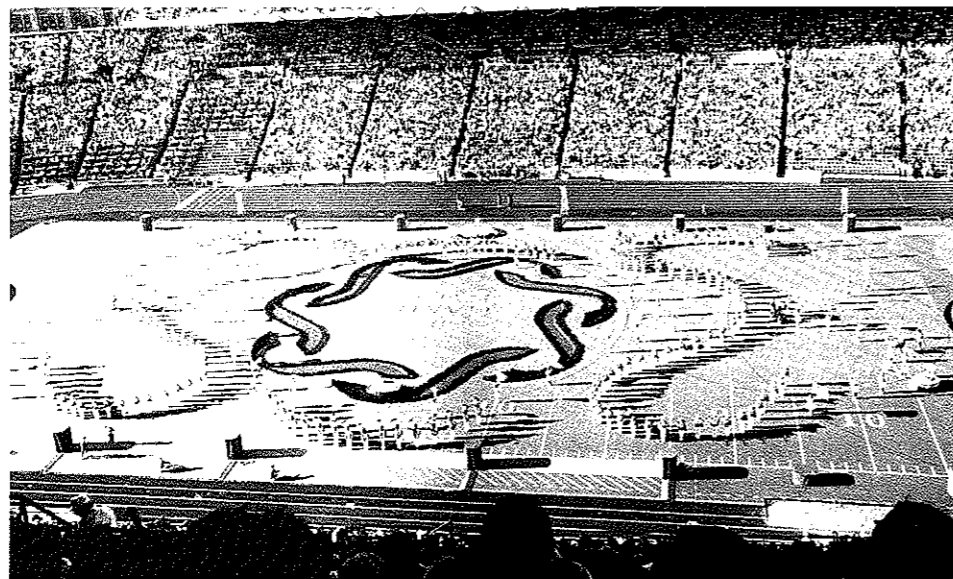


UO Marching Band Members Look Sharp in Goodwill Games

Even if you watched the Goodwill Games, broadcast from Seattle by the Turner Network last summer, you may not have known that a large number of Oregon musicians were on the field.

The 260-piece marching band, which performed at the opening ceremonies, contained over 90 musicians from the University of Oregon, more than any other school.

Participants were selected from six colleges and 30 high schools from the western states. ■



ALUMNI NOTES



IN MEMORIAM:

Lavina R. Honey (1928), Corvallis, OR, died October 7, 1989, in Corvallis, where she had recently moved to be with her son, Charles.

Dr. Walter C. Martin (1964), Redlands, CA, passed away on March 29, 1987.

Mark J. Sandberg (1985), Seattle, WA, died of diabetes complications on June 12, 1989, in Seattle. He was the producer and artistic director of Sound View Cabaret, a musical theatre company he formed two years ago.

Douglas L. Butler (DMA 1973), Anderson, SC, died July 1, 1990, in Seattle at age 46. A native of Atlanta, GA, he was the winner of the 1969 Southeastern Regional AGO Playing Competition and earned his BMus degree from Stetson University. He also held the MED degree from the University of Florida, and the DMA degree in organ and music history from the University of Oregon. Substantial portions of his dissertation, *The Organ Works of Felix Mendelssohn-Bartholody*, were published in a series of articles which appeared in *The Diapason* during 1978 and 1979. Although he performed music of all eras, he specialized in German Romantic organ music and was instrumental in reviving many little-known works. Dr. Butler taught on the faculties of Portland Community College, Reed College, Portland State University, the University of Portland and Jefferson Center for the Performing Arts, and held church music positions in Portland and San Francisco. He was the recipient of several grants for research on Romantic organ music. A memorial service was held on July 5 at St. Mark's Cathedral, Seattle. Dr. Butler is survived by his father.

HAVE WE HEARD FROM YOU LATELY?

Let us and your fellow alumni know of your activities by filling out and sending us the form below. Please give us your current address, particularly if you have moved recently.

1/91 **University of Oregon School of Music Alumni**
WHAT'S UP?

NAME _____ Class of _____

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.

RECOMMENDED STUDENTS

Please help us identify outstanding young musicians who might be interested in attending the University of Oregon. Feel free to make copies of this form if you have several students to recommend.

1/91 **Prospective Student Information**

Name of Student _____

Address _____

City _____ State _____ Zip _____

Instrument/Voice/Area of Interest _____

High School Attending _____

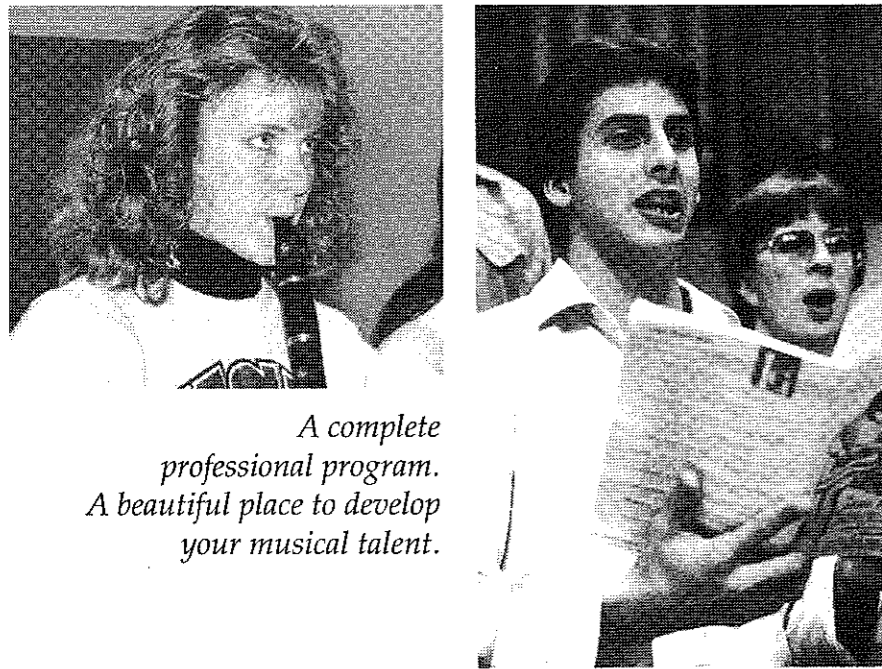
Graduation Date _____

Comments _____

Your Name _____

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A beautiful place to develop your musical talent.*

Over \$100,000 in music scholarships, including the Ruth Lorraine Close awards, are given annually. General UO scholarships, financial aid, work study, and student loans are also available. Auditions are required both for admission to the School of Music and for scholarship award determination. A single audition will serve both purposes. **Final deadline for priority consideration for 1991-92 School of Music scholarships and financial aid is March 1, 1991.**

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

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

1990
November 30--Eugene, Oregon
December 7--Portland, Oregon
December 12--Chicago, Illinois
1991
February 8--Eugene, Oregon
February 15, 16--Seattle, Washington
(Northwest MENC)
March 1--Portland and Eugene, Oregon

For information regarding specific times and locations, contact:

**Office of Undergraduate Admissions
School of Music
University of Oregon
Eugene, OR 97403
or call: (503) 346-3761**

Completed applications for each audition date should be received by the School of Music **at least one week before the audition.** Auditions may also be arranged by special appointment.

Early application is suggested. Students applying after March 1, 1991, lose priority consideration for scholarships and other financial aid.

School
UNIVERSITY OF OREGON
of MUSIC