

## FROM THE TOP

*Brad Foley, Dean*

**I**t is hard for me to believe that a year has gone by since my move to Eugene. The School of Music has had a year filled with outstanding performances by our talented students and faculty, and it has been a year filled with wonderful opportunities for growth, change, and of course, some challenges as well.

As a result of the comprehensive survey administered last fall and the series of individual interviews I conducted with most faculty and staff members, our school has developed a five-year strategic plan, revised the music building renovation and construction project with a new architectural firm, and modified the school's administrative organizational chart and its fiscal organizational structure.

Creating a strategic plan lets us focus our actions on clearly spelled-out priorities in the next five years. Here are the highlights of our plan:

**1) Improve the overall quality of the school:** Develop new and improved facilities; recruit and retain high-quality faculty; increase financial resources; acquire new and upgraded equipment.

**2) Ensure that qualified students have the opportunity to attend and succeed:** Increase funding for scholarships and graduate teaching fel-

lowships; improve methods of student recruitment, selection, and retention; increase the visibility of the School of Music and Dept. of Dance.

**3) Ensure the future vitality of our society and economy by supporting education, research, and creative activities:** Increase sponsored research and creative activities that provide support and have a direct impact on the economic development for the School of Music and Dept. of Dance; maintain and develop collaborative activities with regional, national, and international scholars, artists, and arts organizations; maintain and develop outreach activities.

**4) Enhance the quality of the students' experience beyond their direct academic and creative activities:** Increase visiting artists and residencies; maintain and further develop citizenship/leadership and community service activities; maintain and develop international activities.

### Building Update

By late last fall, it became clear to me that a large majority of the faculty felt the need to revisit the proposed building renovation and construction plans. The university administration concurred, and bids were sought from three outstanding architectural firms. We selected BOORA architects of Portland, a firm with an outstanding reputation and considerable experience with both higher education music programs and community performing arts centers. Throughout winter and spring



terms, faculty and staff interacted with the consultants and a new design concept was developed, which you will find outlined on page 2 of *Ledger Lines*. We are all excited about the possibilities presented by this new plan, and the building campaign will start anew this fall. We continue to receive significant gifts for the project, and I want to personally recognize and thank the following donors who are helping to keep the reality of a new facility alive through their gifts: Ms. Audrey Avis Aasen-Hull, Vicki Brammeier, Tom and Alice Landles, the estate of Larry Maves, John and Beth McManus, Harold and Joyce Owen, Gilbert and Thelma Schnitzer, Dan Sparkman, and William Woods.

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We are delighted to welcome many new faces to the school, including our new coordinator of finance and operations, Ceci Lafayette; new accountant Ken Boettcher, CPA; new development director DeNel Stoltz; and several new faculty members (see page 14).

I look forward to this exciting new year and invite you to visit the campus in the coming months and hear some of our programs. There are many outstanding people here, and we want to share our musical offerings with you. Best wishes,

*Brad Foley*

## 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.

Address all correspondence to:

LEDGER LINES  
School of Music  
1225 University of Oregon  
Eugene OR 97403-1225  
or call (541) 346-3761

DEAN: Brad Foley

ASSOCIATE DEANS:  
Ann Tedards—Graduate Studies  
Robert Hurwitz—Undergraduate Studies

DEVELOPMENT STAFF:  
DeNel Stoltz—School of Music  
Peggy Renkert—Oregon Bach Festival

EDITOR: Scott Barkhurst

ASSISTANTS: Sugie Hong, Robert Hurwitz, Laura Littlejohn, Carol Roth

CONTRIBUTORS: Peter Bergquist, Bob Hladky, George Evano, Dick Trombley

## WHAT'S NEW

# Music School's Building Plans Get New Look

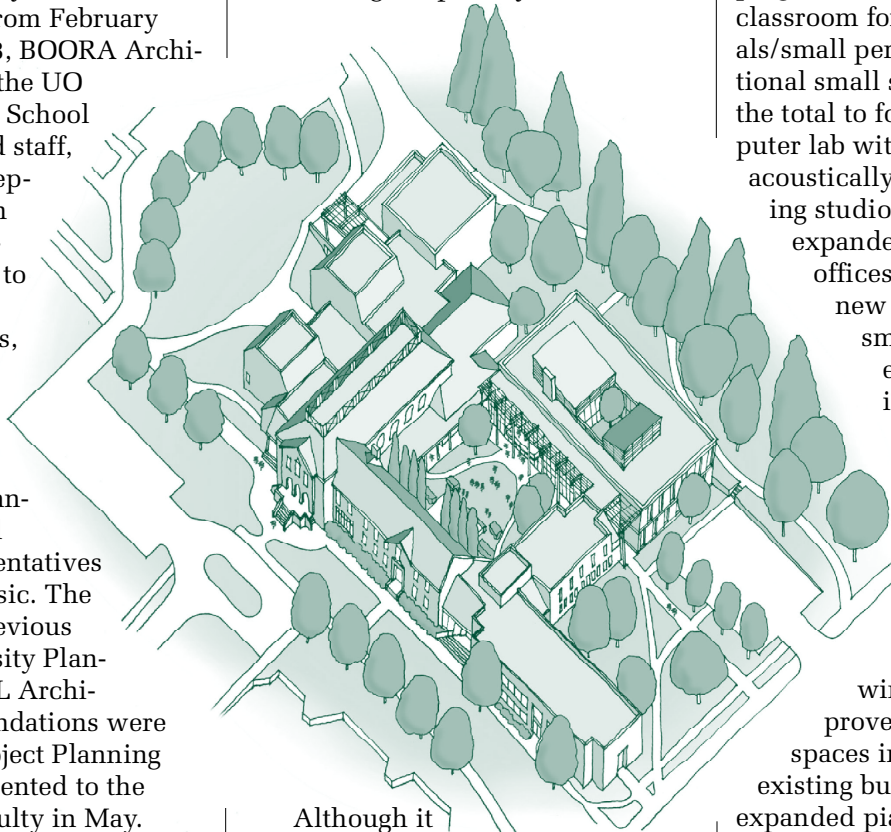
*Faculty applaud new architects, new design*

Following an ongoing series of discussions with faculty and staff throughout the 2002 fall term, the faculty of the school asked the dean to immediately begin researching a reconfigured and/or redesigned plan for music facility renovation and construction. From February through July of 2003, BOORA Architects, together with the UO Planning Office and School of Music faculty and staff, developed the conceptual design direction for a proposed addition and renovation to the existing school. During those months, the BOORA Project Team conducted three multi-day work sessions involving a Project Planning Committee and other faculty representatives of the School of Music. The study built upon previous work by the University Planning Office and BML Architects. The recommendations were approved by the Project Planning Committee and presented to the School of Music faculty in May.

As part of the study, the Project Team developed a Comprehensive Program for the School of Music that addressed anticipated space needs by the year 2008, the estimated completion date for the project. Included in the 2008 Comprehensive Program is a new 800-seat concert hall to provide adequate stage size, acoustical volume, and audience capacity for the School of Music's larger orchestral and choral performances. Total projected cost for the

2008 Comprehensive Program is estimated at approximately \$53 million.

Based on the established project budget of \$15.2 million, the Project Team developed a Phase One program to address the School of Music's highest priority needs.



Although it is a high priority, a new concert hall alone exceeds the project budget, so it is deferred to a later phase. The approved Phase One Program includes the following program elements: a new large ensemble rehearsal room; renovation of the existing choral rehearsal room into a 148-seat lecture hall and performance space; renovation of an existing instrument rehearsal room into a new choral rehearsal room; a new central recording room with recording capability

in Beall Hall and all larger rehearsal spaces; a new centralized score and ensembles library for choral, orchestral, and band music; expanded practice and rehearsal spaces for the jazz and percussion programs; expanded lab areas for the electronic music

***To see proposed floor plans, go to the music school's website at [music.uoregon.edu](http://music.uoregon.edu) and look under Events & News***

program; a new 80-person flat-floor classroom for large classes and recitals/small performance space; additional small seminar rooms (bringing the total to four available); new computer lab with 30 workstations; new acoustically isolated faculty teaching studios/offices (37 total); expanded capacity for GTF offices in existing spaces (five new spaces); additional small practice rooms in existing spaces (increasing total to 54); an enlarged piano classroom in renovated space; expanded and improved departmental administration space in renovated areas of the existing building (the historic 1920s wing); enlarged and improved music education spaces in renovated areas of the existing building; a new and expanded piano technician's shop; a new equipment elevator; enclosure and enhancement of the historic courtyard space; and a new public entryway, walkway, and student hearth area.

To ensure that the Phase One project is designed to allow future growth of the School of Music, the Project Team developed a design concept for the entire 2008 Comprehensive Program. Of particular importance in these studies is the loca-

*Continued next page*

## STOLTZ TO HEAD DEVELOPMENT FOR SCHOOL OF MUSIC

DeNel Stoltz, a marketing graduate from the UO Lundquist College of Business, joined the School of Music as the new director of development on August 1, 2003. Her predecessor,



John Gibbens, moved to the coast to assist a local non-profit agency.

Stoltz will head the music school's \$15.2 million building campaign. "This is an exciting time in the history of both the university and the School of Music. I am delighted to play a major role in transforming students' lives via gifts for the building, scholarships, and curriculum," said Stoltz.

Stoltz was a major gifts fundraiser for the UO College of Arts and Sciences the previous six years. Prior to that, she served as director of development or executive director for several non-profits in Eugene.

A native of Montana, she enjoys hiking, Argentine tango dancing, gardening, and of course, classical and a host of other music. Stoltz and her husband—Lew Williams, the director of real property for the UO Foundation—just returned from their honeymoon at the end of July. ♦

### BUILDING PLANS, *continued*

tion of the future concert hall and its relationship to parking, access, and open space. The Comprehensive Program Site Plan recommends placement of the future concert hall at the north end of the School of Music with an axial relationship to the existing Knight Library across a new campus quad (formerly the marching band practice field).

Overall, the school will gain

## Trotter Visiting Professors Announced for 2003-04

The Robert M. Trotter Professorships, named in memory of former Dean Robert Trotter, will bring three more distinguished guest faculty to campus this year.

Violinist **Diane Monroe** embraces both classical and jazz genres with great success. Critics praise her ability to interpret and communicate varying styles and periods in both European classical and American



jazz traditions. She had the honor of appearing at the first Fiddlefest at Carnegie Hall, where she shared the stage with such legendary performers as

Arnold Steinhardt, Isaac Stern, Itzhak Perlman, Midori, Ani and Ida Kavafian, and Mark O'Connor.

A graduate of the Curtis Institute of Music, Monroe taught on the faculty of Oberlin Conservatory, and is currently at Temple University and Swarthmore College. She has received the 2002 Distinguished Alumni Award from the University of the Arts, the Pro Musicis Foundation Recitalist Award, The Alan and Wendy Pesky Award, and two Grants from Meet-the-Composer.

Monroe's teaching residency will be **January 13-23**, and will include performances with the Oregon Jazz Ensemble and Oregon String Quartet.

highly improved spaces for teaching, rehearsing, and making music. To find out more about naming opportunities, contribution levels, phasing pledges, and other details about the building campaign, please contact Director of Development DeNel Stoltz at (541) 346-5687 or Dean Brad Foley at (541) 346-5661. ♦

**Dr. Clifford Madsen** is a professor in the Center for Music Research at Florida State University and coordinator of music education. Madsen has taught public school music at all levels and has authored or co-authored thirteen books. His research has been in music perception/cognition and



teacher preparation. He is the first recipient of both the Senior Researcher Award (granted by the MENC), and the Award of Merit, the National Association for Music

Therapy's highest recognition. He was recently inducted into the MENC Hall of Fame.

Madsen's residency with the music education faculty and students will be **March 8-12**.

Negotiations are in progress with a third visiting professor. ♦

## SAVE THESE FALL CONCERT DATES!

The fall term concert schedule always includes a number of quality events (see calendar on back cover), but several are worth special note:

- **Oct. 12: Memorial Concert for Lawrence Maves** (see story, p.8) at 4 p.m. in Beall Hall, featuring the Oregon String Quartet and several of Maves' former students.
- **Nov. 17: Pianist André-Michel Schub** will give a guest artist recital to dedicate the Steinway D Concert Grand piano from the estate of the late Dan Pavillard.
- **Dec. 12: *Amahl and the Night Visitors***, a collaboration between the Eugene Symphony, the UO Opera Program, and Department of Dance.

## SPECIAL EVENT

# A Night for Exine

Former Voice Professor Honored at Surprise Program

Professor Emerita Exine Bailey was treated to a surprise reunion celebration of friends, faculty, and alumni on June 13. Bailey, who taught voice at the School of Music from 1951 until her retirement in 1987, recently turned 80, and that was the perfect opportunity for the school to alert friends and former students to the surprise event.

Dean Brad Foley welcomed the crowd of more than 80 people, and the program opened with tributes from former student Mira Frohnmayer (B.A. 1960, M.M. 1963), Professor Emeritus Hal Owen, and Associate Professor of Voice Ann Tedards.

Former students Rosanne Halloran (M.M. 1972, 1974), Julia Birdsong (B.M. 1965, M.M. 1969), and Karen Cavett Almquist (B.M. 1976) performed, as well as UO faculty members Victor Steinhardt and Fritz Gearhart. Current UO student recipients of the Exine Bailey Vocal Scholarship Fund also were featured.



Julia Birdsong and Rosanne Halloran were two who traveled from out of state to perform on the program.



Exine applauds with one of her former students, George Wasson.

There were other tributes during the program, including a letter, read by Frank Geltner, from actor David Ogden Stiers, who described his lessons as a youngster with Exine's hus-

band, Arthur: "If Arthur scared the daylights out of me, delicacy prevents me from identifying precisely what Exine scared out of me," Stiers wrote. "Of course, as I've gotten older, she's gotten so much nicer," he continued with an editorial wink. "Intimidation has completely given way to adoration..."

There also was a rousing group sing-along of "The Battle Hymn of the Republic," with special words by John and Mira Frohnmayer (see box), followed by a dessert reception where attendees were able to greet Exine personally.

Exine wore a wide smile the entire evening, and occasionally tossed an ad lib at presenters when the mood struck her (not that she has ever hesitated to speak her mind).

As for the many former students and colleagues who were unable to attend in person, a scrapbook now overflows with cards and letters sent by those whose lives clearly were transformed by a superb teacher. Many letters cited Exine's high standards and her relentless compassion

## TRIBUTE TO EXINE BAILEY

*Tune: Battle Hymn of the Republic*

*Chorus:*

*Exine Bailey we adore ya  
There is no one else before ya.  
Cheer for Exine, we implore ya,  
Her spirit lingers on.*

Grew up in Minnesota, her degree  
was a B.S.  
Then she went to New York City,  
what she did there we can't guess.  
Toscanini loved her singing,  
and she did the radio.  
She was raking in the dough.  
*(Chorus)*

Arthur Bailey was a young and  
dashing tenor from up North.  
She was smitten, but she didn't let  
him know of it, of "corth,"  
So she packed her music and she  
said, "You'll find me in Eugene.  
I've been hired by the Dean."

*(Chorus)*

She sang Verdi, she had classes, she  
taught vocally challenged kids.  
She demanded that we practice,  
which a few among us did.  
She taught the proper way for us  
to use the diaphragm:  
Wham Bam, Wham Bam, Wham Bam.  
*(Chorus)*

She began a summer workshop  
to teach high schoolers to sing.  
She's included with the famous in  
Who's Who and everything.  
She adjudicated contests where  
she judged the quick and dead.  
With gratefulness they said:  
*(Chorus)*

*[Words by John & Mira Frohnmayer]*

and respect for her pupils—whether they were vocal performance majors, composers, or music education students.

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***A scrapbook overflows with cards and letters from students whose lives were transformed by this superb teacher.***

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A particularly poignant contribution came from Patricia Hartley Sexton (B.S. 1954) whose undergraduate studies coincided with Exine's first years on the UO faculty. Sexton's mother had saved all of Patricia's letters home during those formative years at college, and Patricia extracted all of her references to Exine over a three-year period, including remarks about her first lesson, her recital preparations, a performance by Exine during the UO's 75<sup>th</sup> Anniversary celebration, and much more. ♦

*Those wishing to donate to the Exine Bailey Scholarship Fund should make checks payable to **UO Foundation**, with a memo noting it is for the Exine Bailey Scholarship.*

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## UO BANDS TRAVEL, TAKE AWARDS

The Oregon Marching Band (OMB) Winter Guard and Winter Percussion received first place in every winter competition they attended, and won the Northwest Marching Band Circuit's Winter Championships on April 3.

OMB has been working with Nike for the design of the new OMB uniforms, which are set to premier on September 20, 2003. The OMB also recorded another CD which was released August 20, and is available through the UO band office.

The Oregon Basketball Band had a busy March, traveling with the men's and women's basketball teams

## MENC CHAPTER WELCOMES WILLIE HILL TO WORKSHOP

MENC National President Willie Hill spent a day at the University of Oregon as the School of Music's Collegiate MENC Chapter hosted a state-wide workshop for pre-service music teachers. Collegiate members from across Oregon joined UO students for the May 8 event, titled "Insights of Music Teaching." Topics ranged from advocacy and leadership issues to jazz pedagogy.

Welcoming Dr. Hill were OMEA President Jim Howell and School of Music Dean Brad Foley. Following the workshop, Dr. Hill greeted local music teachers at a coffee and dessert session. Teachers from Bethel, Eugene, and Springfield school districts were invited, as well as faculty from Lane Community College and the UO School of Music.

Sponsors included MENC, UO School of Music, Oregon Music Educators Association, Sheet Music Service of Portland, Eugene Hilton Conference Center, and UO Collegiate MENC Chapter 136. The workshop was organized by Chapter Adviser

Paul Doerksen and student executive officers.

### Videotape Project

In addition to Dr. Hill's sessions, the day's program included the premiere of the UO chapter's recent videotape project, "Classroom Management." All workshop attendees received a copy of the videotape.

The UO chapter has been working on the classroom management video project for the past two academic years. The idea came from undergraduate music education majors who wanted more insight into a subject that will ultimately be very important to the success of their daily teaching once they begin their first jobs.

The chapter decided that the best way to gain

this insight would be to interview and videotape master teachers from around the state. Collaborating with UO Media Services, the chapter enlisted the help of three excellent teachers: Jennifer Boyd, choral director of Houck Middle School in Salem; Joe Ingram, band director at Shasta Middle School in Eugene; and Debi Noel, music specialist at Irving Elementary in Eugene. Ingram and Noel are both veteran teachers, but Boyd was in her first year of teaching, adding a perspective that closely relates to college students' apprehensions about their first year in the classroom.

The final tape, hosted by UO senior Dylan Dwyer, contains nearly an hour of dialogue on the subject of classroom management, covering elementary, instrumental, and choral areas. The chapter is proud of the results, and hopes that pre-service teachers attending the workshop will be able to use the video as a preparatory tool before they face their first class full of young musicians. ♦



Willie Hill

to their various conference and NCAA tournament games. The 60-member basketball band split in half and traveled to L.A., San Jose, and Nashville, TN. While at the tournaments, each group performed at various high schools to prepare for the tournaments as well as recruit potential UO students.

The Green Garter Band (GGB) was busy as well, performing at a number of events and at many high schools for recruiting purposes. The inaugural GGB Spring Dance, held May 31, will most likely become an annual fundraiser event. The GGB recorded its latest CD in June. ♦

## OREGON BACH FESTIVAL

# Bach Festival Continues its Streak of Excellence

The Oregon Bach Festival concluded a successful 34th season with strong ticket sales, high caliber performances, and the promise of more to come.

Going into Sunday's final concert, the University of Oregon's Bach celebration again affirmed its place as the nation's leading event of its kind. The Festival had cleared \$400,000 in ticket sales for the third time in four years, with audiences coming from 33 states, Europe, Asia, and across Canada. The Festival was nearing 95% of its ticket sales goal, and had exceeded its previous year's concert sponsorship dollars by seven percent, figures that pleased executive director Royce Saltzman. "In the current economic climate, we feel very fortunate to have this level of success both in sales and sponsorship," Saltzman said. "I think that says a great deal about the level of artistry on stage and the strength of support from both within and outside of our community."

This year's Festival was backed by corporate or in-kind support from more than 130 businesses and grantors, both local and global.



*Pianist Jeffrey Kahane conducts the Festival Chamber Orchestra.*

Artistically, the Festival had a number of noteworthy peaks from individuals and ensembles. "We had a great Festival," conductor Helmuth Rilling reflected. "We heard a little-known work from Handel (*Jephtha*), Jeffrey Kahane with his wonderful playing of the five Beethoven concertos, outstanding soloists, new ways of experiencing Bach's music with dance, and of course, much in the way of education."

Onstage, performers came from across the U.S., Germany, and England. The Youth Choral Academy program attracted 77 high school singers from seven states, and a vocal studies program featured 23 students from South Korea. Rilling's conducting master class served 40 students from 16 states, Korea, and Israel.

The performance of the Berg Violin Concerto, featuring soloist Alyssa Park, was dedicated to the memory of Lawrence Maves, who passed away last spring. Maves' brother, David, was present at the concert and at the Festival's Patron Supper, where Maves' talent and contributions were lauded by UO President Dave Frohnmayer. Maves was concertmaster of the Oregon Bach Festival for its first 24 years.

### ***The Berg Violin Concerto performance, featuring Alyssa Park, was dedicated to the memory of Lawrence Maves.***

Kahane's marathon performance of the five Beethoven piano concertos (split between concerts on Tuesday and Thursday) had Festival patrons shaking their heads in wonderment. Kahane's artistry, and that of the chamber ensemble surrounding him, was all the more amazing in



*Victorian bubbles were part of Toni Pimble's world premiere Bach ballet.*

that he continued his well-known habit of conducting from the piano.

Another piece of interest was the presence of two magnificent Fazioli grand pianos, delivered to the Festival at no cost for the performances, as a favor to Kahane. The gesture was initiated, however, by UO piano technician Scott Higgins, who met the regional Fazioli dealer representative at a piano technician's convention in Portland last year. Kahane has a Fazioli in his home studio, and Higgins knew Kahane would be performing the Beethoven cycle the following summer. Higgins asked the dealer if they would consider providing a piano for Kahane's performances at the Oregon Bach Festival. After a flurry of e-mails, the deal was struck, and audiences got to see and hear *two* of the beautiful hand-crafted Fazioli pianos from Italy.

Dance took two forms at the Festival: Tai-chi master Al Huang teamed with pianist Robert Levin for an intriguing program titled "The Tao of the Well-Tempered Bach"; and Eugene Ballet's Toni Pimble choreographed a delightful new ballet to accompany Bach's *Orchestral Suites*.

For 2004, Saltzman announced a preliminary schedule that includes the masterworks *Elijah* by Mendelssohn, and the *St. Matthew Passion* and *Mass in B Minor* by Bach. Pianists Jeffrey Kahane and Robert Levin and baritone soloist Thomas Quasthoff are scheduled, and Rilling will return as artistic director. The 2004 Festival dates are June 25–July 11; <oregonbachfestival.com> ♦

## RILLING HONORED

Helmuth Rilling, artistic director of the Oregon Bach Festival since its inception 34 years ago, was among those elected as American Academy of Arts and Sciences Fellows and Foreign Honorary Members for 2003, joining such notables as United Nations Secretary General Kofi Annan, and journalist Walter Cronkite. The award came a few weeks shy of Rilling's 70th birthday on May 29. ♦

## KUDOS

**Jamie Weaver**, a doctoral student in music history, was awarded a Rotary Foundation International Ambassadorial Scholarship. She will spend the coming academic year in Bologna, Italy, doing research on her dissertation, which is on classical rhetoric and singing in 17th century Italy. The scholarship, valued at \$25,000, was one of two awarded this year from the Oregon-Northern California district.

**Ji-Won Lee**, a doctoral piano student of Dean Kramer, won two scholarships from Mu Phi Epsilon: a \$1000 Summer Scholarship, which will support study at any American or international Summer Music Program; and \$2000 for the first annual Helen Haupt Piano Scholarship. She also received a scholarship to perform in the prestigious Aspen Summer Music Festival in Colorado.

**Jasmine Hedrick**, a doctoral flute student of Richard Trombley, won the local Mu Phi Epsilon competition on June 7 (\$600 prize), and was a finalist in the Mu Phi Epsilon International Competition.

**Maykin Lerttamrab**, a freshman piano major studying with Claire Wachter, won the Oregon Music Teachers' Gladys Strong Award in Portland in May.

**Hung Yun Chu**, a doctoral student of Dean Kramer, has been accepted as a participant in the First International Taiwan Piano Competition.

**Guinevere Saenger**, a junior piano major studying with Dean Kramer, won first prize in the Oregon State Mu Phi Epsilon Piano Competition, which took place in Portland in March.

Organ majors **Rose Whitmore** and **Katie McCleary** competed in the Tacoma Organ Competition in March, placing second and fourth,

## MORE HONORS FOR UO JAZZ PROGRAM

The UO Jazz Studies Program, headed by Associate Professor Steve Owen, once again claimed top honors at the annual Reno Jazz Festival.

For the third straight year, the Oregon Jazz Ensemble took the award for Outstanding College Jazz Ensemble, and trombonist Matt Moresi was named Outstanding College Performer—the third year the University of Oregon has taken that award as well. ♦

and in the Eugene-Springfield American Guild of Organists competition in April, placing first and second, respectively. Both are students of Barbara Baird. Graduating senior organ students **Rose Whitmore** and **Melissa Weidner** received scholarships for graduate study at Northwestern University and Catholic University, respectively.

**Andrew Brock**, a master's student in voice, sang the role of Jupiter in concert performances of Handel's *Semele* in Ashland, Oregon in May, followed by recitals in Lake Oswego with countertenor **Conrad Frank** (B.Mus. 2003). Brock received a scholarship to attend the Aspen Music Festival this summer. Both Brock and Frank are students of Mark Kaczmarczyk.

Two horn students, **Rachel Seay** and **Ben Garret**, placed first and second in the solo competition at the Northwest Horn Workshop, held at Central Washington University last winter.

**On the Rocks**, a UO men's a cappella group, took second place at the national collegiate a cappella competition, held at Lincoln Center in New York City. The group took third place last year. On the Rocks was one of more than 200 a cappella groups that competed, beginning with regional eliminations. ♦

# School Mourns the Loss of Lawrence Maves

*Tributes and remembrances for one of the music school's most beloved professors*

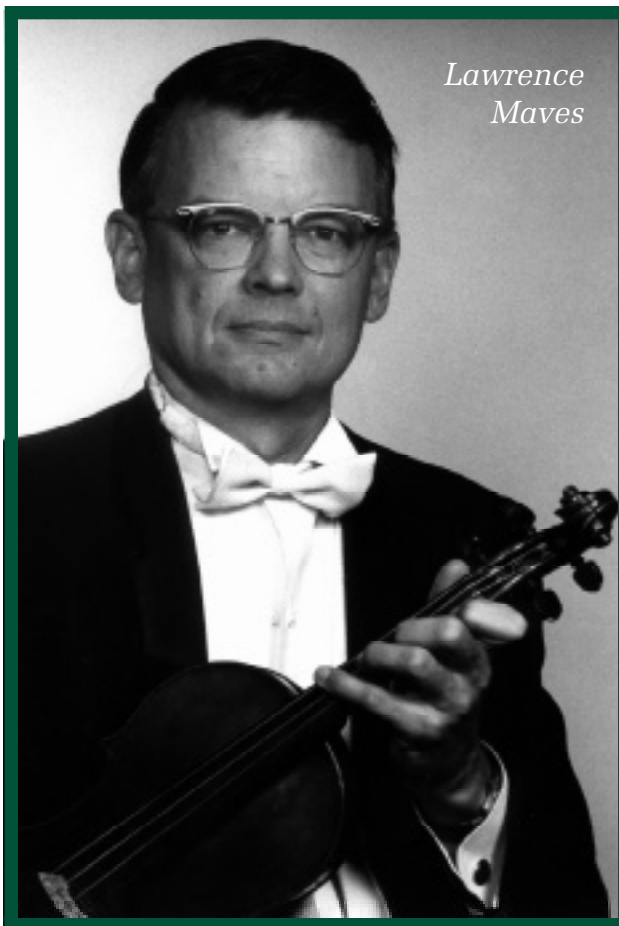
*Long-time violin professor Lawrence Maves passed away in his sleep on April 28. Three of his faculty colleagues offer the following tributes and remembrances.*

## From Peter Bergquist

With the passing of Larry Maves the community has lost a much loved person and one of its musical founding fathers. (I don't want to call him Lawrence. He has always been Larry Maves to his friends and colleagues, and he'll be Larry here too.) On November 29, 1965, he led the first concert of the newly formed Eugene Symphony Orchestra at North Eugene High School. The program for that concert lists 36 players, and the orchestra played a Mozart symphony, *The Unanswered Question* by Charles Ives, and a Bach cantata for soprano solo, sung by Dorothy Bergquist. The performance was well received, and the orchestra played two more concerts that season. It's a long distance from these modest beginnings to the orchestra that we know today, and Larry Maves more than anyone else laid its foundations and built the superstructure that his successors have expanded. Others helped the orchestra develop in those early years, but Larry's artistry and vision led the way.

Through his leadership the Eugene Symphony grew in size and ability to the point that under his direction it could successfully perform difficult music by composers such as Mahler and Stravinsky. Larry would have loved to do a Mahler cycle, which the orchestra achieved only later with Miguel Harth-Bedoya.

However, the Maves years saw three Mahler symphonies performed, including a memorable presentation of the Second ("Resurrection") Symphony in 1978. Since the Hult Center did not yet exist, the performance took place in Mac Court, the only building in town large enough to ac-



commodate such a piece.

As the very first program shows, Larry was sympathetic to modern music. The symphony in fact commissioned new works from several local composers during his tenure, and interesting music from the twentieth century was seldom absent from his programs. In this he set the tone for what his successors have

continued to do.

The Eugene Symphony was only one of Larry's activities, of course. As a UO faculty member he taught violin lessons and classes such as theory and orchestration, and he conducted the University Orchestra.

In addition to his conducting, Larry was much in the public eye as a violinist. He gave occasional solo recitals, and he played regularly in faculty ensembles at the School of Music, including the University Trio, the Oregon String Quartet, and the University Baroque Players. He was concertmaster of the Oregon Bach Festival orchestra for more than 20

years, and he appeared as a soloist with that orchestra, the Oregon Symphony, and others in the region. His violin playing in all these roles was simply outstanding. I remember one Bach Festival performance of Bach's *St. Matthew Passion* in which Larry's violin obbligatos just about tore everyone's heart out, they were so beautifully done.

I don't remember ever hearing Larry play piano in public, but he was an accomplished pianist. When he rehearsed for an orchestra concert with a soloist, he would put a full orchestral score up on the piano, play it marvelously at sight, and then apologize for leaving out some notes. He probably had the music in his head already and was just using the score as a reminder. In fact, Larry had an incredible amount of music in his head. His encyclopedic knowledge of the musical literature and his ability to recall it on demand continually amazed us. There was no stumping him

in a game of "Name That Tune."

Larry expressed himself through music more than in any other way, and that expression could be quite vigorous when he conducted. He was given to large gestures in his attempts to get the orchestra to produce the music that he knew should be there. He was also noted for stamping his feet while he conducted. Those in

charge of physical arrangements tried any number of approaches to sound-proofing the podium so as to muffle the foot stamping. I don't believe anyone ever became angry about these behaviors. They were just part of Larry, and we ended up loving them along with all his more obvious virtues.

All of us have our individual cherished memories of Larry. In November 1966 I moved out of the ranks of the orchestra to be the soloist in a bassoon concerto, sitting in the usual place at the conductor's left. During a passage in the first movement while the solo part had nothing to play, Larry made one of his typical grand gestures and hit the end of my bassoon. This caused the reed to scrape the side of my face and break. I pulled a spare reed out of the case in my coat pocket, but not quite in time to make the next entrance, so the orchestra had to stop and then start again when I was ready. Larry was very apologetic afterward, but the performance continued without a hitch.

## MAVES MEMORIAL CONCERT SET

A concert celebrating the musical life of Lawrence Maves will be held on **Sunday, October 12**, at 4 p.m. in Beall Hall. The Oregon String Quartet, along with other performers, will be featured, and a reception will follow. Friends and former students may send a brief remembrance or story which may be read at the concert; send c/o Leslie Straka at the music school or e-mail her at <lstraka@oregon.uoregon.edu>

Memorial contributions in Maves' honor may be made out to **UO Foundation/School of Music**, with a memo indicating "in memory of Lawrence Maves."

### From Robert Hladky

Lawrence Maves joined the UO music faculty in 1958 and retired in 2000. A native Oregonian, he grew up in Salem and Eugene, and his formal music education included a

graduate diploma from the Juilliard School studying under Edouard Dethier. He earlier spent two years in the U.S. Army.

Larry was an

exceptionally gifted artist and teacher. Not only was he an artist violinist, he played the piano exceedingly well, frequently accompanying his students and fellow faculty members in recitals. His ability to perform a full musical score at sight on the piano was phenomenal. I can personally attest that on numerous occasions Larry would perform the orchestral scores of major concertos such as Dvorak, Saint-Saens, Haydn, etc. with me prior to many of my performances with orchestras.

As a music educator Larry turned out hundreds of fine violinists and violists. He annually taught 15 to 20 university students as well as half a dozen or more private junior high and high school students, totaling 1,000 or more private lesson students during his career.

That he was a phenomenal person and teacher can be attested to by his numerous pupils who admired and loved him dearly. A few come immediately to mind: Bill Hunt, Reed College; Jennifer John, University of Colorado; Peter Frajola, associate concertmaster, Oregon Symphony; Stephen Redfield, University of Southern Mississippi; Eugene physician Pilar Bradshaw; and numerous others.

I consider it a great privilege to have been a colleague and to have worked closely with Larry for 42

years. Larry was somewhat shy and reserved at times. He had a tremendous humility coupled with a fantastic intellect and a wonderful sense of humor. To travel and tour playing concerts with him was a most enjoyable experience. His contributions to music education will be felt for years to come through his many fine pupils and the experiences of his colleagues. We all miss him.

### From Richard Trombley

I met Larry in 1955 in Germany, where we both were assigned to the 7th Army Symphony Orchestra. I had been there for six months when Larry arrived, and was already much impressed with the orchestra's mainly Curtis, Juilliard, and Eastman graduates. The orchestra played concerts almost every other night throughout Europe in an attempt to change the rough and tumble European image of G.I. Joe. We were both thankful to have been assigned to occupied Germany while many American soldiers were dying in Korea. We met shortly after he arrived, and within hours bonded, and developed a friendship that would grow and

burgeon over the next 48 years.

After our term in Europe we went to Juilliard together. As in Europe, we spent all of our free time in New York going to concerts. Looking back on those

years I realize that I learned more from Larry than I ever did from any of my teachers at school. He had a passion for music, and there was nothing he liked better than to share his feelings after experiencing a concert together. This may come as a surprise to those who never got close to him, but once you were allowed into his private space, he literally bubbled over with his passion about what he liked or did not like about all things musical. And this was both Larry's strength and weakness; he

***His encyclopedic knowledge of musical literature and his ability to recall it continually amazed us. There was no stumping him in a game of "Name That Tune."***

## MAVES, *continued*

was so absorbed with music that he had little time for anything else in his life.

As I got to know Larry better, I became amazed at how modest he was. As I got closer to him, I began to realize that I was in the presence of a true genius. I learned that Larry read English about four times faster than I did, read French, German, Italian, and Latin, about as fast as I read English, and had total recall of all he had ever read. I became exceedingly humble as he opened up to me and shared his world with me. His level of awareness was frightening, yet so few ever saw or became aware of it.

Besides being the outstanding violinist that Larry was, he had the ability to read a full score at the keyboard in a manner that I have never seen anyone else do. Intuiting the most important parts, he could play at tempo anything put in front of him, transposing all parts at sight. His ability to do this, along with his passion for music, led him to spend hours at a time reading through all of the major (and a good deal of the minor) repertoire. After graduating from Juilliard I came to the UO specifi-

cally to be with him, and we fell into a pattern of spending long hours exploring the finest works of Bach, Haydn, Mozart, Beethoven, Brahms, Mahler, Debussy, Strauss, Stravinsky, Schoenberg, Ives, Prokofiev, and Bartok, a formidable list of Larry's favorite composers.

Larry's deep understanding of music led him to want a career as a conductor, and he ultimately put in several years working with the UO Symphony, the UO Chamber Orchestra, and the Eugene Symphony.

Larry's passion for music was expressed perhaps most clearly in his performing. For 24 years Eugene audiences were honored to hear him play the violin solos in the repertoire performed by the Bach Festival orchestra. His audible breaths at the ends of phrases and his sighs at points of tension and release in the music all spoke to the incredible passion that he felt for the music. Not all who heard him play or conduct were aware enough to appreciate what this remarkable man had to offer, but those who did will never forget what a gift he brought to both college and town. It has been my greatest joy to have known Larry, my greatest honor to have been his best friend. ♦

## HEART ATTACK TAKES GUS CLAPP

School of music faculty and staff were shocked and saddened to learn that accountant Gus Clapp had suffered a fatal heart attack on April 29—the same weekend that took Lawrence Maves.

Clapp grew up in Wisconsin and received a degree in geography from Washington State. He later attended the University of Washington and became a certified public accountant. He moved to the Eugene area in 1976 and joined the UO music staff in 1988.

Despite his connections with the state of Washington, Clapp quickly became a rabid



*Gus Clapp*

Duck fan. His other interests included golfing, camping, visiting the Oregon coast, and especially being a husband, father, and grandfather.

He was a popular member of the staff, known for his gentle nature and a weakness for microwave popcorn—

which he often shared with other staff members.

Survivors include his wife Pat, two children, a sister, and two grandchildren.

The staff is raising money for a memorial bench; contributions may be made to the **UO Foundation/School of Music**, with a memo noting "Gus Clapp Memorial." ♦

## UO DANCE FACULTY ATTRACT COMMISSIONS

Two members of the dance faculty have had some interesting commissions the past year.

Assistant Professor **Amy Stoddart** was commissioned to create a rock ballet for the Illinois Ballet. She traveled to Illinois in February, created the piece in a four-day weekend, and returned in April for its premiere. It was a ten-minute ballet to selections by The Doors. The title of the piece was *Night Divides The Day*. Section one employed the full ensemble dancing to "Touch Me;" section two was set for four female soloists in "People are Strange;"



*Amy Stoddart in  
Mama's Suite.*

section three was a pas de deux to "Hello I Love You;" and section four again used the full company in "Break on Through." The work was discussed in *The Chicago Tribune* on April 8 in a feature article written by Lucia Mauro titled "Ballet rocks on through."

Stoddart also created and performed in a new contemporary ballet work, *Mama's Suite*, inspired by and dedicated to her mother and her one-year-old son, Zachary. Stoddart concluded the work with a four-minute solo in which she performed for the first time since her maternity leave.

*Continued next page*

## DANCE NEWS

# Dance Department Garners 2003 Boekelheide Fellowship

**P**amela Geber and Eric Handman will be in residence for a week at the UO in November as recipients of the 2003-04 Boekelheide UO Creativity Award in Chemistry, Music, and Dance.

The Boekelheide Endowment Fund, created in 1994 by Virgil and Caroline Boekelheide, established the UO Creativity Award, which supports teaching and research in three disciplines—chemistry, music and dance—that prize “originality and creativity.” The Creativity Award alternates among these disciplines at more-or-less regular intervals. In the fields of music and dance, a new piece of performance art will be commissioned from the recipient. The awardee will spend time at the university while the work is undergoing rehearsal and concert performance. Previous recipients in Dance include:

- Kay Bardsley (1997-98) to reconstruct dances from the repertoire of Isadora Duncan
- Toni Pimble (1994-95) for the choreography of *Skinwalkers* for Eugene Ballet

**Pamela Geber** is an assistant professor in the University of Utah’s Department of Modern Dance, where she teaches modern dance technique, improvisation, composition, and kinesiology. She received the Students’ Choice Teaching Award in the College of Fine Arts in 2001. She is also co-artistic director for the department’s acclaimed Performing Dance Company. She holds an M.F.A. in Dance with an emphasis in Dance Science from the University of Washington, a B.F.A. in Dance from New York University’s Tisch School of the Arts, and certification in music education. She was a visiting assistant professor in the UO Dance Department (1998-2000).

**Eric Handman** holds an M.F.A. in Modern Dance from the University of Utah and a B.A. in English from Skidmore College. He has an extensive professional resume, including membership in Doug Varone and Dancers from 1997-1999. He has become an expert in the area of dance for camera. On a freelance basis he has worked with Ririe-Woodbury Dance Company, Stephen

Koester, David Dorfman, Lisa Race, Koosil-ja Hwang and others. He has taught domestically and abroad, most recently in Finland. Handman currently teaches majors’ technique, composition, and improvisation classes at the University of Utah’s Department of Modern Dance.

### The Performance

The public event will be a concert performance at 8 p.m. on **Friday and Saturday, Nov. 21–22** in the Dougherty Dance Theatre, produced by the Dance Department production class. Tickets are \$10/\$5. The concert will include works by Geber and Handman and two renowned choreographers, Sara Rudner and David Dorfman. Rudner developed a new solo for Geber during an intensive rehearsal period in New York City this July, and Dorfman will restage his 1995 duet, “Approaching No Calm,” which premiered at The Joyce Theater in New York City and later toured extensively throughout North America, South America, and Europe.

There will be other residency activities, especially teaching, and possibly a dance to be choreographed by Geber for the UO Repertory Dance Company.

A reception, planned to honor the awardees and the Boekelheides, is tentatively set in Gerlinger Lounge after the concert on Nov. 22. For more information, call 346-3886. ♦

## COMMISSIONS, *continued*

Assistant Professor **Christian Cherry** has kept busy with a number of dance commissions, including a \$5,000 two-year project for the Korean War Veterans’ Memorial Project. The project, currently in development, will include a suite of dances and music to be presented around the U.S. for the Kista Tucker Dance Company.

Other commissioned pieces by Cherry this past year include: *Half Moon*, to a Kalimba score, for Margo Van Ummersen in Eugene; *Mosaic*, with an electronic score for Steven

Chatfield at Dougherty Dance Theatre; *Hoop Dance*, with an electronic score for Alito Alessi at UO; *Thimbleberry Sketches*, with a video soundtrack with John Polese for Corrie Cowart at UO; *Duet #5 for Three*, an electronic score with live voice for Jin-Wen Yu at the Margaret H’Doubler Performance Space in Madison, WI; *Grasses and Umbels*, an electronic score for Margo Van Ummersen at Eugene’s Lord Leebrick Theater; *Sarita Goes to the Ball (Tigress Egress)*, solo choreography for Sarah Ebert at UO; *A Fistful of Blues*, a solo piano piece for the Olin Arts Center, Bates College in Lewiston,

ME; and *Moving in the Moment*, a co-created performance contact improvisation and music (1.5 hours) with the faculty of Bates Dance Festival at Bates College. ♦

*NOTE: additional activities for Stoddart and Cherry are noted in Faculty News, pp. 12-14.*



## FACULTY

**Barbara Baird** gave organ recitals in Eugene's Westminster Presbyterian Church, and in Tacoma's Christ Church, Episcopal. In February she adjudicated the Baroque Festival in Tualatin Valley, held by the Oregon Music Teacher's Association. Baird and Dr. Julia Brown gave a duo recital at a UO Student Forum and again during the Oregon Bach Festival. Baird's organ class participated in a fundraising concert at Eugene's First United Methodist Church in February, and presented a Lenten Organ concert at Eugene's Central Presbyterian Church in April.

**Dave Camwell** (GTF), a doctoral student in saxophone, was given an International Student Recognition award for his humanitarianism, and has had three of his pieces published by Dorn Publications. He also worked with fellow GTF **Dan Cavanagh** for Norwegian Cruise Lines this summer, doing the Seattle to Alaska run July–August. **Jillian Camwell** (GTF), a doctoral student in oboe, was accepted into the prestigious National Youth Orchestra of Canada for her second straight year. The orchestra tours frequently, and last summer went to Japan and Hong Kong.

**Christian Cherry** (Dance) was a faculty musician at the Bates Dance Festival in Lewiston, Maine, where he also performed and led a panel discussion titled "Dance in Higher Education." Last winter he served as music director of the American College Dance Festival at the University of Wisconsin, and danced in two performances there. He performed in "The Dollar Value of Contact Improvisation" last October, performed in "Everyone's a Dancer" at a UO children's concert, and was a dancer and composer with the Margo Van Ummerson Dance Company this June on the UO campus.

**Fritz Gearhart** gave three concerts in Texas with pianist John Owings,

including performances in Corpus Christi, Rockport, and San Marcos. The duo has been invited back to Carnegie Recital Hall and will perform there on October 26.

**Michael Grose** performed the Vaughan Williams *Tuba Concerto* with the Cascade Winds in Bend and Prineville in March, and performed with the Elgin Symphony in January.

**Eric Mentzel** began singing this winter with Fortune's Wheel, one of America's best-known medieval music ensembles. Their touring program was called "Pastourelle: The Art of Machaut and the Trouvères," and included performances at Duke University, the Mississippi Academy of Ancient Music, and Houston Early Music. In Houston, they also were feted at a reception at the home of the French Consul-General. In March Mentzel traveled to Basel, Switzerland, to record a program of 15th-century music from the Rhineland with the Ferrara Ensemble; perform-

ing forces included a ten-voice vocal ensemble, which he directed. The recording was sponsored by WDR radio network, which also hosted the ensemble in Cologne for a concert which was broadcast live across Europe. The CD will be released by the German label Marc Aurel Edition.

**Rebecca Oswald**'s chamber work for clarinet and piano, *Field Report: News from Rural Oregon*, was premiered on April 13 by clarinetist Lisa Taylor and pianist Rebecca Jeffers (OSU faculty).

Cellist **Steven Pologe** appeared as a guest artist, performing Bach's *Goldberg Variations* (transcribed for string trio) and the Schumann *Piano Quartet* on the Vetta Chamber Series in Vancouver, BC, this spring.

**Doug Scheuerell** studied traditional tabla performance with Pandit Swapan Chaudhuri in California during the summer.

**Anne Dhu McLucas**, after stepping down as dean in 2002, embarked on a series of writing, research, and travel projects. Last summer she finished an article with co-author Andrew Evans, titled "Musical Counterpoint and Governance Problems in EU Law," which has subsequently been published in the journal *European Public Law* (June 2003). Her book (co-authored with Emily Lyle and Kaye McAlpine), *The Song Repertoire of Amelia and Jane Harris*, was published by the Scottish Text Society last December. While in Cambridge, Massachusetts, she finished three chapters of a book, *Learning by Ear, Oral Tradition in American Music*. From January through April, she was in Edinburgh on a Fulbright grant to do research on traditional Scottish music as it is being taught in institutions of higher education—a project that took her all over Scotland interviewing students, teachers, alumni, and friends. She also taught courses on Scottish traditional music at the University of Edinburgh and presented papers at the music department and the School of Scottish Studies. During that time she also played in a concert presented by the Fulbright Fellows in Berlin. Following a hiking trip (and recording music) in Bhutan, she spent a month in Bali and Java, videotaping varied types of gamelan music, and gathered materials for teaching and studying a topic parallel to the one in Scotland—the adoption of oral traditions into academies, which has been going on in Indonesia since the 1960s. Over the summer, she worked on her book and additional papers to present at fall conferences in Wales, Florida, and New Mexico.



**Victor Steinhardt**’s concert activities during the past year included premieres in Kansas and New Hampshire of his *Tango* for piano and oboe; premieres of his *Piano Quartet* in Corvallis; and his *Figment* for three violas and cello in Eugene with the **Oregon String Quartet**. In Eugene, he performed his *Cellango* for piano and cello with **Steven Pologe**, as well as his *Five Piano Pieces* for solo piano. Steinhardt performed Messiaen’s *Quartet for the End of Time* last November, and Richard Strauss’ *Enoch Arden* with narrator Art Maddox last spring on the UO Chamber Music Series. As part of **Trio Pacifica** (Kathryn Lucktenberg and Steven Pologe) he performed Beethoven’s “*Triple Concerto*” with the Oregon Mozart Players in April, and gave recitals with violinist Arnold Steinhardt in Provo, UT, and in Santa Monica, CA. This summer he performed chamber music at the Oregon Coast Music Festival and in Coos Bay.

**Amy Stoddart** (Dance) co-directed the UO Repertory Dance Company (RDC) again this year, opening the season with an exciting residency in Newport, Oregon where she, **Rita Honka**, and **Jenifer Craig** presented three improvisational workshops for theatre students at Newport High School, a master class at the recreation center, and a full evening performance at the Newport Performing Arts Center. Stoddart created a new work, “Moanin’,” for four of the company dancers to a classic jazz/blues song sung by Karrin Allyson. The RDC also gave an educational lecture-demonstration and offered a workshop at Springfield High School, and concluded the season with a formal performance in the Dougherty Dance Theatre. Stoddart is currently completing an article on the Balanchine Technique and its implications in training dancers; completing her Intermediate Labanotation Certification; and working in collaboration with **Mark Kaczmarczyk** and the Eugene Symphony on *Amahl and the Night Visitors*, to be

Bassoonist **Steve Vacchi** participated in 40 performances since January, including work with the Oregon Symphony, Oregon Mozart Players, Eugene Symphony, Oregon Festival of American Music, Oregon Bach Festival, and Santa Fe (NM) Pro-musica. He presented guest master classes at California State University-Northridge and the University of California-Santa Barbara, and became a founding member of the Painted Sky Chamber Music Festival in Flagstaff, AZ. He performed recitals in southern Germany in July as a



member of Trio 335, whose program featured the premiere of **Victor Steinhardt**’s *Five Artifacts*. Vacchi received a UO Summer Research Award for a project which will enable him to purchase a newly-made reproduction of a Baroque bassoon (which will become the property of the university) and help him to become a player and teacher of the instrument. The eight-week period of research will be spent studying the history, pedagogy, and repertoire of the Baroque bassoon as well as actual practice and private study on the instrument. The instrument will be available for hands-on experience by bassoon students at the university.

given at Eugene’s Hult Center in December 2003.

**Claire Wachter** was the opening soloist for the Sherman Clay Classical Piano Celebration in Portland on April 2, and on April 13 she was the featured recitalist on the Elsinore Piano Series in Salem. Wachter also gave recitals in Bend, sponsored by the Central Oregon Community College, and in Roseburg, sponsored by OMTA.

**Sean Wagoner** gave a recital/master class at Queens College in New York by invitation from percussionist Michael Lipsey of the renowned New York percussion quartet Talujon. Wagoner’s performances also included concerts with the Cascade Festival of Music in Bend, OR, and a special engagement with the Oregon Symphony featuring legendary performer Lou Rawls. Wagoner studied Joseph Schwantner’s *Velocities for Solo Marimba* with Los Angeles percussionist/composer David Johnson, and played Johnson’s award-winning piece *Quartz City* with the composer as soloist. Wagoner completed the mastering of his solo percussion recording of *Journeys for Solo Percussion* by Lalo Schifrin as part of an

ongoing project with the guidance of Schifrin and the commissioning artist, Los Angeles percussionist Ken Watson. ♦

## FACULTY ENSEMBLES

**Trio Pacifica** (Kathryn Lucktenberg, Steven Pologe, and Victor Steinhardt) gave two performances of the Beethoven *Triple Concerto* with the Oregon Mozart Players in April, 2003.

The **Oregon Brass Quintet** performed and gave a master class at Ft. Lewis College in Durango, CO in November, and received a standing ovation for a performance at the Northwest MENC in Portland.

This past January, **The Oregon String Quartet** (Kathryn Lucktenberg, Fritz Gearhart, Leslie Straka, and Steven Pologe) collaborated with Russian pianist Alexander Tutenov in a program that included the Dohnanyi *Piano Quintet in C Minor*, performed both in Eugene and Ashland. ♦



## NEW FACULTY

Three new full-time faculty join the School of Music this fall:

**Toby Koenigsberg** returns to his alma mater as assistant director of jazz studies and teacher of jazz piano. After receiving his B.Mus. from Oregon in 1998, Koenigsberg did graduate study in classical piano at the Peabody Conservatory and received his master's in jazz and contemporary media from the Eastman School of Music. While at Eastman, he was a teaching assistant in jazz piano and taught jazz piano in Eastman's Community Education Division.

**Phyllis Paul** joins our music education faculty, filling the elementary music position. Paul received both her master's and Ph.D. from Florida State University, where she taught courses in general/elementary music methods, children's literature, class piano, classroom management, and a psychology of music lab. She also has strong background in Orff-Schulwerk courses and teacher training.

**Ian Quinn** joins our theory faculty. He has a B.A. in music from Columbia University, and a master's and Ph.D. in music theory from Eastman. His dissertation is titled "A Unified Theory of Chord Quality in Equal Temperaments." Quinn's awards include two graduate fellowships and an Edward Peck Curtis Prize for Excellence in Teaching. ♦

## STORK ALERT

**Laura Littlejohn** and husband Paul Leighton have been blessed with a boy (6 lbs., 2 oz.) and a girl (5 lbs., 15 oz.) born on Thursday, May 1. The names are Tiana Leigh and Leighton Heath Littlejohn. Mommy Littlejohn and babies are doing wonderfully!

**Jason Caffarella** (GTF) and wife Cate announce the birth of their son, Tobin, born on Monday, June 30, and weighing 8 pounds, 14 ounces. At 21.5 inches he's a big fellow, and reportedly has a wonderful voice.

## GENE AITKEN RECEIVES DISTINGUISHED ALUMNUS AWARD AT COMMENCEMENT

**Gene Aitken**, a member of the Jazz Educators Hall of Fame and one of the most active clinicians in jazz education today, received the Distinguished Alumnus Award from the School of Music during Commencement ceremonies on June 14. Aitken received his master's degree (1969) and Ph.D. (1975) in music from the University of Oregon.

Until recently, Aitken was Director of Jazz Studies at the University of Northern Colorado (UNC), where the jazz studies program received more Downbeat magazine awards and more National Endowment for the Arts grants than any other institution of higher education in the United States. UNC is also the only institution of higher education in the U.S. to receive a Grammy Nomination in the vocal jazz area. During his tenure at UNC, Aitken produced 30 record albums and compact discs under a contract with Los Angeles-based United Jazz Artists Records.

Aitken is now a full-time adviser to the dean of the College of Music at Mahidol University in Bangkok, Thailand. The new music facility, completed in 2001, was built for 1,500 music students and contains three state-of-the-art recording studios. Mahidol University began constructing a new music auditorium, music library, and multimedia center in May with funding from the government of Thailand. The focus for

the College of Music is to become the center for music studies in South-eastern Asia.

In 1995, Aitken was the 32nd inductee in the International Association of Jazz Educators' Hall of Fame along with Doc Severinson and Ella Fitzgerald, joining such luminaries as Count Basie, Louis Armstrong, Woody Herman, and Duke Ellington.

In 1997, Aitken was presented the State of Colorado's highest arts award, the Governor's Award for Excellence in the Arts, given for his national and international contributions to music and music education. In 1997 and 1998, *U.S. News and World Report* named the University of Northern Colorado's Jazz Studies Program one of the top five such programs in the nation.

Aitken has authored 30

articles for national and international journals on jazz education and computer technology, and has had several compositions published through Kendor Music. He also has worked in the area of multimedia development at the American Film Institute as well as in the Departments of Asian Studies and Film Scoring at UCLA. ♦



*Charles Dowd and Gene Aitken salute Aitken's award at Commencement.*

PHOTO BY LAURA LITTLEJOHN

*Alumni are welcome to submit nominations for future Distinguished Alumni Award winners. Send your recommendations to Dean Brad Foley: bfoley@darkwing.uoregon.edu*

## ALUMNI

**Richard Benedum** (B.A. 1966; D.M.A. 1972) was awarded a grant from the National Endowment for the Humanities (NEH) to direct an interdisciplinary institute for teachers, "Mozart's German Operas in Context," this past summer. Benedum has directed seven previous NEH seminars and institutes. Benedum is alumni chair in the humanities at the University of Dayton, former conductor of the Dayton Bach Society, and former chair of the Department of Music. For 2002-03 he also received two grants from the Ohio Arts Council, two grants from the Montgomery County Arts and Cultural District, and one grant from the Ohio Humanities Council.

**Carole Cloud Baldwin** (B.Mus. 1967) has produced a new CD of inspirational sacred songs, *Sing Unto the Lord a New Song*. It is all original music for voice and piano, never published before, using Bible texts, poems by Mary Baker Eddy and other inspiring verse. Carole studied with Exine Bailey and graduated in voice performance. For more information, e-mail Carole at [CloudMusic@hotmail.com](mailto:CloudMusic@hotmail.com).

**Rebecca Lange Hein** (B.M. 1979) had her first book released in early 2002. Titled *A Case of Brilliance*, it is about raising and home schooling her profoundly gifted children. More information is available at her web site: [www.rebeccahein.com](http://www.rebeccahein.com)

**Claudia van Eyken-Anderson** (M.S. Dance, 1982), after serving the YMCA for 13 years as a senior director and faculty trainer, recently opened her own small business in Burkesville, KY. Cumberland Valley Fitness is a small (full service) center that offers exercise equipment, free weights, personal training, children's dance, martial arts, yoga, aerobics, and cheerleading. She married Tony Anderson in 1983, and they have three children.

**Tom Bergeron** (D.M.A. 1989) received word on a Polish web site that collects CD ratings from visitors that *Labirynt*, the CD he recorded in Poland in 1997, has the highest rating of 481 CDs on the jazz list (Diana Krall is #2). Bergeron continues on the faculty of Western Oregon University ([berge@wou.edu](mailto:berge@wou.edu)).

**James Phillips** (M.M. 1991) is director of music at Cottage Grove High School.

**Susan Lyle** (D.M.A. 1997) received tenure and promotion to the rank of associate professor of voice at the Petrie School of Music at Converse College in Spartanburg, S.C., where she has been a member of the faculty since 1996, and is also the director of choral activities. In May and June of this year, she led the Converse College Singers and Players in a tour of England, Scotland, and France. Highlights of the performing tour included concerts in England at St. Paul's in London, Lincoln Cathedral, and Notre Dame in Paris.

**Don Addison** (Ph.D. 1998) created a course titled "Foundations of Native American Languages" which he now teaches at Lane Community College (LCC), with plans to offer the same course at Chemeketa Community College in Salem. This groundbreaking course emerged out of a cooperative effort of faculty and students, and has gained wide recognition as a "first" for community colleges on the West Coast. Don's article "Clearing a Path: Theorizing the Past in Native American Studies" was published in *The Community College Moment* last spring. Don also holds a faculty position on the editorial board. The City of Eugene honored Don at its 54th Anniversary Celebration of International Human Rights Day with a "Hometown Human Rights Hero" award last December. He performed Native American prayer-songs and drumming at the Sapsik'wala' Program Inaugural Event in February for the UO College of Education, co-sponsored with the nine federally recog-

*Continued next page*

## HAVE WE HEARD FROM YOU LATELY?

### 9/03 UO School of Music & Dance Alumni WHAT'S UP?

NAME \_\_\_\_\_ Class of \_\_\_\_\_  
Degree \_\_\_\_\_

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

Address \_\_\_\_\_

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I have more news to share! 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](mailto:scottb@oregon.uoregon.edu)

nized tribes of the state of Oregon. The event publicly announced a large new funding grant for forthcoming Native American students, commencing this fall at the UO College of Education. Native American art works made by Don were on display in June at a special exhibit titled "The Spirit Within" at the Emerald Art Center in Springfield. During the summer, Don taught African and Native American music courses at the UO and was program coordinator of the "Umista" Native American "Rights of Passage" Summer Institute at LCC, where he taught Native American singing, drumming, film, and language classes.

**LeeAnn Sterling** (M.M. 1998) is an adjunct faculty member at Marylhurst University in Portland, teaching flute and music history. She also is on the faculty at the Portland Conservatory of Music.

**Natalie Haworth-Liu** (B.M. 1999) and her husband, Shayne Herrera, welcomed their first child, Ethan Jack Herrera, on April 2, 2003. Ethan weighed 6 lbs. 8 oz and was born in San Jose, CA. Natalie loves being a mom, and plans to resume teaching flute from her home this fall.

**Sonya Lawson** (Ph.D. 2002) is assistant professor of music history



*LOUNGE MAKEOVER: The student lounge, built in the late 1970s, has been completely remodeled, replacing the clunky orange vinyl benches with flexible seating, tables and counters, new lighting, and a far better color scheme.*

and viola at the University of Tennessee at Chattanooga, and was a viola instructor this summer at the Interlochen Center for the Arts Camp in Michigan.

**Chris FitzGerald** (B.Mus. 2003) accepted a bassoon teaching assistantship for master's study at Louisiana State University.

**Brenda Lauffenberger** (B.Mus. 2003) and Ryan Trowbridge were married August 23. The couple will remain in Eugene at least for this next year,

as he continues his career in graphic design/animation and Brenda pursues her career in music and begins work on a master's degree.

**Michelle White** (B.Mus. 2003) attended the summer 2003 Collegium at Schloss Pommersfelden in Germany. ♦



**Lesa Jacobsen**, a D.M.A. candidate in music education and choral conducting, was awarded a \$5,000 grant to tour Great Britain's choir schools this summer. She visited the choir schools of Westminster Abbey, Westminster Cathedral, St. Paul's Cathedral (all in London), The Junior School, King's School in Ely, Pilgrims' Head School in Winchester, Magdalen College School and New College School in Oxford, St. John's College School and King's College School in Cambridge, St. Edmund's Junior School in Canterbury, The Minster School in York, Chetham's School of Music in Manchester, and St. Mary's Music School in Edinburgh, Scotland. The goal of her research is to discover how the British have successfully combined arts and education by positioning the arts as the core subject around which other academic subjects revolve—an inversion of the all-too-frequent American policy of eliminating the arts as a way to preserve academic programs. Jacobsen observed the choirs and interviewed their teachers regarding their pedagogical approaches to training the voice in the way that produces the almost inimitable sound we know as "English Choir Boy." The schools themselves fall into the categories of boarding/day, male/female and are part of the Choir Schools Association, a world-wide organization. While in Ely, Lesa also participated as a chorister in the St. Paul's United Methodist Church choir of Houston, TX, which had been invited to sing a week of Evensong services at Ely Cathedral, replacing the vacationing cathedral choir. This was her third trip to England as a chorister, having sung a week of Evensong services with the same choir at Westminster Abbey in 1989 and 1992. Jacobsen is currently a teacher in the Houston Independent School District, teaching grades K-2 general music and grades 3-5 choir while working on her dissertation, titled "Verbal Imagery Used in Rehearsals by Expert High School Choral Directors: An Investigation into Types and Intent of Use." She also had her first article published in the October 2002 issue of *The Choral Journal*, the national publication of the American Choral Directors Association. ♦