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Music school features world talents

By Frale de Guzman
Emerald Reporter

The old adage, "An expert is somebody who is 50 miles from home," still remains true today.

According to Karen Kammerer, publicity representative for the University's School of Music, few students are aware that the music school is staffed with professional artists of international acclaim.

This phenomena, Kammerer said, is similar to the saying, "you're never recognized until you go away from home." However, she added, "for the price of two cups of coffee, you can go and listen to a world class ensemble."

However, this opportunity comes but once in a lifetime, she said. And "when a student spends two to four years at the University and doesn't take the time to hear a performance given by one of these artists, they're missing a lot," Kammerer said.

Internationally respected artists currently employed at the University's School of Music include Dean Kramer, an internationally recognized pianist, Sarah Maxwell, president of the American Harp Society, Peter Bergquist, a music scholar, and Marsha Mabrey, director and conductor of the University's Symphony Orchestra.



Dean Kramer

Additional well-known performers include Joan Benson, a leading performer on the clavichord and the fortepiano, Victor Steinhardt, a well-known pianist who debuted at the age of 15 with the Los Angeles Philharmonic Orchestra, and George Recker, the former principal trumpet player for the Kennedy Center Opera House.

According to Kammerer, these seven artists are only an example of the number of artists and musical experts who staff the University's music school and who have been invited to perform or teach master classes all over the world.

Dean Kramer, assistant professor of piano and music history, falls into this category. Like many of his colleagues, Kramer's dedication and musical abilities have earned him the respect of music lovers around the globe.

In addition to performing with many orchestras, including the Eugene Symphony, the Cascade Music Festival Orchestra and the Miami Beach Symphony, Kramer also performed in the Oberlin Orchestra, the Krakow Philharmonic and other orchestras in Poland, Romania and Egypt.

As a result of his achievements in the music field, Kramer was chosen to be the 1984 U.S. Information Agency Cultural Ambassador. As cultural ambassador, Kramer taught master classes for piano in Romania, Hungary, Malta and Egypt.

Currently, Kramer juggles his time between teaching classes, rehearsing for an upcoming performance with the University Symphony, and working on his doctoral thesis. Although he admitted that he's "hanging on by the grace of the people helping me," Kramer admits that the students have made the effort all worthwhile.

For many of the music school's faculty artists, Eugene represents security. According to Sarah Maxwell, president of the National Harp Society, "Eugene is one of the nicest places in the country to live, and it is enhanced by a strong cultural environment."

Maxwell, an assistant professor of harp, was raised in Eugene and has been teaching at the University since 1974. In addition, she has performed throughout the Northwest and California as a soloist and as a member of ensemble groups and orchestras. But in 1976, she left the performance field to concentrate on teaching, lecturing and directing the annual Ruth Lorraine Close Awards auditions.

These scholarships awarded to music students interested in advance study of harp and musical composition has "attracted several outstanding students to the field (of the harp)" and to the University, Maxwell said. This worldwide recruitment of talented students combined with the quality of the music school's teaching staff has reinforced the prestige of the University's harp department.

ment, Maxwell said.

As a result of this growing awareness of the harp, more interest in harp performance has been generated.

In addition to the musically acclaimed staff boasted by the School of Music, the department also employs a world renowned historian and music scholar.

Peter Bergquist, professor of music history, theory and bassoon, not only writes program notes for the Eugene Sym-



Sarah Maxwell

phony, but also has published several articles about 16th century theorist, Pietro Aaron, in the "New Grove Dictionary of Music and Musicians," a music encyclopedia revised every 10 to 50 years.

Currently, Bergquist is compiling research data on the works of Orlando di Lasso, a 16th century composer. Four volumes of di Lasso's works will be compiled by Bergquist and will appear in "Samtliche Werke, Neue Reihe."

Several of the articles about di Lasso's work also will appear in the series "Recent Researches in the Music of the Renaissance," a scholarly publication that covers several aspects of Renaissance and late Romantic music and theory.

Despite his research and teaching commitments, Bergquist still managed to find time to perform in the Bach Festival and in the Faculty Artist Series concert until 1983.

However, after a four-year stint as a bassoonist in the Air Force, Bergquist realized he didn't want to spend his life as a performer, he said.

"There's too much time commitment to keep up professional level playing and still do the things that I wanted to do," Bergquist said. As a result, Bergquist returned to his love of music history and theory, a field that currently brings him international recognition as a music scholar.

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