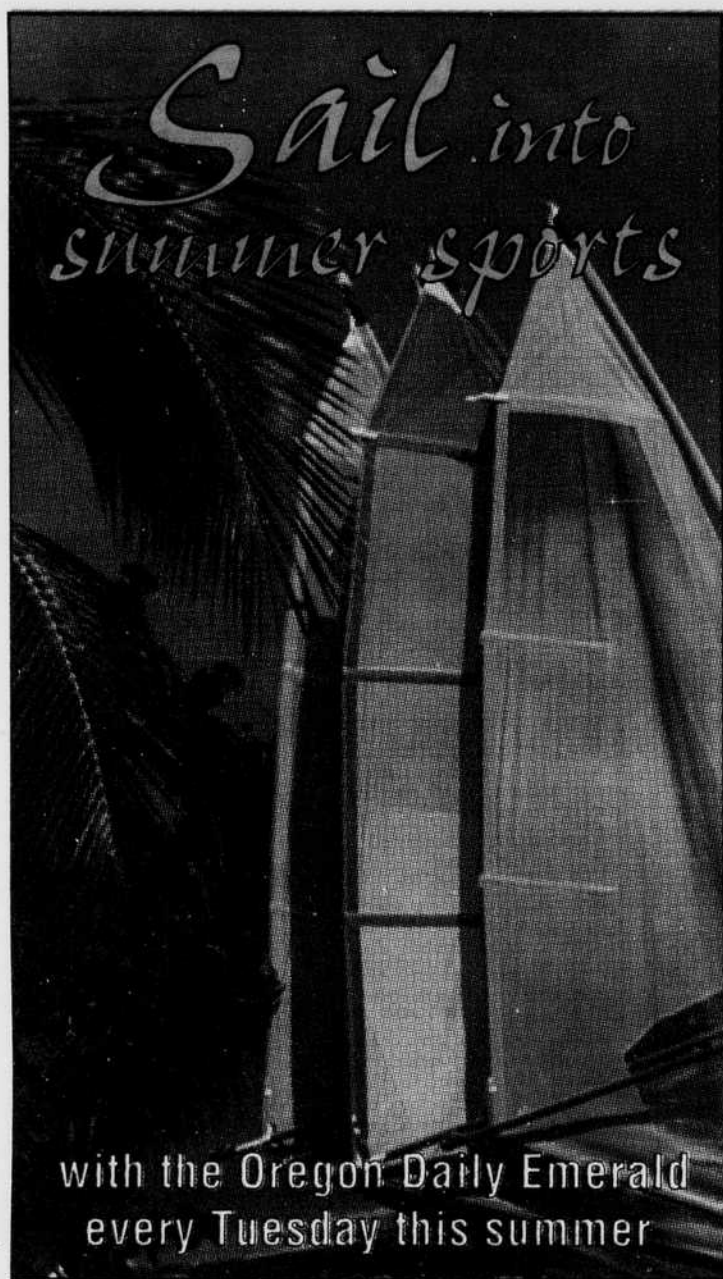




Bach: Concerts held at Beall, Silva halls

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international stature."

In fact, portions of this year's event will be syndicated nationally on public radio.

While the festival is still a University program, Saltzman called the Bach Festival a "self-supported arts organization" that receives funds from ticket sales and attendees of master classes but also fund raises through companies such as Lufthansa, Mercedes-Benz and United Airlines.

The Oregon Bach Festival will be held at both the Hult Center's Silva Hall and the School of Music's Beall Hall. Tickets are available by calling 682-5000.

1998 Oregon Bach Festival Highlights

■ **FRIDAY, JUNE 26, 6PM, HULT CENTER PLAZA:** Opening Ceremonies, featuring a brass fanfare and a performance by the Pacific International Children's Choir Festival, followed by Bach's Mass in B Minor in Silva at 8pm

■ **SATURDAY, JUNE 27, 7PM, SILVA HALL:** Quartetto Gelato, a quartet featuring violin, oboe, cello and accordion, is described as lighter fare for its combination of classical favorites, tangos and even a rendition of "Danny Boy"

■ **TUESDAY, JUNE 30, 8PM, BEALL HALL:** Pianist Jeffrey Kahane performs Bach's Goldberg Variations for what is already a sold-out audience. Kahane will give a lecture of the piece a night earlier at 5 pm in Beall

■ **TUESDAY, JULY 7, 8PM, SILVA HALL:** An all-Mendelssohn program featuring his Symphony No. 5, titled "Restoration," and Symphony No. 2, titled "Lobgesang," and conducted by Richard Westerfield

■ **SATURDAY, JULY 11, 8PM, SILVA HALL:** The world premiere of Krzysztof Penderecki's Missa, featuring 75 musicians, 70 singers, the Phoenix Boys Choir and a brass choir playing from the balcony, to be recorded live for CD

Professor: Music gives sense of discipline

■ Continued from Page 5A
opportunities to observe.

"I have never heard better choirs than in the Bach Festival. The reason I play is to hear the choirs," Schuman said, equally insistent on her tendency to exaggerate.

Her favorite time to participate in the Bach Festival is the Discovery Series with festival founder and director Helmuth Rilling. With a combination of lectures and demonstrations, the educational format appeals to Schuman and broadens the experience of the audience, conductors and performers.

"Rilling brings out a side that performers are rarely asked to express," she explained.

Schuman's many accolades

certainly do not deter her from exploring new interests. Though she is a self-proclaimed perfectionist, she has many trials. Earlier this year she was hobbled by a broken finger. Still, she wants to take up viola and gain ground on her garden.

"It's a constant struggle of me against the snails," she joked.

She attributed her sense of discipline to her music and recalled when she had to get glasses because she had been reading so much.

"I spent two years reading 12 hours a day. They had this list. It was six single-spaced pages of authors' names," she said, again remarking on her tendency toward exaggeration.

Schuman's approach to music seems much like her approach to life: appreciative of the challenges that variety brings. Though she divides her time between interests that she calls "pretty separate," it is clear that each receives her undivided attention.

"I have never heard better choirs than in the Bach Festival. The reason I play is to hear the choirs."

Sharon Schuman
Professor



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