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SCHOOL OF MUSIC AND DANCE  
University of Oregon

# LEDGER



# LINES

NEWSLETTER for ALUMNI & FRIENDS



*Dedication of the new additions and renovations.  
From left: The Duck, Dave Frohnmayer, Brad Foley,  
Lorry Lokey, Leona DeArmond, Robert DeArmond*

## LEDGER LINES

is the biannual newsletter of the University of Oregon School of Music and Dance. Letters, photos, and contributions from alumni, friends, and faculty are always welcome.

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COVER PHOTO by Jack Liu:  
Dedication of the new music wings

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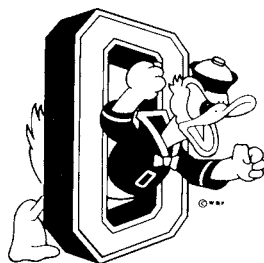
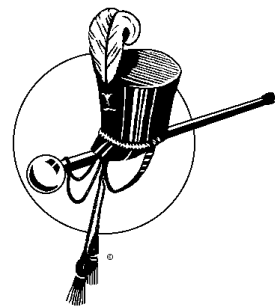


UNIVERSITY OF OREGON

## — SPECIAL EVENTS —

### Saturday, Oct. 10 *Festival of Bands*

The 31<sup>st</sup> annual Festival of Bands is one of the Northwest's premiere marching band competitions, featuring nearly 30 top high school bands in Autzen Stadium.



### Saturday, Nov. 14 (Time TBA) *Homecoming Weekend*

**Ducks vs. Arizona State** at Autzen Stadium. Alumni Band members can register for the weekend's rehearsal and activity schedule at: [www.oregonalumniband.com](http://www.oregonalumniband.com)  
Space is limited, so don't delay!

### Sunday, March 7 *Music & Dance at the Hult*

The University of Oregon School of Music and Dance present another wonderful program featuring several of our premiere ensembles. More details available winter term (*check our website at [music.uoregon.edu](http://music.uoregon.edu)*)

## SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

CHAIR: Niles Hanson, *NW Stamping & Precision Co., Rosen Products Sunvisor Systems; Eugene, OR*

David Hilton, *Merrill Lynch & Company, Inc.; Eugene, OR*

PAST CHAIR: Al King, '76, *Vice President/ investment officer, RBC Dain Rauscher; Springfield, OR*

Marilyn Kays, *arts patron; Eugene, OR*

Jenifer Craig, '71, '73, *Associate Professor and Chair of Dance, UO; Eugene, OR*

Natalie Giustina Newlove, *arts patron; Eugene, OR*

Mira Frohnmayer, '60, *Professor Emerita, Pacific Lutheran University; Eugene, OR*

Jay O'Leary, M.D., *arts patron; Eugene, OR*

Mary Ann Hanson, *President, Eugene Symphony Association and arts patron; Eugene, OR*

Mary Glass O'Leary, '55, *arts patron; Eugene, OR*

Mia Hall Savage, '72, '73, *Pacific Youth Choirs; Portland, OR*

John Wells, *violinist; Springfield, OR*

Chris Hepp, *International Sales Director, Sherman Clay Pianos; Santa Clara, CA*

Jeffrey Williams, *Professor and Associate Dean of Music; Eugene, OR*

## FROM THE TOP

*Brad Foley, Dean*

It has been a tremendously celebratory and busy year—from the long-awaited opening of our new and renovated MarAbel B. Frohn-mayer Music Building in winter term 2009 (see dedication article on pages 2–3), to furnishing our new spaces and classrooms, to completing Campaign Oregon: Transforming Lives, to numerous farewell concerts and events dedicated to retiring President Dave Frohn-mayer and his wife, Lynn Frohn-mayer, for their years of outstanding service.

We welcome our new president, Richard Lariviere, who began his tenure in July. He comes to us from the University of Kansas, where he served as provost, and from the University of Texas at Austin, where he served as dean of the largest college of liberal arts in the country. He earned his doctorate in Sanskrit from the University of Pennsylvania, and has built an impressive academic career around the languages, histories, religions, and culture of India.

We are immensely grateful to our donors and friends who have made our building project a reality, and have helped us furnish it with beautiful, state-of-the-art new pianos, furniture, and equipment. Likewise, we are thankful for the generosity of donors who have provided support for our students, faculty, and guest artists and who continue to be invaluable in helping our school attract and retain the best talent, while also ensuring quality facilities and professional opportunities commensurate with the caliber of our students and faculty. Without both current and planned gifts, meeting our goals would not have been possible.

In the current economic climate, many donors are thinking of their estate plans and utilizing charitable trusts or annuities that can provide some attractive rates of return, provide lifetime income, and eventually benefit their alma mater. Our devel-

opment staff and I would be pleased to speak with you about these opportunities, and how to include the school in your will or trust or create a lifetime-income gift. I urge you to let us know if you have already made provision for the school in your estate plans, so that we can thank you during your lifetime!

As we put the finishing touches on the building, we shift our focus to the next two years and beyond to achieve our next priorities for the school that were determined through a school-wide strategic planning process, which was unanimously approved by the faculty.

- **Scholarship Endowment: \$1 million** to support recruitment and retention goals. Scholarship support is our top school-wide fundraising priority.

- **Equipment and Instruments: \$500,000** Funds for replacement, repair, and maintenance, including completion of our piano needs and developing the percussion, large wind instruments, and early instrument inventory.

- **Guest Artists/Scholars: \$250,000** We continue to work towards the past campaign goal of \$500,000, as these artists and scholars enhance and enrich our programs for students, faculty, and the community.

- **Faculty and Student Ensemble Travel and Outreach: \$250,000** Touring and general educational outreach enhances the student experience and the schools and communities in which they perform.

Now that we have completed the building project and campus-wide campaign, the music program is preparing for our ten-year National Association of Schools of Music reaccreditation process and a campus-wide program review that were delayed by one year as we completed construction and moved and transitioned into our new facilities. Recent strategic planning and diversity planning processes completed in spring 2008 and 2007, respectively, along with an ongoing curricular review process through-



out the school, have helped us to be well prepared for these reviews. I appreciate the many NASM alumni survey responses already received from our 1999–2009 graduates, and encourage others to respond by the October 1 deadline. Your comments and feedback are important to our continued assessment and improvement processes.

Although the economic realities will affect us to some extent this year, we have been fortunate to have outstanding leadership at the UO helping us maneuver through these tough times in a calm and fiscally sound manner. The UO, unlike many institutions across the US, has not had to resort to pay cuts, or major faculty/staff layoffs or furlough days, nor have we made significant long-term budget cuts. We have done some streamlining and belt tightening, and one aspect of that may reduce the number of Ledger Lines we can afford to produce and mail this year. I encourage you to visit the School of Music and Dance website regularly for news, updates, and stories about the exciting activities occurring in Eugene:

<http://music.uoregon.edu/>

Best wishes for the coming year.

*Brad Foley*

## WHAT'S NEW

# Let the Music Begin!

*Alumni, friends, and colleagues celebrate the dedication of the new music wings*

To celebrate the completion of its \$19.7 million additions and renovations, the School of Music and Dance hosted a public dedication and open house on Friday, March 6, in the new large instrumental rehearsal hall at the MarAbel B. Frohnmayer Music Building.

Special music included a trumpet fanfare written for the occasion by Professor Robert Kyr. Performances also included the UO Faculty Wind Quintet with pianist Alexandre Dossin, the UO Chamber Choir, and a jazz quartet.

"The University of Oregon has a strong national reputation for training excellent music educators and performers," said UO President Dave Frohnmayer. "At long last we have facilities that truly reflect the talents of our music faculty and

students. This new building stands as an incredible legacy for future Oregonians, and my siblings and I feel honored beyond words that it bears our mother's name. She believed that music was as essential to life as oxygen and water."

***"At long last we have facilities that truly reflect the talents of our music faculty and students."***

*—Dave Frohnmayer*

The project increased the size of the music facility by about 50 percent. It took ten years from the start of fundraising to completion,

beginning with a lead donation from Kathleen Daugherty Richards Grubbe of Eugene, followed by major gifts from Gilbert and Thelma Schnitzer, Bob and Leona DeArmond, and Lorry Lokey.

"This opens a new era for our students, our faculty and staff, and our many constituencies in Oregon and beyond," said Brad Foley, dean of the UO School of Music and



*Lorry Lokey*

Dance. "We have gone from having one of the nation's least adequate music facilities for a school of our size to one of the best."

The music building was among the top three capital priorities of the UO's record-setting Campaign Oregon: Transforming Lives, which raised more than \$853 million.

The UO School of Music and Dance surpassed its original cam-

*Dean Foley addresses a standing room only crowd at the dedication ceremony, held in the new Aasen-Hull Hall.*





paign goal of \$10 million to raise a total of \$17,508,638 for the music building, equipment and instruments, scholarships, and programs.

“Especially in light of the current economic situation, we feel incredibly fortunate,” Dean Foley said. “This investment has transformed our building to create better opportunities for students to create and to collaborate.”

Other speakers included lead donor Lorry Lokey of Atherton, CA, donors Bob and Leona DeArmond of Medford, Advancement Council Chair Al King of Springfield, music faculty member Leslie Straka, and music student Eric Sweeney.

Sweeney, speaking on behalf of his fellow students, said “When I think of all the people willing to donate the millions of dollars necessary for this building, and for my education, I am humbled, honored, and most of all grateful. Thank you so much for your gift, and in return, the only thing I can do is promise to follow my dreams and bring music to our troubled world.”

The expansion, designed by BOORA Architects of Portland, created two new wings, enabling the



*UO President Dave Frohnmayer, Dean Brad Foley, donors Leona and Bob DeArmond are all in good spirits at the dedication ceremony.*

reallocation of older spaces for better and more appropriate purposes. The original 1920s wing of the building as well as portions of the other older wings received upgrades in their electrical and climate control systems.

The new academic wing, named for donor Leona DeArmond '51, provides new teaching studios, a new music education lab that doubles as a 65-seat classroom and high-tech recital space, two new 35-seat classrooms, and a new suite of practice rooms.

The new performance wing, named for donor Thelma Schnitzer '40 (formerly of Portland, now of San Francisco) features a symphony-sized rehearsal hall along with dedicated teaching, practice, and rehearsal studios for the jazz and percussion programs.

The new instrumental rehearsal hall is named for donors Audrey Aasen-Hull '40 and Byrne Hull of Menlo Park, CA. With a 40-foot ceiling and enhanced technology and recording facilities, it enables the school to expand its training programs for students headed for the creative services industry, and serves as a key link between the university and the local arts and Northwest communities.

The music complex was renamed the MarAbel B. Frohnmayer Music Building in 2005 at the request of donor Lorry Lokey. ♦



*The UO Chamber Choir entertains the gathering*

## DANCE NEWS

# Resident Dance Companies continue outreach, inreach

**D**ANCE AFRICA returned from a one-year hiatus with sold-out local concerts, and trademark high-energy performances at seven local elementary schools, adding students and teachers at Howard Elementary to the hundreds looking forward to the return of Dance Africa in 2010.

Director Rita Honka, Musical Director Brian West, and 17 dancers and drummers welcomed back guest artist favorites Mandjou and Salif Kone, who taught music and dance from their Griot heritage of West Africa, and performed with the company in three January concerts in Dougherty Dance Theatre.

On April 10, a free “inreach” concert was organized by undergraduate intern Jana Meszaros (UO 2009). The theatre was filled that day with residents of ShelterCare, and participants of Moss Street Children’s Center, Alternative Work Concepts, Relief Nursery Inc., Looking Glass, Oregon Supported Living, and First Places Family Center: St. Vincent De Paul.

### ***Susan Marshall’s powerful duet, “Arms,” was set by her company member Darrin Wright on two couples from UORDC***

The University of Oregon Repertory Dance Company (UORDC) celebrated the beginning of its second decade with the commission of a work by internationally renowned contemporary artist, Susan Marshall. Her powerful duet, “Arms” (1984) was set by her company member Darrin Wright on two couples from UORDC, a rare privilege for university dancers. The eight undergradu-

ate dancers of UORDC also learned or helped create six other dances in the ten weeks of winter term.

UORDC focused on high school partnerships this year, beginning with a short trip to A3 (Academy

Concluding the season, UORDC began a new partnership with the Renaissance Academy of Crater High School in Central Point, where classes were augmented with technical theater training and assistance from Jenifer Craig and UORDC stage manager Kate Ashworth (UO 2009). Culminating the residency was a concert in Crater Performing Art Center shared by UORDC, Matthew Reynold’s high school dancers, and Ashland’s Dancing People Company, including former UORDC dancer Veronica DeWitt (UO 2007). ♦

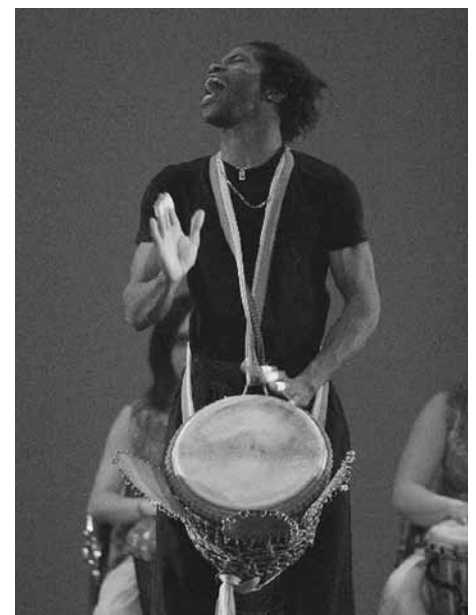


*Mara Bateman  
and Celie Erickson  
in “Arms.”*

PHOTOS BY MICHAEL BRINKENHOF

of Arts and Academics) for a series of workshops. For the 11<sup>th</sup> year, 80 Springfield High School students took part in workshops in their auditorium. This was the second year the company spent three days in the Bay area. Centered at North Bend High School for a series of classes taught by Director Jenifer Craig and Co-Director Rita Honka, the company also performed for 500 students of the nearby North Bend Middle School.

Teachers from Springfield (Jill Plumb), A3 (Dorene Carroll, UO 2007), and North Bend (Sara Ekelund Higgins, UO 2000) brought their students to the UORDC’s at-home concert, complete with backstage privileges to observe warm-ups, rehearsals, and talk with the dancers.



*Guest artist Salif Koné (above) and Mandjou Koné shared their talents.*

## OREGON BACH FESTIVAL

# Bach Festival Milestone

*Artistic achievements, largest total audience mark the 2009 Festival; 40th anniversary next year*

Soon after the Oregon Bach Festival Chorus sang the joyous refrains of Hallelujah from the season-ending performance of *Messiah*, organizers celebrated as well, with artistic achievements and the launch of new ventures leading to its largest-ever total audience.

Having weathered the economic climate with a manageable drop in ticket revenue, the University of Oregon program is looking ahead to a gala 40<sup>th</sup> anniversary season in 2010 that will feature the return of singers Thomas Quasthoff and Bobby McFerrin and expanded presence throughout the state.

"We knew, considering the economy, that we were going to take a few bumps at the gate," said John Evans, OBF executive director. "But through partnerships and outreach programs we were able to connect with more listeners than ever before. We aimed high artistically, and by every measure, achieved our goals."

Those included the addition of a second concert in Portland and one in Bend, and an ensemble-in-residence initiative with the Portland Baroque Orchestra that led to a sellout in Portland and two highly-attended events in Eugene.

A multi-arts collaboration of *A Midsummer Nights' Dream* with the Eugene Ballet and Oregon Shakespeare Festival resulted in the season's biggest-selling event. Performances by the taiko-infused On Ensemble and tap-dancer Savion Glover attracted new, younger audiences, Evans said. And the July 4 "Red, White and Rhapsody in Blue" was performed for 15,000 at Eugene's Art and the Vineyard. Total attendance approached 43,000, largest in the Festival's history.

The most ambitious effort, said Evans, was the co-commission and world premiere production of a new version of *Messiah* by Swedish composer Sven-David Sandström. Jointly undertaken with the Internationale Bachakademie Stuttgart and



PHOTO BY JON CHRISTOPHER MEYERS

*Midsummer Night's Dream rehearsal*

backed by funding from Eugene's Hult Endowment/Oregon Community Foundation and the National Endowment for the Arts, the July 9 performance was met with a spontaneous 12-minute ovation and a deep emotional response from the performers, composer, and conductor Helmuth Rilling.

The work was recorded for international broadcast, and will receive additional performances in Europe under Rilling's direction.

Ticket revenue should exceed \$438,000, a modest 12.7% dip from the Festival's record-setting season in 2008 and a 4.7% increase from 2007.

Evans said the numbers reflect economic factors, with fewer repeat and add-on purchases and a slight decrease in out-of-state visitors. He added that sponsorships, individual contributions, and foundation support were strong, positioning the Festival on stable ground for 2010.

"We're in good shape for a solid future," he said, adding that three combined gifts exceeding \$465,000 pushed the OBF's Saltzman Endowment to \$9.25 million, fast-approaching its goal of \$10 million.

The Festival's future includes a star-studded 40<sup>th</sup> anniversary June 25-July 11, 2010 with an array of music stars and major works:

Helmuth Rilling, founding artistic director, returns to lead opening weekend performances of Verdi's *Requiem* and final concerts of Mendelssohn's *Elijah*, with both works performed in Eugene and Portland.

Thomas Quasthoff, the bass-baritone who made his American debut at the OBF in 1995, will be in residence for 10 days. He will lead a master class, perform a solo recital of Schubert's *Die Schoene Mullerin* with pianist Jeffrey Kahane in Silva Concert Hall, and sing the title role in both performances of *Elijah*.

Bobby McFerrin, who sold out 1994 and 2001 OBF concerts, will work and perform with the Stangeland Family Youth Choral Academy.

Jamie Bernstein, daughter of Leonard Bernstein, will host a "Bernstein on Broadway" gala and present her acclaimed Bernstein Beat family programs, which reveal the South American and Cuban influences on her father's music.

Monica Huggett and the Portland Baroque Orchestra return to perform Bach's *Orchestral Suites* in Ashland, Bend, and Eugene.

An all-star benefit concert will aim to complete the Saltzman Endowment, led by Helmuth Rilling and featuring Quasthoff, McFerrin, pianists Kahane, Robert Levin and Ya Fei Chuang, the OBF Chorus and Orchestra, conductor Anton Armstrong, and the Stangeland Family Youth Choral Academy. ♦

## REFLECTIONS

# The Value of our Music Education

by Marcelyn Atwood, B.M.E. 1978

Not all of us who graduated from the University of Oregon School of Music are music teachers, professionals, or even associated with the field today. Our paths led elsewhere for various reasons. We worked hard to achieve, to succeed, and contribute in our chosen or default fields. We remembered our days in school every time *Animal House* is on the movie channel, or when we got notices of a class reunion or a donation request. Sometimes memory is sparked when driving by Eugene, or when our children were selecting a college to attend and asked us about being a Duck.

Memories came floating back when a family member, an OSU grad, faithfully called the night before the annual Civil War game every year. Game day was always cold. Mouthpieces were clenched in our fists to stay warm as four columns strong marched across the river, the bridge ominously swaying to the rhythm. Percussion rocked with our matching yells as we roared through the tunnel at Autzen. It was a losing season, all four years, and being irreverent, we out-shouted the cheerleading squad every game. Winter was warmer. We arranged all types of music for pep band and controlled the crowd during basketball games. We had them on their feet screaming the year the UO, the “deranged idiots,” beat UCLA.

Professor Vagner demanded musical perfection. He challenged us to listen, to blend, to phrase, to interpret, to follow. Never hold a long

note without listening and becoming the supporting harmony for the moving part. Professor Dowd taught drama to non-percussionists. Triangle held high, head tilted toward it slightly, eyes wide, it was all in the wrist leading the striker away from the sound left ringing in the air. The body defines the rhythm. Professor Kammerer taught us to use the diaphragm as we played the horn poised on the top of the filing cabinet—no hands. Form the embouchre



*Marce Atwood, still in control of her horn, in a holiday concert with the Mount Vernon Community Band.*

with no pressure (always counter-intuitive for us as we strained to play in the upper register). Then there was the choral professor, Ben Westlund, who took a chance on an instrumentalist and put us in the choir. He was always amazed that we could hit all the accidentals and strange intervals, but couldn't sing a simple phrase.

We had endless energy for rehearsals, classes, practice, and of

course, parties. Yet we left music and are engineers, CEOs, financiers, bankers, parents, social workers, military members, and politicians, among others. We've moved that old horn to every new job or new city. Sometimes our children played it in 5<sup>th</sup> grade, abandoning music when sports became more important. Something always pulls us back. We see an ad in a local paper for a community band. But no, remember Professor Vagner? The musician-ship is long gone. There's no way we could play, we haven't touched our horns in years. The idea fades.

The children leave home, we are helping our spouse clean out the back closet and there it is: the horn. We take it out, toot a few notes, grimacing as the thumb valve won't move. No way can we ever play like we did at Oregon. Then we meet someone in line at the supermarket and music comes up. They convince

us to come to the high school band room, Thursday nights at 7 p.m. It is just a community band and they really could use you and your horn. Thankfully, there is no audition required.

It's painful to play. You remember the old glory; the professor's voice comes back admonishing pitch, phrasing, and BREATHING! Yet, we continue to come to the community band. We don't have time to practice; we barely make it from work to rehearsal. Gig

nights we are out of tune, especially on the long soft notes held together in a chord. Our double tonguing is gone, and forget the triple tonguing. We dumb down the music, skipping high or low register notes or sixteen runs because of our aged ability. Bless those patient conductors of community bands, the local school music teachers, or Ph.D. professors at the local college. They do it for us. It's got to be painful for them to continually remind us of elementary band fundamentals and wait for those rare occasions when our musical training shows through. There is



only a certain level of musicianship we obtain without the practice we put in so many years ago at the U of O. And then there is the fact we are 30 years older, heavier, and tired.

Let me tell you what those community bands mean to us. We get to remember once a week what we used to be capable of, in an environment that isn't judging our performance for promotion. We appreciate more thoroughly those professors who 30 years ago taught us musicianship, and we envy our classmates who still practice the professional art of music every day. For one night a week, we get to be who we started out to be, and give an offering of our creative selves. Occasionally, one of our brave community band directors strikes a balance between demanding musicianship and accepting the fact that our lives took us elsewhere and we can't achieve it, even if our whole heart wishes it so. It's in those cases, our one night a week becomes our sanctuary and a balance to our fast-

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***Thank you to the UO professors ... you've given us a gift we can use any time the rest of our lives; a gift that gives us joy and soothes the world in which we live.***

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paced lives. We come home jazzed, humming phrases and so wound up we can't sleep. We want to practice, we want to drop all our responsibilities and just be musicians again. If we are lucky, there's a community band where we live and we get the opportunity to prove we once were University of Oregon musicians in that solitary building on the other side of the cemetery.

Thank you to the UO professors, then and now, that worked to increase our musicianship to the level of a professional. Not a single effort was wasted on us, even if we

42<sup>nd</sup> SEASON

## CHAMBER MUSIC @ BEALL

SUNDAY AFTERNOONS • 3 P.M. • BEALL CONCERT HALL

Musical Insights pre-concert lecture at 2 p.m.

The Czech Nonet with pianist Richard Ormrod • Oct. 4

The Belcea String Quartet • October 25

Ensemble Rebel with Marta Almajano & Richard Savino • Nov. 22

Trio Con Brio Copenhagen • January 17

Chuang-Levin Piano Duo • February 14

Shanghai String Quartet • March 21

For season subscription brochure or more information,  
call (541) 346-5666 or (541) 682-5000

## TROTTER PROFS FOR 2009-10 NAMED

This year's Robert M. Trotter Visiting Scholars have been announced:

- Choral director **Hirvo Surva** will be here fall term with his Revalia Men's Chorus from Tallinn, Estonia.
- **Wayne Vitale**, an expert in the field of Balinese gamelan music, will spend winter term teaching a class, working with our gamelan, and giving several public lectures.

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now only play a computer keyboard. You've given us a gift we can use any time the rest of our lives; a gift that gives us joy and soothes the world in which we live.

Thank you to those high school and college music teachers who, with patience, help community bands and orchestras breathe music one night a week. Your dedication to music and forgiveness of our lack of ability is a gift to us we may not deserve. Thank you for inciting in me the desire to practice ... now to only find the time. ♦

*Marcelyn Atwood is a retired military officer who says she played her horn at almost every assignment over the years. She is now business manager at the law firm Puckett & Faraj in Washington, DC.*

- Soprano **Lucy Shelton** (April 9-18) will give master classes, seminars, and workshops, plus performances in Eugene and Portland.

The Trotter Professorships, named after former Dean Robert M. Trotter, bring to the School of Music and Dance distinguished experts in various fields of music, dance, and performance. ♦

## TWO AWARDS HONOR JANET STEWART

Janet Stewart, who serves as Assistant to the Dean, was presented with the 2009 Contributions to OMEA Award, and an Officers of Administration Outstanding Service Award from the UO.

Stewart has been the official liaison between OMEA and the UO, which has been the host institution for the annual conference for more than fifteen years. The award recognizes individuals who give special service to the OMEA Conference, and the citation noted that "her cheerful spirit and her attention to detail ... has made it possible for tens of thousands of high school students to have life changing experiences in all-state ensembles." ♦

## FACULTY

**Tyler Abbott** performed in more than 100 concerts as an orchestral, chamber, baroque, solo and jazz bassist in Oregon, Colorado, and Texas. Jazz performances included presentations in a variety of Eugene venues as well as the Portland Art Museum and the Pleasant Hill Jazz Festival. He presented a recital at Walla Walla University with UO keyboard alum Kraig Scott; performed in the Shedd Institute's Heritage Jazz Project with Carl Woideck, and with *Spamalot's* Broadway tour at the Hult Center. He gave master classes at West Salem HS, for the OMEA All-State Orchestra, at the Pleasant Hill Jazz Festival, and for the Eugene Youth Symphony.

**Barbara Baird** presented solo organ recitals in Eugene at Central Presbyterian Church (Astronomy Club and AGO) and the First United Methodist Church (Pipescreams fundraiser for Eugene AGO Chapter). She performed with Julia Brown for the Oregon Bach Festival and at Central Presbyterian Church and Christ Prince of Peace Parish (Ford City, PA); a solo harpsichord recital hosted by the Eugene Library; and a solo harpsichord and organ recital in Redwood City, CA.

**Molly Barth** published articles on New Commissions in *Flutist Quarterly Magazine*, and was interviewed for an article in the *Greater Portland Flute Society Newsletter*. She recorded *Sock Monkey* for Innova Records, *Four Color Sound* for Diverse Works, and *Stephen Vitiellor* with eighth blackbird. She performed with the Eugene Symphony, Oregon Wind Quintet, and Beta Collide, and gave solo performances with the Greater Portland Flute Society, Eugene Concert Choir, and the Oregon Ballet Theater. She presented at meetings for the Albuquerque Flute Society and Greater Portland Flute Society; consulted at the National Flute Assn.; and adjudicated at the

OSAA State Solo and Ensemble Competition.

**Wayne Bennett** directed UO Symphony performances in Salem high schools and at Northwest MENC. He performed with the Oregon Wind Quintet. He was assistant editor of *College Orchestra Directors Assn. Journal*, vol. 1:3-4; and adjudicated at Corvallis/District and SOMEA orchestra festivals.

**Jack Boss** published "The Musical Idea and the Basic Image in an Atonal Song and Recitation of Arnold Schoenberg" in *Gamut 2:1* (2009). He completed "'Musical Idea' and Motivic Structure in Schoenberg's Op. 11, No.1," in *Musical Currents from the Left Coast*, ed. Jack Boss and Bruce Quaglia (Newcastle-upon-Tyne: Cambridge Scholars Pub., 2008); and edited *Musical Currents from the Left Coast*, based on papers presented at the 2007 West Coast Conference of Music Theory and Analysis. Boss is president/chair of the West Coast Conference of Music Theory and Analysis; he chaired a session on "Serialism's Similarities" at the Society for Music Theory/American Musicological Society's annual meeting in Nashville; and is a member of the Editorial Review Board of the *Journal of Music Theory Pedagogy*.

**Andiel Brown's** Gospel Singers performed at Jubilee World Outreach (Willamette HS), the MLK Celebration in Portland, Inauguration Celebration at the EMU, Springfield High School's Multi-Cultural Assembly, and five Portland high schools. They also were invited to sing for the Oregon House of Representatives.

**Steven Chatfield** published: "The intersection of imagery ability, imagery use, and learning style: An exploratory study," *Journal of Dance Education* 9(1) with G. Bolles; "Measurement of turnout in dance: A critical Review," *Journal of Dance Medicine & Science* 12(4), with L.M. Champion; "Cultivating presence in

movement: Student reflections on the practice of Feldenkrais Awareness Through Movement as supplemental dance training," *Journal of Dance Education* 8(3), with H. Diaz and J. Cox; published two abstracts in *Proceedings of the 18<sup>th</sup> Annual Meeting of the Int'l Assoc. for Dance Medicine & Science*. He presented a course "Dance Medicine," as part of "The Physiiatric Approach to Sports Medicine," Accreditation Council for Continuing Medical Education; collaborated on creating "The Ecology of Person and Space, performance and workshop for Earth matters on Stage: Symposium on Theatre & Ecology" (UO); and choreographed *Remember When* (UO faculty concert and UORDC tour). He is executive director of Int'l Association for Dance Medicine & Science, and an editorial board member of *Journal of Dance Medicine & Science*.

**Christian Cherry's** commissions/collaborations included "at this time, in this place..." (Michigan State); "Barrier" (Sam Houston State), "Kinky Kool Fan Blowing Hard" (Sam Houston State and Big Range Dance Festival), "The Loudest Whisper" (Boulder Ballet, Boulder at the Dairy Center for the Arts, and Estes Park, Lakewood, and Broomfield), "Common Language" (Ted Paul Theatre of the Performing Arts Center, Minnesota State), "Lightness of Being" (Montana Ballet Company, Montana State), "Stampede" (Joyce Soho NY, with Chicago-based Hedwig Dances), and "Scape" (Eugene Ballet Academy).

**Jenifer Craig** created relationships with North Bend HS, Springfield HS Academy of Arts and Academics, and the Renaissance Academy of Crater HS; the latter included a residency at Crater HS, a concert with UORDC, Crater students, and Dancing People Company (professional modern dance company). She facilitated the UORDC season, including workshops for A-3 Schools and Springfield HS, presented two dances at Bend, and residencies at

schools in North Bend and Medford/Central Point; designed lighting for “Remember When: For Two Female Duets,” “Remember When: The Solo,” “One in Six,” “Memphis Mingle,” and choreographed and designed lighting for “Breadlines and Dreams.”

**David Crumb’s** *Improvisations on an English Folk Tune* was performed by Musiqa ensemble in Houston, and *Hearing Bells* was performed at the 12<sup>th</sup> New Music Symposium at Colorado College. New works for solo piano and a work for large percussion ensemble commissioned by the University of Houston Percussion Ensemble are in progress.

**Michael Denny** performed at Just Joe’s Music (Bend), Andina and Jimmy Mak’s (Portland), the West Linn Jazz and Wine Festival, and the Silverton Jazz Festival.

**Alexandre Dossin** lectured and presented master classes at OMTA Portland District and at the Nat’l Federation of Music Clubs in Salem. He presented master classes at Shenandoah Conservatory (VA) and U. Central Florida. He gave national solo performances at the American Liszt Society Festival (U. Kansas), World of the Piano Series (Shenandoah Conservatory, VA), Buckingham’s Choice Recital Series (MD), University of Central Florida, and gave state and local solo performances for Cascadia Composers (Portland). In April his CD of *Kabalevsky’s Complete Sonatas and Sonatinas* was released (Naxos).

**Charles Dowd** was principal timpanist or multiple percussionist and jazz vibraphonist with four orchestras, including the Eugene Symphony. This summer he played the Northwest premiere of composer Lee Actor’s *Concerto for Timpani* with the Oregon Coast Music Festival Symphony. He hosted Dame Evelyn Glennie and marimba virtuoso Gordon Stout in clinics and master classes, and was co-host of The

Northwest Percussion Festival. The Charles Dowd GOODVIBES Jazz Duo featuring Tracy Freeze performed the headline recital at the Canadian Percussive Arts Society Festival in London, Ontario, and a chamber jazz concert on New Year’s Eve at Martha Stewart’s historic Beekman Mansion in Sharon Springs, NY. He performed *Concerto pour Batterie* by Darius Milhaud, and is writing a performance manuscript of that masterpiece for a major publisher.

**Fritz Gearhart** wrote *Opus 3 (for Emily)* for violin and piano, premiered in Beall Hall; he performed at Chintimini Chamber Music Festival (Corvallis), OHSU (Portland), and at several Oregon high schools. He concertized with Columbia Piano Trio, the Oregon String Quartet, soprano Maria Jette, Chamber Music Amici, and performed Mozart’s *Sym-*

*phony Concertante* with the University Symphony. He led a workshop, “Individual and Group Pedagogy for Strings” (U. New Mexico), and adjudicated at several state competitions.

**Amy Goeser Kolb** performed in concerts with the Oregon Bach Festival, Eugene Symphony, and Amici Chamber Players. She presented oboe and organ recitals at the Episcopal Church of the Resurrection in Eugene and Sundays at Four Series in Corvallis. She gave performances with the Oregon Wind Quintet and Amici Chamber Players at schools in Corvallis, Salem, and Eugene.

**Michael Grose** performed the world premiere of the *Carlson Concerto for Tuba* with the Southridge HS Wind Ensemble at the OMEA Conference. Other performances were with the

*continued next page*

## NEW TENURE-TRACK FACULTY

**Brad T. Garner** joins our dance faculty. He began his movement exploration as a competitive gymnast from 1979 to 1991. He completed his B.F.A. in Dance Performance and Choreography at the University of Minnesota-Twin Cities campus in 1997, and during the following four years he performed professionally with Paula Mann Dance, 45 Charreusse with Erin Thompson and Byron Richards, and JAZZDANCE! by Danny Buraczewski. In 2004 he completed his M.F.A. in Dance Choreography and Technology at Arizona State. Brad has co-directed two dance companies, and has served on the dance faculties of Glendale Community College, Scottsdale Community College, and Minnesota State University-Mankato.



**Loren Kajikawa** joins our musicology faculty. After earning a B.A. with honors in ethnic studies from UC-Berkeley, where he researched and wrote about the lives of Asian-American jazz musicians, Loren entered the musicology department at UCLA. His research areas have expanded to include hip-hop, r&b/soul, and electronic music, particularly how the music of such genres contributes to the production of racial, class, and gender identities. He has presented academic conference papers on performers as diverse as Asian American jazz pianist Glenn Horiuchi, hip-hop artists Mos Def and Talib Kweli, 1970s funk icon Bootsy Collins, and Japanese electronic/rock musician Cornelius. He is finishing his Ph.D. dissertation about racial politics and popular music, titled “Technologies of Identity: Jazz, Soul, and Hip-Hop in the 1990s.”

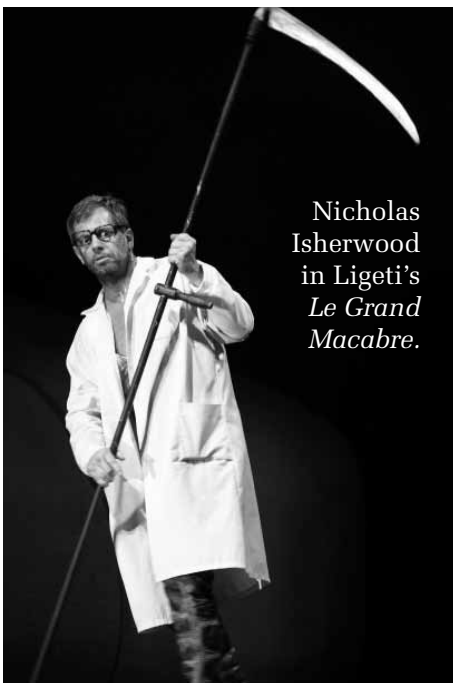


**FACULTY, continued**

Oregon Bach Festival, Eugene Symphony, Oregon Symphony, Oregon Brass Quintet, Eugene Brass Quintet, and Wallowa Brass Camp Faculty. His UO Tuba-Euphonium Ensemble performed at the OMEA Conference, Northwest MENC, and at two Washington high schools.

**Rita Honka** choreographed the new “Ode to Janet Stewart” (faculty concert), “Memphis Mingle” (UORDC), “Kassa, Mandinko-Guinea” (UO Dance Africa) and co-directed UO Repertory Dance Company that toured in Oregon schools. She organized teaching residencies with Malian Griots Mondjou and Salif Kone, culminating in four performances; hosted master classes in African dance and drumming; restaged several works for Dance Africa; performed with Dance Africa at Eugene-area schools and on campus, including a benefit for the UO HIV/AIDS conference that raised \$2,500, and gave a special in-reach for Shelter Care and other organizations.

**Nicholas Isherwood** wrote “The Vocal Vibrato: New Directions” (Journal of Singing, Jan. 2009); performed Krenek’s *Dark Waters*



Nicholas Isherwood in Ligeti’s *Le Grand Macabre*.

(Berlin), Stockhausen’s *Indianerlieder* (Macerata Festival, Italy), Lombardi’s *Il Re Nudo* (Rome), Ligeti’s *Le Grand Macabre* “Astrodamors” (Rome), and Kagel’s *Phonophonie* (Paris). He sang concerts in Athens, Rome, Manchester, London, Bologna, Seville, Paris, and California (UC Berkeley). He premiered Stockhausen’s *Havona* (for bass voice and 8-track tape) in France, Germany, and with the Fontana Mix Ensemble; he also appears on the recording (Stockhausen Verlag, 2009).

**Walter Kennedy** was a visiting resident artist at Randolph College (Lynchburg, VA) for the eighth consecutive year; reconstructed “Fault Boundaries” (1995) (Randolph College), “First Person” (POV) (faculty concert), and “Thirst” (Portland, with Oslund+ Co. Dance, and at DANCE 2009 faculty concert). He directed rehearsals and coached “Arms” choreography by Susan Marshall for UORDC, and created movement design for “Metamorphoses,” Mary Zimmerman’s adaptation from *Ovid*, for a UO Theatre production.

**Toby Koenigsberg** performed in Eugene with the Carl Woideck Quartet, Carl Woideck Jazz Heritage Project, Idit Shner Quartet, John Fiore, and Paul Orbell Quintet. He performed in the Showcase Concert at the 34<sup>th</sup> Annual Pleasant Hill Jazz Festival and in Portland with Jessie Marquez, the Tim Wilcox Quartet, and the Idit Shner Quartet.

**Dean Kramer** performed in all-Beethoven recitals in Bend, Linfield College, Salem, Eugene, and at Sherman Clay Pianos in Portland and Seattle. He gave duo-piano recitals with **Claire Wachter** in Portland, and performed “Great Masterpieces for Two Pianos” with Wachter for the Central Oregon Symphony in Bend.

**Lori Kruckenberg** was an invited guest lecturer at Universität Basel in Switzerland, Cambridge University, Oxford University, and University of Southampton (UK). She published

“Music for John the Evangelist: Virtue and Virtuosity at Paradies,” in *Leaves from Paradise: The Cult of John* at the Dominican Convent Paradies bei Soest (Harvard U. Press). She presented research at the Medieval and Renaissance Music Conference in Wales (“Hildegard and Medieval Traditions of the German Cantrix”), and the Symposium/Workshop at Schola Cantorum Basilienensis/Musik Akademie der Stadt Basel (“Textlessness in Musical Repertoires, 800-1300”). She served as editorial board member of *Plainsong and Medieval Music* (Cambridge University Press).

**Steve Larson**’s summer residency at Eastman School of Music included presentations for courses on “Bill Evans and the Analysis of Jazz,” “Oscar Peterson, J.S. Bach, and ‘Telling Stories’—Musical Forces, Improvisation, and Analysis.” He gave presentations for Eastman/U. Rochester/Cornell’s Music-Cognition Symposium (“Musical Forces—Metaphor Theory, Melodic Expectation, and Converging Evidence”), and at the University of Colorado-Boulder (“Musical Forces and Music Analysis—Chopin’s *Nocturne in D-flat major, Op. 27, No. 2*”).

**Don Latarski** gave Eugene performances at Beall Hall, Jordan Schnitzer Museum of Art, Mason Williams Christmas Show, Tre Amiche Art Gallery, Benefit for Food for Lane County, Hilton Hotel, Koho Bistro, Jo Federigo’s, King Estates Winery, WOW Hall, Metropal Bakery, Turtles, Cozmic Pizza, La Perla, and Valley River Inn. Other gigs included Pfeiffer Vineyards, Emerald Valley Country Club, and in McKenzie Bridge, Newport, and Umpqua Community College.

**Mark Levy** was curator of “World Harmony: Musical Instruments from Around the Globe” at the UO Museum of Natural and Cultural History, an exhibit of more than 70 instruments from 30 cultures. He taught and performed at two Balkan

Music and Dance Workshops sponsored by European Folklife Center in Mendocino, CA, and Iroquois Springs, NY. He gave a performance of Balkan folk music at the annual meeting of the Society for Ethnomusicology at Wesleyan University.

**Anne Dhu McLucas** prepared for publication *The Musical Ear: Oral Tradition in the U.S.* (in press). She presented “Radio, Singers, and Colorado Folk Song” at the Society for American Music’s annual meeting, and is chair of the Oregon Mozart Players Education Committee.

**Terry McQuilkin** composed *A Tapestry* for women’s chorus, which premiered in Beall Hall. He wrote classical music reviews of the Oregon Bach Festival, Eugene Symphony, Oregon Mozart Players, and other groups for The Register-Guard.

**Brian McWhorter** released several audio recordings, including *Trumpet Nature* (8Bells), *Four Color Sounds* LP and *Sock Monkey* (Innova). He performed with Mark Gould & Pink Baby Monster, *Desert Jews: From Jesus to Oppenheimer* (Banff Center for the Arts, The Tank in New York City, and Manhattan School of Music); performed with Meridian Arts Ensemble in NY, PA, TX, and the Chamber Music America national conference in NYC. He soloed with Mark Applebaum (CA), and at Church of Beethoven (NM). Local gigs included the Eugene Symphony, Beta Collide, Sound-Bytes New Music Series, Oregon Brass Quintet, and Oregon Bach Festival. He received an Oregon Arts Commission Fellowship and adjudicated at several state competitions.

**Eric Mentzel** performed a program of 17<sup>th</sup> and 18<sup>th</sup> century works at Eugene’s First United Methodist Church, and a program of 14<sup>th</sup> century music on the Lute Society of America Concert Series in Cleveland, which was repeated in Bennington, VT. Other performances included “Early Medieval Prophe-

cies and Laments” at the Vancouver Early Music Festival (BC); concerts at Boston’s Symphony Hall, including a program featuring Sequentia and the Boston Symphony in Carl Orff’s *Carmina Burana*; “The Art of the Lute Song” with lutenist Gus Denhard on the Baroque Northwest series. He taught classes at the Lute Society of America, Case Western Reserve University, Vancouver Early Music Programme, Royal Conservatory in The Hague, and at the Schola Contorum Basiliensis in Switzerland; and completed a recording project with **Lori Kruckenberg** to be released by Berlin Classics.

**Shannon Mockli** performed and choreographed for the faculty concert, collaborated at Lane Community College, adapted a performance for Beta Collide, and was accepted for performance/workshop at Int’l Physical Theater Lab in Slovenia. She choreographed students in “Meeting Roger” (faculty concert) and “One in Six” (UORDC); lectured on Postmodern Dance and the Advent of Deconstruction (UO Continuing Education Series); toured and performed “Trio” with the Johns, and “Black is White” with Beta Collide at the Astoria Music Festival.

**Steve Owen** composed/arranged *Solitude*, commissioned and recorded by John Adler, trumpet professor at Virginia Tech University; and *Fall Down Seven...Stand Up Eight*, commissioned and premiered by the festival big band at the 2009 UNC/Greeley Jazz Festival (CO). He conducted at the California MEA Conference and was California All-State Jazz Ensemble director. He performed at the Shedd’s Now Hear This Concert Series (Eugene), at Columbia Basin College (WA), Fort Lewis College (CO), U. Kansas Jazz Festival, South Dakota State University Jazz Festival, and U. Northern Colorado/Greeley Jazz Festival. He presented a rhythm section master class at the OMEA Conference and led performances with the Oregon Jazz Ensemble at North Medford

Jazz Festival, the OMEA Conference, at two Oregon high schools, and in Reno Jazz Festival Concerts.

Emeritus Professor **Harold Owen** had two performances of his *Concerto for Oboe and Strings* with faculty oboist **Amy Goeser Kolb** as the soloist. Seattle’s Octava Chamber Orchestra premiered his *Night on the River* last fall. Owen has composed several pieces for the Early Music Ensemble of Peninsula College—all published by PRB Productions, which also released his reconstruction of English composer John Hingeston’s 17th-century *Fantasia Suites*. Published in 2008: *Variations on the Coventry Carol* for flute, cello, and piano, and *Variations on a Bourée by Praetorius* for recorder quartet. Published in 2009: his horn quartet, *Salutation* for four trumpets, and *An Exultation of Brass*. His *Sonatine for Violin and Piano* premieres in Eugene this fall.

**Tim Pack** was guest organist at churches in Salem and Eugene, and guest pianist at Unity Baptist Church (AL). He presented research, “The Repertory of RVat CS 35, The Papal Choir, and The Motets of Marbrianus de Orto,” at a conference in Belgium: “Music Sources in Private and Civic Context (c. 1480-1550).”

**Phyllis Paul** has a work in press: “Winds and Hymns: A Resource Guide to Hymns, Chorales, and Spirituals Used in Select Wind Band Literature,” with **Timothy A. Paul** (Meredith Music Pub.). She presented research on “The Effect of Vocal Vibrato and Performer’s Sex on Fifth Grade Students’ Music Preferences” at Northwest MENC. She presented four workshops (Professional Behaviors for Beginning Teachers; The National Standards through Children’s Literature; The Classroom Environment – A Thoughtful Journey; Students with Special Needs in the Classroom) at the 2009 Texas Music Educators Association, as a Collegiate Feature Clinician.

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**FACULTY NEWS, continued**

**Sharon Paul** directed the Chamber Choir and University Singers at Eugene's Downtown Artwalk Concert and the Bach Festival's Sandström *Messiah* preview. She directed concerts at Portland area high schools and at the ACDA Collegiate Festival in Newberg. She guest conducted the Clark County Honor Choir (NV). She was an adjudicator/clinician at District IV and XII Choral Festivals, Disney Honors Festival, Bella Voci Women's Chorus Festival, University of Nevada-Las Vegas, and Visalia Invitational Fall Choral Festival. She presented "Is Rehearsal Over Already: Techniques to Keep Singers Coming Back for More" at the OMEA Conference; conducted the Eugene Symphony Chorus and prepared Requiems by Verdi and Faure for performance; prepared a select small ensemble for Eugene Symphony's Yuletide Celebration. She conducted clinics with various high school choirs and the Oregon Repertory Singers Youth Choir.

**Timothy Paul** did a conducting residency at the University of Idaho. He conducted the Eugene Symphonic Band at the OMEA Conference; guest conducted the UO Tuba Euphonium Ensemble (Northwest MENC); presented a research session at Northwest MENC; presented and conducted at several Portland-area schools. He served as conductor/clinician for OMEA District XII Festival, Shasta Band Invitational, and OMEA District 7 Concert Band Festival, and is on the NW Division of CBDNA Board.

**Steve Pologe** while on sabbatical performed chamber music in Queenstown, New Zealand, with Sarah Watkins and **Kathryn Lucktenberg**; conducted sectional rehearsals with the low string section of the Christchurch Symphony (NZ); and performed at the OHSU Auditorium in Portland and in a series of outreach programs at Oregon schools. He is one of the founders of the

Amici Chamber Players (resident ensemble of the Wildish Theater in Springfield), and performed in their debut concert. He adjudicated the Southern Oregon Solo and Ensemble Competition. Summer performances were at the Green Mountain Chamber Music Festival (VT) and the Grand Teton Music Festival (WY).

**David Riley** performed in Eugene at the Shedd Institute for the Arts, and at the Oregon Bach Festival. Other performances were at Sonoklect Festival of Modern Music, Washington & Lee Univ. (VA), at Richmond's Gateway Theatre and Powell River's Max Cameron Theatre in British Columbia. He also performed in Rheinberg and Kamp Linfort in Germany.

**Stephen Rodgers** published a book, *Form, Program, and Metaphor in the Music of Berlioz* (Cambridge U. Press); book reviewed in *Theoria* 16 ("Paradigms, Prototypes, and Other Analytical Adventures: A Review of Kofi Agawu's Music as Discourse"); wrote abstracts in Joint Meeting of the Society for Music Theory and the American Musicological Society, Nov. 2008 ("'Emotional Imitation' and 'Physical Imitation' in Berlioz's Roméo au tombeau"). He sang tenor in Fauré's *Requiem* and was a guest tenor soloist at Eugene churches and sang in the Bach Festival Chorus; presented five pre-concert lectures for Chamber Music@Beall. He was awarded a 2009 summer research grant of \$4,500 for the project "Sibling Sympathy: Allusion, Influence, and Musical Style in the Songs of Felix and Fanny Mendelssohn."

**Doug Scheuerell** performed in Eugene at Perugino's, Collier House, and the United Unitarian Church, and with Sound Bytes on campus. His musical career was covered in a four-page feature article in the spring 2009 issue of *Ethos* magazine.

**Idit Shner**'s classical performances included appearances in Israel (Tel-Aviv and Ramat Hasharon), for Wind Day at Oklahoma State University,

and in Idaho for the NASA Regional I Conference. She gave numerous performances in Eugene (including two performances of *Spamelot* at the Hult Center), plus gigs in Cabo San Lucas, Mexico. She published a jazz CD, *Tuesday's Blues* (OA2 records); was awarded a summer research grant for "Music for Saxophone and Harp: Unveiling a Treasure"; and gave outreach saxophone performances at two Oregon high schools. She was promoted to assistant professor, tenure-track.

**Marian Smith**'s recent publications include "La Sylphide/Les Sylphides," in *Stage Music and Cultural Transfer*, ed. M. Elisabeth C. Bartlet, Annegret Fauser, and Mark Everist (University of Chicago Press) and "Hidden Balanchine" in proceedings of the 2008 Society of Dance History Scholars national meeting, with co-authors Beth Genné and Lisa C. Arkin; presentation titled "A newly discovered Justamant Manuscript and the Veil of Petipa," at 2009 Society of Dance History Scholars annual meeting.

**Jeffrey Stolet** had a residency at Sichuan Conservatory of Music, China; gave public presentations and lectures at North Texas U., U. Texas at Austin, the Pacific Rim Community Model Int'l Conference (Portland OR), Nat'l Conference of the Society of Electro-Acoustic Music in the U.S., and Visual Music Marathon (NYC), including performances of *Things I Do With My Fingers* (2007), *Light, Gongs of Tiny Insects*, and *Caminos Terribles, Desiertos Cruelles*; and published an article in *Electronic Musician Magazine* (March 2009) titled "How to Get Started with Cycling '74 Max Graphical Programming Software."

**Leslie Straka** performed in string quartets at Cherry Blossom Arts and the Jordan Schnitzer Museum of Art, and was soloist on Mozart's *Symphony Concertante* with the UO Symphony. She participated in the Oregon Viola Society's "Viola Day."

**Ann Tedards** continues work on her new recording of songs by composer Libby Larsen, with pianist Marva Duerksen. She continues to organize and coordinate a series of concerts and in-school performances for the community of Lakeview, OR.

**Steve Vacchi** performed in more than 50 concerts with the Oregon Ballet Theatre, Oregon Bach Festival, Cabrillo Contemporary Festival, Eugene Opera, Oregon Wind Quintet, Music on the Hill Festival (RI), Indiana U. Solo recital, Oregon Symphony, Eugene Symphony, AnyWhen Ensemble, and the Young Artists Debut at the Schnitz!. He adjudicated at the OMEA Solo Contest.

**Lydia Van Dreel** presented master classes at Interlochen Arts Academy, Arizona State, and Northern Arizona. She conducted orchestra sectionals for horn students with Portland Youth Philharmonic; published a review of Paquito D'Rivera's *Aires Tropicales* in *The Horn Call*; recorded *Horns for the Holidays* with QUADRE Music Group. She performed with QUADRE at the Int'l Horn Symposium and Tabernash (CO) recital series, at high schools in Silicon Valley, and at the Mountain View (CA) Center for the Performing Arts. Other performances included the Colorado Music Festival, Oregon Bach Festival, Oregon Symphony, Eugene Symphony, Oregon Wind Quintet, Oregon Brass Quintet (OMEA), UO Symphony (concerto soloist), Eastern Oregon Symphony Orch. (soloist), Northern Arizona, Flagstaff (solo recital), Oregon Mozart Players, IRIS Orch. (TN). She also gave outreach concerts with the Oregon Wind Quintet and UO Horn Ensemble at Oregon high schools.

**Marc Vanscheeuwijck** received a UO Summer Research Award for a project on the Violoncello in the 18th Century. He played violoncello piccolo in the oratorio "Giovanni Bononcini: San Nicola di Bari," with Les Muffatti. He performed in a production of Flavio Carlo

Lanciani's 1690 sacred opera *La Martirio di Sant'Eustachio* with Belgian chamber orchestra Les Muffatti in the Sacred Music Festival in Maastricht (NL), recorded by the Dutch Nat'l Radio; conducted a Baroque cello workshop at the Hochschule für Musik (Leipzig). He was music director for UO Opera's production of Purcell's *Dido and Aeneas*. He presented research and held seminars in Italy (Antiquae Musicae Italicae Studiosi), in Germany (In Search of the Baroque 'Violoncello': Problems Concerning the Cello in J.S. Bach's Music), in France and Belgium ("Leopold Mozart's Gründliche Violinschule); and Brussels Conservatory ("Performance Practice of the Music of F.J. Haydn," "Research in Performance: When Musicians Need Musicology"). He gave the keynote address at Bach Symposium (Belgium).

**Milagro Vargas** received the UO's 2009 Martin Luther King Award. She organized outreach concerts for her voice studio at the Eugene Hotel, Alpine Springs, and Cascade Manor nursing homes.

**Claire Wachter** was on the faculty of the International Institute for Young Musicians, hosted by the U. of Kansas; was a panelist at the Nat'l Conference on Group Piano and Piano Pedagogy; adjudicated at East-side Performing Arts Festival (WA) and the OMEA piano, guitar, and harp competitions. She published "The Master Class Experience and the Moment of Transformation," in *Oregon Musician*, 2009.

**Sean Wagoner** performed with the Oregon Bach Festival, Eugene Symphony, Oregon Mozart Players (concerto soloist), Eugene Concert Choir, and Oregon Festival of American Music. He composed *Didj: Concerto for Didjeridu and Wind Ensemble*, commissioned by Shira Fadeley and **Robert Ponto** for performance by didjeridu virtuoso (and UO alum) Todd Johnson. He served as percussion coordinator for All-State Or-

chestra and Band, and was co-host of the NW Percussion Festival.

**Jeffrey Williams** performed in the Bowerman Tribute concert and with Garrison Keillor (2008 Oregon Bach Festival), with the Eugene Symphony, the Oregon Brass Quintet, and Eugene Ballet.

**Eric Wiltshire** published "Common Sightreading Problems" in *The Instrumentalist*; presented workshops and symposia for Oregon Band Directors Assoc. State Convention ("Make Music With Every Ensemble" and "Recruiting and Retention"), and for Nat'l Collegiate Marching and Athletic Band Symposium ("Pep Band Strategies"). He adjudicated the Northlake Band Festival (WA) and appeared at clinics for high schools and middle schools.

**Carl Woideck's** article, "John Coltrane: Development of a Tenor Saxophonist, 1950-1954," appeared in *Jazz Perspectives*, Nov. 2008. Two Carl Woideck Jazz Heritage Projects at the Shedd Institute included performances of the music of Harold Arlen and Johnny Mercer and the music of Miles Davis and John Coltrane. He continues as an announcer at KLCC-FM, and gave a presentation for the Osher Lifelong Learning Institute titled "Duke Ellington in the Movies."

**Laura Zaerr** performed at the Eugene Irish Cultural Festival, Historic Harp Society Nat'l Conference (Boston), Big Sky Folk Harp Festival (MT); gave concerts with flutist Diane Hawkins and hammer dulcimer player Mick Doherty. She arranged "La Llorona" and "Music of Spey" with "Willasfjord" for three harps, and "Chantons Bien" for folk harp (Rosewood Music). She co-organized the 2009 High Cascade Harp Retreat and is president of the Eugene Chapter of the American Harp Society. ♦



## ALUM PROFILE

# Elementary students sing praises of choir teacher

*Hal Shepperd, B.Mus. 1975, makes his mark in Sherwood*

by Barbara Sherman,  
© 2009 *The Sherwood (OR) Gazette*

**W**ho knew music could be so much fun?

But if you ask any of the 80 or so fourth- and fifth-graders who participate in the Middleton Elementary choir program led by music teacher Hal Shepperd, their answers make it clear that he inspires his students while teaching them.

At a recent weekly after-school practice session, Shepperd cajoled, complimented, teased and in general had fun with his students while imparting musical pearls of wisdom. "Is this a breathy song?" he asked them as they sang one of the numbers.

At the end of practice, Shepperd told the students, "Boys and girls, you are awesome. I would take all of you home if I could, but I couldn't feed all of you!"

Out in the hallway, the kids sang Shepperd's praises.

"I love coming here," said a student. "I think he's the most awesome teacher. He's funny, and he's a really good music teacher. He's one of the most favorite of all the teachers in the school."

One girl said reflectively, "Choir brings out my inner peace," and another fan said, "Mr. Shepperd does so much work for this choir. I bet there is no other school that has as good a music teacher as he is."

One boy said that he "couldn't think of anything better to do" than singing in the choir, while another said, "I like Mr. Shepperd — he teaches you a lot about music we don't know."

One singer commented, "Mr. Shepperd doesn't put any pressure on us — he just encourages us to do our best," while another said, "Mr. Shepperd makes choir feel like a family."

One choir member said that "I

think choir brings out everybody's good skills at singing, and nobody's bad," and another agreed, saying, "I think choir brings out the best in everybody's ideal of a great musical performance."

Shepperd truly appreciates his students as much as they appreciate him and is a bit dumbfounded why suddenly this year, the choir program really took off.

"It's open to anybody who wants to sing, and it's been running between 40 and 50 kids," said Shepperd, who has been teaching for 26 years and is in his 15th year in Sherwood.

"It's open to those kids who commit to choir on Tuesdays after school, and I was expecting about 60 this year. It started with 85 and is now around 80. And the neat thing is they all want to be here. Usually there are some who I wonder why they are here."

Shepperd also is amazed that of the 80 students, 20 are boys.

"It's unheard of," he said. "Some sing really well and do other activities too. It's about the same ratio as before, but the bigger choir means more boys. I wouldn't have done choir in grade school. I got involved in middle school and then did it in high school along with theater."

And choir isn't an "easy" extra-curricular activity.

"I give them hard stuff," Shepperd said, adding that the current repertoire includes "The Orchestra" and "In the Time of Silver Rain," which both include several parts.

Then there is the popular "Green Eggs and Ham," which has only one part but includes choreography. And "Follow Me Moon" includes performing with guitar, piano, recorder and xylophone players.

"I always throw in something fun, like 'Jelly Bean Blues,' which is really, really simple — it sounds harder than it is," Shepperd said. "I do pop, musical theater, folk songs, get-down-and-dirty blues. I tell them it's OK to have fun, but we start with a good tone-quality warm-up."

Shepperd said that he formerly



*Middleton Elementary music and choir director Hal Shepperd keeps his students' attention with dramatic gestures and inspiring words.*

listened to each student sing to put them in the high-, medium- or low-voice groups, but the process was too time-consuming.

“It would take weeks,” he said. “Now I just let the kids choose which group they belong in.”

Shepperd also teaches all the students at Middleton in twice-weekly 30-minute classes, noting, “I have 23 classes from first grade through fifth grade. Only a few teachers here, in music, PE and the library, basically see all the kids in the school.

“Every year I change the focus of my classes to do something different. Right now we’re focusing on the basics of writing music and pitch recognition. I work on helping everybody to reach their potential.”

Although Shepperd, who was born and raised in Portland, shunned choir in elementary school, he ended up majoring in music, earning two bachelor of science degrees — in performance and music education — at Oregon State University and a master’s degree in music education at the University of Oregon. “I’m a platypus,” he joked.

Shepperd taught in Pilot Rock and Corbett prior to coming to Sherwood, which is north of Salem.

Although the door to the music room is left open during the weekly choir rehearsals, and all those in range can enjoy hearing the choir, Shepperd also arranges for the choir to perform in public.

“We do the Sherwood tree lighting ceremony and perform at the Zoo and Al’s Garden Center,” Shepperd said. “Usually we do some retirement centers before Christmas, but this year we didn’t because of the snow. I also have taken them to the state Capitol, but if the Legislature doesn’t break for lunch, then the kids don’t get to sing in the Rotunda, which is a wonderful experience. One year I took them up to the top of the dome.”

The school’s big spring concert was on April 28, featuring the choir plus 15 of Shepperd’s students playing recorders. ♦

## STUDENT ACTIVITIES & AWARDS



*Haley Steinberger, Brooke Cagno, composer José Sánchez-Verdu, Catherine Olson, Katalin Horváth (back), and Julia Sarewitz in Berlin.*

**UO Opera students Katalin Horváth, Brooke Cagno, Catherine Olson, Haley Steinberger, and Julia Sarewitz** performed José Maria Sánchez-Verdu’s *Nosferatu* at the Konzerthaus in Berlin and in Potsdam during spring term.

Horvath participated in her double role as a UO master’s student (in the studio of Milagro Vargas) and as a member of the professional vocal quartet VOXNOVA—whose mezzo-soprano, Sabine Neumann, joined the UO students in Berlin.

The Konzerthaus (former Schauspielhaus) is East Berlin’s equivalent of Carnegie Hall, and this was the first professional engagement for many of the students. Assistant Professor Nicholas Isherwood, a frequent soloist at the Konzerthaus, arranged for the students to be hired and organized the trip.

Graduate voice major Catherine Olson described the event as “an amazing experience ... using our vocal chords to create sounds of light, darkness, fear, and suspense as the vampire epic unfolded on the screen behind us.”

Conductor Mark-Andreas Schlingensiepen wrote that “The work

with the women was excellent! We quickly arrived at a good understanding and had a wonderful time. Thank you very much for your work preparing them.”

Isherwood also arranged for two other students, **Marco Valerio** and **John Harrison**, to attend master classes in Europe at the Castello di Cortanze, where the faculty included Mirella Freni and Shlomo Mintz.

**Caitlin Snyder**, a doctoral candidate in music theory, received a UO Doctoral Research Fellowship. The \$18,000 stipend will support research for the completion of her dissertation: “Structure, Pattern, and Motion in François Couperin’s *Les Pièces de Clavein*.” Snyder’s research proposal was evaluated by a faculty review panel in a juried competition. Her faculty advisor is Steve Larson.

**Dennis Linsley**, a master’s student in music theory, presented a paper titled “Strategic Transformation of Subject Material in Bach’s G-minor *Allemande*” at the West Coast Conference of Music Theory and Analysis, held in Claremont, CA. His advisor is Steve Larson. ♦

## ALUMNI

**Klement Hambourg** (D.M.A., 1975) was formerly artistic director of the Celebration of Chamber Music concert series in Victoria, B.C. and is now a resident of Kitchener-Waterloo, Ontario. He recently formed a violin-piano duo with pianist-composer Boyd McDonald, who is on the faculty of Wilfrid Laurier University. They recently gave a well-received performance for the KW Chamber Music Society, which included *Canzone and Rondo* by Canadian composer Murray Adaskin. Klement is also a member of the Arts & Letters Club of Toronto, where the duo performs on occasion. Kitchener-Waterloo has a very good symphony orchestra, and several outstanding chamber choirs. Best of all is the Penderecki String Quartet in residence at WU, which performs frequently and has a wonderful Quartetfest for students each spring.

**Kathleen Sousa-Yonehiro** (B.A. Dance, 1990) is the Hula instructor of Hula Halau O Kehaulani, the Hula school in Ewa Beach, Hawaii. She

opened the school in 2006 and now has 40 students, ranging from age four and up. They perform at the hotels in Waikiki and around the island of Oahu. Her children both dance in Halau and perform. Kathleen recently toured Japan and performed at the Geijutsukan in Yokohama and conducted three days of workshops. When she's not teaching, she works as a baker—yes, a dancing baker!

**Sonya R. Lawson** (Ph.D., 2003) was awarded tenure at Westfield State College in Massachusetts, where she is assistant professor of music history. Her paper, "Prototypes and Categorization: Working towards a more inclusive history of Jazz" was accepted for presentation at the 2009 National College Music Society Conference in Portland, OR, and she has written a chapter titled "Defy(n)ing Categorization: Moving Beyond the Jazz History Canon" in the book *De-Canonizing Music History* to be published this fall by Cambridge Scholars Publishing.

**Dan Flanagan** (M.M., 2003) and his wife, **Rita Flanagan** (B.A. Art History, 2003) opened Sacramento

School of Music last October, a community music school offering lessons from Sacramento's leading professionals. In addition to his appointment as concertmaster of the Sacramento Philharmonic Orchestra, Sacramento Opera, and California Musical Theater, Flanagan has been acting concertmaster of the Modesto Symphony, has performed concerti with the Sacramento Philharmonic and Reno Baroque Ensemble, and recitals at Chico State University, American River College, and the Sacramento Opera. He is in his second year as Lecturer in Violin at University of California, Davis.



*Rita and Dan Flanagan*

**Anna Ballard Bendorf**, (B.Mus., 2004) and her husband Adam live in Santa Clarita, CA, with their two children and teach piano full-time. The Bendorfs started a music publishing company, **Alberti Publishing**, and recently authored their first book, *The Right Notes*, with Dr. Claire Wachter and Dr. Dean Kramer as consulting editors. *The Right Notes* is a first-of-its-kind teaching aid that teaches music history to private piano students, captivating them with such entertaining stories as Mozart fainting at the sound of horns. It also includes the more academic aspects of history by providing such things as detailed music timelines. The book contains full-color illustrations, and some industry specialists have even dubbed



*Distinguished Alumni Award winners at 2009 Commencement: Richard Benedum (D.M.A. 1972) and Ann Rodiger (B.A. Dance, 1973)*



the artwork as “Disney-like.” In his comments about the instant popularity of *The Right Notes*, Adam said, “Teachers are getting excited about *The Right Notes* and recommending it to other teachers. We’ve even had kids request the book simply because they saw their friends with it. It’s a hot item.” Alberti Publishing specializes in high-end, cutting-edge curriculum and resources for private piano teachers. Alberti also is building a successful and interesting web site, *albertipublishing.com*, and blog page that touches on intriguing aspects of the piano world. Readers can find out how many calories they burn while practicing piano or match wits against a toddler who knows piano repertoire better than most adults.

**Hannah Bontrager** (B.A. Dance, 2007) performed solo roles with the Manassas Ballet Theatre in Northern

Virginia in the company’s 2008-09 season, including the Sugar Plum Fairy in *The Nutcracker*. She performed in and co-produced *Danse en Rouge: Variations in Red* at the Hult Center, a critically-acclaimed collaboration between Ballet Fantastique, the Karin Clarke Gallery, the Trio Voronezh, and classical guitarist John Jarvie in early 2009. She also choreographed *Carnival of the Animals*, commissioned by the Eugene Symphony and performed by Ballet Fantastique dancers with the symphony in 2008 and 2009.

**Jesse Jones** (M.M., 2007) had his *Toccata for Orchestra* read by the American Composers Orchestra at Columbia University’s Miller Theater in May. The piece was conducted by Maestro Delta David Gier of the South Dakota Symphony.

**Scott Ordway** (M.M., 2008) has started work on his Ph.D. at the University of Pennsylvania as a Benjamin Franklin Fellow. He is also music and culture critic for Boston’s online magazine, ArtsEditor, so he’ll be posting links to things of interest.

## DISTINGUISHED ALUMNI NOMINATIONS

Alumni of the School of Music and Dance are invited to submit nominations for the annual Distinguished Alumnus Award. Names and a brief summary of the candidates’ background and accomplishments may be sent or e-mailed to Dean Brad Foley (bfoley@uoregon.edu) at the School of Music, preferably before Nov. 1.

## AND THE GRAMMY AWARD GOES TO ...

Soprano **Cassandra Ewer** (B.Mus., 1987) won a 2009 Grammy Award as a featured soloist on *Spotless Rose: Hymns to the Virgin Mary* with the Phoenix Chorale, Charles Briffy, conductor. The CD won in the Best Small Ensemble Performance category. Released in 2008, *Spotless Rose* is an international anthology and one of few discs featuring 20th and 21st century musical settings of ancient texts on the Virgin Mary. The album features noted American composers, including Stephen Paulus and Jean Belmont Ford.

Besides *Spotless Rose*, Cassandra was on two other recordings that received Grammy nominations: a CD of music by Joseph Rhineberger which she recorded with the Phoenix Chorale and the Kansas City Chorale, nominated for Best Surround Sound and Best Choral Performance; and *Threshold of Night*, which she recorded with Conspirare, nominated for Best Classical and Best Choral Performance. A link to the 2009 Grammys, featuring the award: [http://www.grammy.com/grammy\\_awards/51st\\_show/list.aspx#30](http://www.grammy.com/grammy_awards/51st_show/list.aspx#30)



Cassandra has been a member of the Phoenix Chorale since moving to Arizona in 1994. She has sung with professional orchestras in solo appearances as well as with professional choirs throughout the U.S., Europe, Russia, and Canada. Her professional appearances have included concerts in Carnegie Hall, Avery Fisher Hall, and the Copenhagen Opera House at the 2008 World Choral Symposium in Denmark.

During her ten seasons with the Oregon Bach Festival chorus, Cassandra performed with the Hilliard Ensemble in the premiere of Arvo Pärt’s *Litany*, and sang on the 2000 Grammy-winning CD, *Credo* by Krzysztof Penderecki. She is a featured performer on the recent Grammy winner *Grechaninov: Passion Week*, as well as the Grammy-nominated Conspirare CD, *Requiem: We are so Lightly Here*. She performs regularly with Conspirare, The Phoenix Chorale, American Bach, Musica Sonora, and the Tucson St. Andrew’s Bach Society. In addition to her busy performing schedule, Cassandra also has a private voice studio and directs Cantamus, a multiplicity of extracurricular vocal ensembles at Tempe Preparatory Academy. Cassandra and her husband **Richard Ewer** (B.Mus., 1989) live in Phoenix, AZ, where Richard is an accomplished composer. ♦

## IN MEMORIAM

**Carol Ann Hellwege Vanasselt** (B.S. 1959) died of breast cancer at age 71. She was retired from the University of New Hampshire Alumni Association. Survivors include two daughters, her mother, two brothers, two sisters, and her former husband. Remembrances may be made to the UO School of Music and Dance.

**Helen Hunter**, a musician and dedicated supporter of Eugene music organizations, died at age 91 following a stroke. Raised in Eugene, she studied music in Chicago from 1942–45, then settled in Eugene, where she was a soloist in many churches and directed children's choirs. For 12 years she was choir director of Emerald Baptist Church. Helen was active in the local Phi Beta chapter, the National Association of Teachers of Singing, and the Oregon Music Teachers Association, where she adjudicated student recitals. She coached many young people for

their roles in school musicals. She was a past member of the Eugene Youth Symphony Board, and was an avid opera fan, both in Eugene and Portland. She is survived by her husband of 54 years Don Hunter, and two sons, two grandsons and three great-grandchildren.

**Edith H. Kilbuck** (D.M.A. 1976) died of respiratory failure at age 76. Born in Hood River, she received her bachelor's degree at Lewis & Clark College in 1952, and earned a master's degree in piano and accompanying from Juilliard in 1955. She was a freelance coach and accompanist until her appointment to the faculty of Lewis & Clark College in 1965. In 1962 she was the first winner of the Benton County Foundation's Petri Award for foreign study, taking her to Vienna for a year. A chronic arthritic condition forced Kilbuck in 1969 to change her performing area from piano to harpsichord, the focus of her doctoral studies at the UO. Kilbuck is survived by three sisters and a brother.

**Juretta Nidever**, a long-time friend of the Eugene arts community, died at age 76. Her husband, Bruce, died several years earlier. Juretta was known to the arts community principally through her work as a photographer; she photographed the Oregon Bach Festival for 20 years, as well as the Eugene Symphony and Arts Umbrella. She was a past board member of the Oregon Bach Festival and Arts Umbrella of Eugene. She received the Heart of the Arts Volunteer Award from the city of Eugene and was a 2008 Lane County honoree as an "Older American Active in the Arts." The final performance of this year's Oregon Bach Festival was dedicated to her, as was the Eugene Symphony's summer pops concert. Memorial contributions may be made to the Oregon Bach Festival, Arts Umbrella, Inc., or St. Mary's Episcopal Church in Eugene.

**Bruce Arthur Patterson** (B.Mus. 1985) died at age 53 from injuries sustained in an automobile accident. He graduated from the University of Oregon with a degree in piano performance and later from the University of Michigan with a master's degree in chamber music and accompaniment. Bruce was the consummate musician. He believed his ministry in life was through his music, whether it was accompanying, arranging, writing, performing, or recording. He was very comfortable on the piano bench and described himself as a "utilitarian piano player." He was most recently the organist and pianist at Central Presbyterian Church and taught accompanying to students at the University of Northern Colorado. Survivors include his wife, a son and daughter, his father, two brothers, and two sisters. ♦

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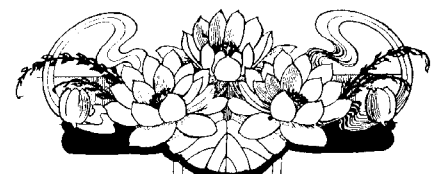
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Anna Ralston Richart '83 and Robert Richart '82  
Betty Rinck  
Barbara and Thomas Roberts '79  
Daniel Rodriguez '84  
Mike Romanaggi '86  
Marcia and Gerald Romick  
Nancy '68 and Michael Rose '62  
Carol Mangold Roth and Leland Roth  
Mary and Myron Rothbart  
Barbara Fulton Royalty '53 and Paul Royalty  
Paula and James Salerno  
Jean Carkin Sanesi '45  
Gaye Saxon  
John Schellman  
Donna and Bernard Scherr '98  
Karen Schwartzrock '85  
Dale Scott  
Barbara Sue and William Seal '59  
Cynthia and Sherman Seastrong Jr. '59  
Patricia Hartley Sexton '54  
Margaret and Leon Sharyon  
Jeffrey Shore  
Jean and Edgardo Simone '82  
Lester Simons '52  
Marvin Simons '52  
Gene Slayter '51  
Emma and Allen Sloan  
Sharron McCabe Smith '58  
Douglas Spencer  
Elise King Spencer and Loran Spencer '57  
Terry and Carl Spitznagel '63  
Dotty and James Stapleton, Jr.  
Joan and Edward Stark '60  
Kenneth Stephan  
Yvonne and Charles Stephens '72  
Janet Stewart  
Dorothy '54 and Richard Stewart '54  
Caroline Stutevoss '81  
Donn Sullivan '55  
Lois and Dick Swearingen '57  
Mary and John Tachouet '64  
Loretta and Dirk Ten Brinke  
Denise Thomas-Morrow '85  
Tracy Thornton '92  
Larry Tice '68  
Katherine '83 and G. Nickolas Tri  
Catherine Truax and Ronald Lillejovd  
Jeffrey Turay '63  
Julianne Stone Underwood & Rex Underwood '55  
Lydia Van Dreel  
Margaret '64 and Lyle Velure '63  
Wanda McCuistian Vinson  
Jon Vollstedt  
Claire Wachter  
Marjorie Waller '65

Tawnie and Brian Walley '84  
Karen and Charles Warren '62  
Margaret Adkins Warrick '49 and Harry Warrick  
Elizabeth Naylor and James Watson '91  
Chuck Weakley  
Leslie Weatherhead '77  
Margaret and Daniel Weill  
Carol Wessler '77  
Margret Jennings West '49 and Darle West '47  
Ann and Donald White  
Doris Williams  
Dayna Terry Willms '98 and Lucas Willms '98  
Margaret and Loring Winthrop  
Joy and Carlton Woodard '45  
Patricia and Richard Woodman '81  
Charlene and John Woodworth '62  
Nikki and James Zant '72

#### **Foundations, Corporations and Trusts:**

3M Foundation  
A & G Washburn, Inc.  
BFP, LLC  
Chevron Matching Gift Program  
Dentists Benefits Insurance Company  
Elizabeth A. Dyer Trust  
KSA Financial & Tax Service  
Larry D. Tice, M.D., F.A.C.S.  
Let's Move LLC  
Lippman Family Trust  
Littman Family Trust  
Moss Adams, L.L.P.  
Scribner, Scribner & Sutton, P.C., CPAS  
Tektronix Foundation  
The Performance Technology Group  
Thomas Boardman, Attorney At Law  
TMS  
United Way of Lane County  
Wachovia Foundation  
Westover Inns  
The Woodard Family Foundation  
Zip-O-Log Mills, Inc.

**Is the School of  
Music and Dance  
in your will?**

**Let us know!  
Thank you.**

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**School of Music and Dance**  
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**COMING EVENTS**

**FACULTY & GUEST ARTISTS:**

**Czech Nonet with pianist  
Richard Ormrod**  
*ChamberMusic@Beall*, Oct. 4

**Oregon Wind Quintet**  
*Faculty Artist Series*, Oct. 8

**Barbara Baird, organ**  
*Faculty Artist Series*, Oct. 11

**Benvenue Fortepiano Trio**  
*Guest Ensemble*, Oct. 18

**Eileen Russell, trombone**  
*Guest Artist*, Oct. 20

**Belcea String Quartet**  
*ChamberMusic@Beall*, Oct. 25

**Donald George, tenor**  
*Guest Artist*, Oct. 26

**Octubafest**  
*UO Ensembles & Guests*, Nov. 4

**Columbia Piano Trio**  
*Faculty Artist Series*, Nov. 8

**Alexandre Dossin, piano**  
*Faculty Artist Series*, Nov. 17

**Gabe Masson & Company, with  
Shannon Mockli, Brad Garner**  
*Faculty & Guest Dancers*, Nov. 20-21

**Ensemble Rebel with Marta  
Almajano & Richard Savino**  
*ChamberMusic@Beall*, Nov. 22

**Trio Con Brio Copenhagen**  
*ChamberMusic@Beall*, Jan. 17

**Chuang-Levin Piano Duo**  
*ChamberMusic@Beall*, Feb. 14

**SPECIAL EVENTS:**

**FESTIVAL OF BANDS**  
**October 10**

**HARP DAY & CONCERT**  
**October 24** contact Laura Zaerr:  
[zaerr@uoregon.edu](mailto:zaerr@uoregon.edu)

**UO SYMPHONY with  
EUGENE BALLET**  
**Oct. 31, Nov. 1** Performing *Sleeping  
Beauty* at the Hult Center.

**HIRVO SURVA**  
*Trotter Visiting Professor*  
**Residency Oct. 22–Nov. 16**  
Concert with his Estonian Men's  
Choir, Revalia, on Nov. 16.

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For more information about  
UO School of Music and Dance  
programs, events, and faculty,  
check our web site:

[music.uoregon.edu](http://music.uoregon.edu)

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