



UNIVERSITY
OF OREGON

LEDGER



LINES

SCHOOL of MUSIC *and* DANCE



*Northwest MENC Conference, 1953.
Can you identify the five band VIPs
in the front row? See story, page 3.*

FROM THE TOP

Brad Foley, Dean

As we begin 2008, I am pleased to announce that the MarAbel B. Frohnmayer Music Building construction and renovation project appears to be moving forward as projected, with a tentative completion date of September 2008. We are approximately halfway through the project.

It has been quite an interesting—and yes, challenging—learning experience for the music administration staff and myself, especially for our project manager, Janet Stewart. Janet's diligence, attention to detail, and her insistence on making certain that things get built correctly, will ultimately make our project all the more successful.

We seem to be confronted almost daily with a new decision to make which impacts how the construction team progresses. We have seen numerous pathways rerouted throughout fall and winter terms, temporary openings in the floor of Beall Hall lobby and the Beall Hall front porch, new parking configurations, and most recently a covered, external walkway and ramp for walking around the old 1920s wing, which is closed for the renovation process.

In November, we moved all of the faculty and staff housed in the 1920s wing to a newly acquired university space at 15th and Alder Streets (most recently known as the Lambda Chi Alpha fraternity). No, it has not proven to be a venue similar to that in the movie *Animal House*; it is a very functional space housing most of our music administration, plus faculty in strings, music education, and the entire band area. It appears we will remain in the new Alder Street building until the renovation work is complete and we move back, perhaps in late summer 2008.

Even though the construction is funded and well underway, we still seek the help of our alumni, friends,

and donors, as we raise funds for furnishings, equipment, and such important items as pianos. We are close to "Puttin' up the Bricks" in the newly named and configured Penny Vanderwicken Dupree Courtyard; the named bricks will assist us in raising the funds necessary to fill our new spaces, so please consider helping us with this project. (See page 4 for more details).

Despite the activities related to construction, the school continues to function—teaching, training, and inspiring our students. During fall term, our special concert featuring dancers, the wind ensemble, choirs, and orchestra at Eugene's Hult Center for the Performing Arts proved a huge success, and we are already beginning to make plans for our next program there on March 1, 2009.

The school played host to a number of outstanding guests throughout the fall, including spec-

Two outreach events are scheduled this May: at Sherman-Clay Pianos in Portland on May 1; and at the Tower Theatre in Bend on May 22

tacular programs by the Emerson String Quartet, the Kafavian-Shifrin-Schub Trio, as well as the Waverly Consort, all as part of our 40th anniversary season of the Chamber Music Series. We also welcomed UO alumna Laurie Monahan as a Robert M. Trotter Visiting Professor and enjoyed her program in late October. During the next few months we will host Laurie again, along with her ensemble Tapestry, and two other Trotter professors: Liszt scholar Alan Walker, and Stravinsky scholar Margarita Mazo. You can read more about them on page 9.

Our close affiliations with the Eugene Symphony (ESO) and Oregon Mozart Players (OMP) continue to add further richness to the musical culture of Eugene and further en-



hance the educational opportunities for our students. With the ESO and their Laura Avery Master Class Series, students were treated to experiences this fall with pianist Andre Watts and violinist Joshua Bell, and as part of their 25th anniversary celebration, the Mozart Players brought guest soloists who performed and taught in Beall Hall: harpist Nancy Allen, and flutist Carol Wincenc. Later this year, cellist Nathaniel Rosen and pianist Yuri Rozum will be guests of OMP.

As part of our outreach this spring, the School of Music and Dance will present a free musical program on **Thursday, May 1** at the Sherman-Clay Piano store in Portland's Pearl District; we hope many of you can come and hear the work of some of our faculty. Then on **Thursday, May 22**, we will be back at Bend's Tower Theatre for a UO music and dance concert featuring a variety of student ensembles.

Some terrific work is taking place in our school. Please come and see us, whether in Eugene or across the state. Best wishes for a productive and exciting 2008!

Brad Foley

WHAT'S NEW

New scholarship named for UO band legend John Stehn

Gladys Stone Wright ('48) honors one of her mentors

A new scholarship named in honor of former UO band director John Stehn has been endowed by UO alumna Gladys Stone Wright.

Wright established the scholarship with a gift of \$50,000, which initially will generate \$2,000 annually, and in perpetuity. As the endowment grows over the years, the annual amount it generates for the scholarships also will grow.

"I set this scholarship up to honor emeritus School of Music band professor and conductor, John Stehn," Wright said. The scholarship will be awarded to one or more outstanding undergraduate or graduate students who are pursuing a major in wind instrumental music education.

For nearly three decades, John H. Stehn was one of the guiding forces behind the band movement in the Pacific Northwest.

Stehn served as director of the University of Oklahoma Band in 1928-29 before being appointed director of the University of Oregon band, which he conducted from 1929 until 1950. Following his tenure at Oregon, he headed the music department at Portland State, where he finished his career.

Stehn also served as president of the Oregon Music Education Association (1951-52) and made many appearances in all parts of the Northwest in the capacity of guest conductor and adjudicator of band festivals and contests.

Stehn was recognized as one of the truly outstanding figures in instrumental music on the West Coast, and a significant leader of the band movement in Oregon in the 1940s, according to Wright, who began



John H. Stehn

her University of Oregon studies in 1945.

"The music education curriculum was quite adequate at that time," said Wright. "We had brass

"What was unusual at the time was his treatment of both men and women equally in music band education."

—Gladys Stone Wright

classes, percussion classes, and woodwind classes and some of our conducting practice was done with the rest of us playing our first or secondary instruments. Student teaching did not exist—you simply observed three hours a week for a term.

"What was unusual at the time

was his treatment of both men and women equally in music band education. He had just graduated (several years before) Charlotte Plummer, who, after a couple years of teaching, became the director of the first Marine Women's Band in Washington, D.C., during the war. At the time, Rosie the Riveter was out of the house working in war factories, but that was only supposedly temporary," Wright continued. "A woman's career was the home, and bands were still strongly considered a male domain."

Wright describes Stehn as if their connection happened last year, rather than more than half a century ago. "He was the perfect example of Swedish heritage, with blond hair, blue eyes, and full face with a somewhat florid complexion," she said. "He had a forceful but soft-spoken voice and a lot of patience, always making his students feel comfortable by sharing stories and ending up with a little smile and a laugh."

Stehn's wife, Molly, was a piano teacher, and they had two young boys. They lived in a modest house, like most professors did at that time, a few blocks from the music school.

"John Stehn was an inspiration to all of us who attended the music school at that time," said Wright. "His laid-back assumption, that you would get everything done and do it correctly, was very reassuring." ♦



Gladys Stone Wright

THE GLADYS CHRONICLES

When she graduated from the University of Oregon 60 years ago, Gladys Stone had trouble landing a job as a high school band director. She was a woman, and women just did not get band jobs in those days. But ultimately she took the band director job at Elmira, a small rural high school not far from Eugene.

“One of my colleagues was teaching part time there, and had had me out several times to help the clarinets,” she recalls. “I knew all about the woodshed that was the band room and the poor equipment, and quite frankly, I got the job because there were no men left to take it.”

When Gladys arrived in 1948, the band numbered 27. One year later, the band had grown to 60 members, and it was one of only four high schools in the state to receive first division ratings in the Oregon Band Contest. When the Elmira Band played at the Northwest Music Educators Conference in 1953 (*see photo*) John Stehn was one of the band’s guest conductors.

Gladys met her husband, Al Wright, at a music camp in Colorado, and one of the things that attracted her was his willingness to let her continue working. “When everyone told me I had to quit what I do and stay home if I got married, I decided I wasn’t getting married,” said Gladys. “Al was the first one who came along and said ‘You can do both.’ I thought that was a good deal, so I married him.”

When her husband accepted a band position at Purdue, Gladys found a job directing another small high school band in Otterbien, Indiana. There were only 25 students in the band—fewer than the band in Elmira when she started there. But after only one year she had the band up to 65 members, and it took a first division rating at the Indiana State Band Contest.

Among the many honors during Gladys’ career is her induction into the National Band Association Hall of Fame of Distinguished Band Conductors—the 48th person and the first woman to be so honored. ♦



Band VIPs at the 1953 Northwest Music Educators Conference in Bellingham, Washington (from left): Robert Vagner, University of Oregon; Ted Mensang, Oregon State; Gladys Stone, Elmira High band director; John Stehn, University of Oregon; George McKay, University of Washington composer.

Recent Donors

We are grateful to the following individuals for their thoughtful gifts to the school’s priorities:

— Building Initiative —

- **Mira Frohnmayer and Marcia Baldwin:** \$25,000.
- **Lynn and Doris Sjolund:** \$5,000.

— For Guest Artists —

- **Marion Sweeney:** \$10,000 challenge gift toward the Chamber Music Series’ endowment goal of \$100,000.
- **Patricia Noyes:** \$10,000 to the Chamber Music Series endowment.
- **Theodore and Laramie Palmer:** \$5,000 to the Chamber Music Series endowment.
- **Molly and John Stafford:** \$5,000 to the Chamber Music Series endowment.
- **James and Sally Weston:** \$10,000 bequest to the Chamber Music Series endowment.

— For Instruments/Equipment —

- **Henry Easley:** \$38,342 to support the piano acquisition program at the school.

— For Scholarships —

- **Theresa Boock:** \$25,000 to endow the Felicia Crittenden Vitus Scholarship.
- **Madelon Petroff:** \$100,000 to endow the Madelon Petroff Piano Scholarship and to endow the Exine Bailey Vocal Scholarship.
- **Karen Schwartzrock:** \$25,000 to endow the Virginia and Herman Schwartzrock Concert Band Camp Scholarship.
- **Gladys Stone Wright:** \$50,000 to endow the Gladys Stone Wright-John Stehn Scholarship in wind instrumental music education.

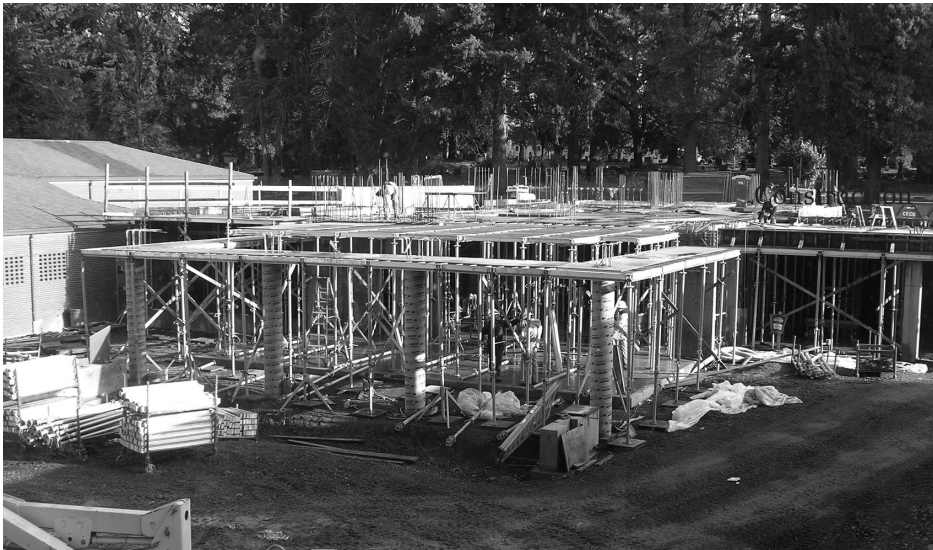
For more information on making a gift, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu.

DEVELOPMENT

New Music Wings Taking Shape

After months of site preparation and foundation construction, the two new wings are beginning to resemble the architects' drawings. Once the concrete floors and moorings were set, walls and windows and other structural elements seem to appear and change each week.

Adding to the chaotic but exciting energy of our own building project has been the College of Education's new building, which began construction last summer on the nearby parking lot used for many decades by faculty, staff, and patrons at 17th and Alder Street. ♦



The Leona DeArmond Academic Wing is located directly east of the current music building, behind the former courtyard area. It will contain new classrooms, faculty studios, practice rooms, and a new student lounge area.



The Thelma Schnitzer Performance Wing is located at the northeast corner of the current music building. It will house jazz and percussion studies, a new large rehearsal room, classrooms, and a new recording studio.

PUTTIN' UP THE BRICKS SOON

Construction continues for the new building additions, with the new Penny Vanderwicken Duprey Courtyard to follow. You can show your support for the School of Music and Dance and leave a legacy for yourself or a loved one by purchasing a personalized paver in the courtyard. Pavers can be engraved with the name(s) of your choice.

Proceeds from the pavers will help purchase furnishings and equipment for the new wings, such as classroom and rehearsal chairs, music stands, risers, pianos, and faculty teaching studio furnishings.

In order to meet construction deadlines, orders for the personalized pavers need to be in our hands by early May. Pavers may be purchased for \$250 or \$1000, with the more expensive ones located in the most prominent walkway. Donor names will also be listed the building's donor wall.

For more details, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu ♦



CMS ENDOWMENT NEARS FINAL GOAL

The UO Chamber Music Series endowment initiative, launched last fall, has raised more than 80% of its \$100,000 goal. Special thanks to Marion Sweeney, Patricia Noyes, and James and Sally Weston for major contributions, along with other donors (*see page 3*). All donations are tax-deductible.

To make a gift, or for a CMS Endowment brochure, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu ♦

LETTERS

To the Editor:

After reading Ledger Lines (Sept. 07 issue) several times this month, I felt compelled to write a brief note and tell you just how much it brought back wonderful memories of my time at the University of Oregon and of all the people to whom I owe so much for my career.

I began my quest for a doctorate in 1970, moving from Seattle to Eugene with my wife. Dr. Edmund Cykler was one of the very first individuals with whom I had contact. He had arranged for me to direct the Eugene Women's Choral Society.

Dr. Cykler also asked me to assist him in his early years of the Chamber Music Series. We both did an amazing amount of work as this series was going through its period of growing pains. One of the most meaningful occurrences in my life came the day that Dr. Cykler presented me with his academic regalia that he wore when he was presented with his Ph.D. I have cherished this robe since it was given to me.

Next was Dr. Royce Saltzman, who became my advisor. My wife, Loretta, and I worked very closely with Dr. Saltzman at the early years of the Bach Festival. Loretta became the public relations specialist and brought in Dr. Ewan from the School of Journalism to assist in marketing. I was acting as budget director, more or less. At any rate, we spent countless hours helping Dr. Saltzman build this. I also planned the University Singers' trip to Central America and raised all of the money necessary for the trip to be successful. The countries we visited were Mexico, Guatemala, Nicaragua, and Costa Rica. The trip had far-reaching results, and are far too numerous to mention. This was truly a time of total involvement.

The position of Assistant to the Dean was created for me by Dr. Robert Clark, then President of the University of Oregon, upon my receiving the doctorate in 1974. One

GRADUATE MUSIC PROGRAM RECOGNIZED FOR PREPARATION OF COLLEGE-LEVEL TEACHERS

Dr. Ann Tedards, associate dean and director of graduate studies, and Dr. Harry Price, professor of music education, represented the School of Music and Dance on a panel at the joint annual meetings of the National Association of Schools of Music and the College Music Society in Salt Lake City on Nov. 23. The session was titled "Where are we now? The Preparation of Music Graduate Students for College-Level Teaching."

Through the results of a national survey conducted by the NASM planning committee, to which Dr. Tedards responded, our graduate program was identified as being one of the strongest and most comprehensive in the nation in preparing graduate students, especially at the doctoral level, for positions as faculty members in the academic community. In addition to curricular components (such as required pedagogy courses in every sub-discipline, a general College Music Teaching course taught by Dr. Price, and an elective Supervised College Teaching course), our graduate teaching fellows receive extensive orientation to the university from the graduate office and the UO Graduate School. In addition, on-going opportunities to hone teaching skills are available to all graduate students through the excellent services of the UO Teaching Effectiveness Program.

The session was followed by two more in succeeding days, so our graduate program remained in the limelight as this important topic was discussed. ♦

of my first tasks was to find a way to convince the Oregon Legislature to provide the funds for music facility renovation and construction. I spent about six months putting together a strategy and working daily with the Legislature, traveling to Salem (many times with Dr. Cykler at my side) during its session. We succeeded in having our request granted, a major coup.

I was also saddened to read of Wanda Rider's passing. I served under Morry and consider him one of my most meaningful mentors. Also the death of Dr. Nye brought back many memories of the times I spent with him seeking guidance.

In 1974 I accepted a position at Rice University in the Shepherd School of Music as Assistant to the Dean. In 1980 I became Chairman of the Department of Music at Virginia Commonwealth University in Richmond, Virginia. In 1989 I became Director of the School of Music at Georgia State University in Atlanta. In 1992 I embarked on an activity of renovating a historic theatre and creating a performing arts center. Following the successful conclusion

of this project, I became Executive Director of the Rialto Center for the Performing Arts, a position I held at Georgia State University until my retirement.

Sincerely,
Dr. Richard Koehler
260 Vine Creek Drive
Acworth, Georgia 30101

UO MUSIC BOOTH AT WMEA, ACDA

The School of Music and Dance will have an exhibit booth at both the WMEA Conference in Yakima (Feb. 15-17) and at the ACDA Northwest Conference in Vancouver, BC, (Feb. 20-23).

If you or your students plan to attend, be sure to stop by, introduce yourself, and check out our current degree programs, calendars, and recruiting materials. ♦



OREGON BACH FESTIVAL

Bach Fest Raises the Bar

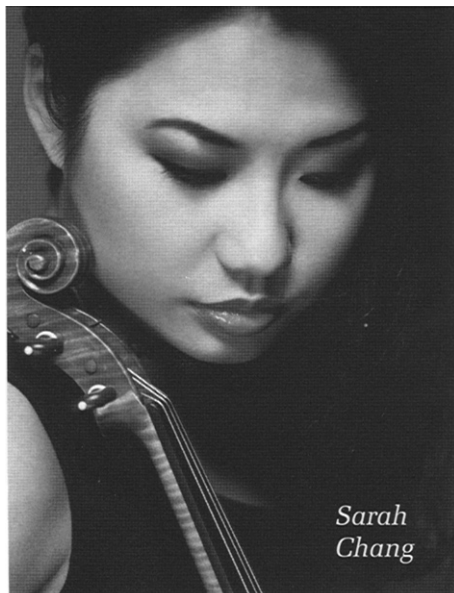
Opens the same weekend as Olympic Trials, June 27

While the Olympic hopefuls at next summer's Eugene 08 track and field trials will be striving for excellence, the 2008 Oregon Bach Festival will be raising a few bars of its own. The University of Oregon event plans a gala tribute to a music-loving track icon, virtuoso performances, a concert in Portland, and a canon of Bach masterpieces for its 39th year, June 27–July 13.

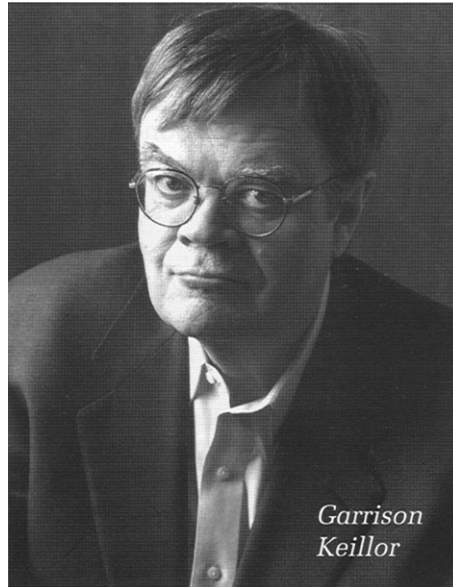
Guest artists set to appear in the 17-day run are humorist-author Garrison Keillor; violin virtuoso Sarah Chang and conductor Nicholas McGegan (San Francisco-based Baroque specialist) performing Vivaldi's *Four Seasons*; a Festival residency (and nod to the 2008 Beijing Olympics) with the Shanghai String Quartet; and an encore by piano wunderkinds The 5 Browns.

Artistic Director Helmuth Rilling returns to conduct Bach's *St. Matthew* and *St. John Passions*, the *Magnificat*, and two performances of the *Mass in B Minor*, the first of which opens the 2008 Festival June 27 in Portland's Schnitzer Concert Hall.

The Portland opening is the first



Sarah Chang



Garrison Keillor

step in a broader initiative by John Evans, the new Executive Director who accepted the baton passed on by co-founder Royce Saltzman last summer. It's a natural move, Evans said, and one timed to coincide with the University of Oregon's Portland expansion with the aim of broadening the Festival's audience base.

"This is not just a one-time event," Evans said, during the Festival's season-launch news conference October 17. "I see this as a long-term investment, with the Festival reaching out to a broader state-wide audience year on year, while presenting leading Portland-based artists and ensembles here in years to come."

Back in Eugene, the Festival is an integral cultural component of the 2008 Olympic Trials, which runs concurrently with the first ten days of the Festival. On July 1, the Festival honors Bill Bowerman, the Nike founder and key Festival patron, with a gala

tribute featuring Helmuth Rilling and the Festival Chorus and Orchestra, the Stangeland Family Youth Choral Academy, and a screening of the OPB film-documentary tribute to this iconic figure. There will also be spoken tributes by UO President Dave Frohnmayer and Nike co-founder Phil Knight, and the Eugene premiere of *Man of Oregon*—a symphonic suite commissioned from composer and UO alumna Rebecca Oswald.

"The OBF/Nike collaboration will extend beyond the concert hall into the Festival's new marketing materials and brand image," Evans said. A Nike creative team is developing the Festival's 2008 poster design, and the Nike team is also working on a new branding campaign for the Festival.

Other new initiatives under Evans's direction include the formation of a flexible Festival chamber music ensemble that would appear in various configurations to support the residency of the Shanghai Quartet over four concerts. The last of these events is a *Schubertiade*—the re-creation of a Vienna salon on the Soreng Theater stage.

Two concerts—a recital by the husband and wife piano duo of Robert Levin and Ya Fei Chuang and a Tango evening with Pablo Ziegler on the final Saturday of the Festival—are scheduled for the main stage of the Shedd Institute, the OBF's first performances at this busy and popular Eugene venue.

In all, Evans foresees a heightened experience for both returning and new audiences. "With such a rich and diverse repertoire on offer," he noted, "it will be a time to honor the past and celebrate the future."

Festival tickets are now on sale. For more information, please see the OBF website at oregonbachfestival.com. ♦



HULT CENTER EVENT THE BEST YET

School of Music and Dance ensembles performed in a special “Musical Showcase” on Sunday, Nov. 4 at the Hult Center’s Silva Concert Hall. The concert—attended by nearly 800 patrons—was a part of the Hult Center’s 25th anniversary celebration, and echoed the school’s Silva Hall concerts in 2004 and 2005.



PHOTO BY HOLLY MILLER

The UO School of Music and Dance has been a part of numerous programs at the Hult Center over the years, performing independently and in collaboration with some of the Hult’s resident companies, but the historical connection goes much deeper: the UO’s Beall Concert Hall was the original home of several of the Hult Center’s current resident companies, including the Oregon Bach Festival, the Eugene Symphony, and the Oregon Mozart Players.

“The opening of the Hult Center 25 years ago has enabled the performing arts to flourish in Eugene,” said Dean Brad Foley. “Our faculty, staff, and student body have been enriched by the many opportunities provided by the Hult’s outstanding programming, and we are fortunate to have occasional opportunities to present concerts in both Silva Hall and the Soreng Theatre.”

UO concerts at the Hult Center also give UO students (and faculty) the opportunity to perform in a major concert hall setting that possesses acoustical and physical properties appropriate for large performing forces—such as the wind ensemble, choirs, and full orchestra—and that allows more of the local community a chance to see the range and depth of quality represented at the School of Music and Dance.

The eclectic program included the Oregon Wind Ensemble performing Percy Grainger’s *Lincolnshire Posy*, and Joseph Schwantner’s *In Evening’s Stillness*, which had a choreographic element featuring fourteen UO dancers in dramatic new choreography by UO dance professors Amy Stoddart and Walter Kennedy.

The dance component continued with Associate Professor Amy Stoddart performing wistful and elegant choreography by Walter Kennedy to two classical songs by Richard Strauss: “Morgen” and “Zuengnung.” The pieces were sung by doctoral student Jennifer Quinnelly, accompanied by graduate pianist Shaunna Eberhard.



PHOTO BY MICHAEL BRINKERHOFF

Amy Stoddart

The UO Chamber Choir, directed by Sharon Paul, performed a set of American choral selections that use the image of birds and singing as metaphors.

The University Symphony performed *Rainbow Body* by contemporary composer Christopher Theofanidis, followed by the grand finale: the University Symphony plus the Chamber Choir, University Singers, and Repertoire Singers performing Benjamin Britten’s *Cantata Academica*. ♦



PHOTO BY HOLLY MILLER

Wayne Bennett rehearses the University Symphony in Silva Hall.

DANCE

The Key is *Collaboration*

by Walter Kennedy

Collaboration on many levels was evident at the University of Oregon School of Music and Dance Showcase performance at the Hult Center on Nov. 4, 2007. This venture began the previous spring with a discussion between Dance Faculty members Jenifer Craig, Walter Kennedy, and Amy Stoddart, together with Oregon Wind Ensemble director Robert Ponto.

While discussing the upcoming performance, all were looking for some way to collaborate on a project that would include live music and dance performance. Ponto agreed to make some recordings for Stoddart and Kennedy to listen to over the summer, and both agreed at the time they would create new choreography together. Jenifer Craig would design the lighting for the performance.

Ponto sent over six CDs, full of many different kinds of music, but all of which could conceivably be played live by the wind ensemble.

Kennedy kept going back to one piece, "In evening's stillness" by Joseph Schwantner. It is an unusually large-scale piece of music to consider for dance, and Stoddart was at first reticent to agree. After listening again and discussing concept and scale, they agreed it would be possible if they could amass a large and skilled cast of dancers who could learn quickly. Making a new twelve-minute piece of choreography for a large ensemble of dancers in 20 hours of rehearsal over five weeks is a tall order. The casting of the piece went very well, and the strongest dancers in the department were recruited for the project. Fourteen dancers, a twelve-minute piece, and 20 hours of rehearsal ... the work began.

Stoddart and Kennedy brought movement they had each derived separately into private sessions in order to find common ground for the work, and to their surprise and relief the process proved to be a seamless one. Their backgrounds and preferences as dancers and choreographers are quite different, but they found working together to be a pleasurable and efficient way to work through such a large piece so quickly.

"The editing process was streamlined considerably in rehearsals," remarked Stoddart. "That other set of eyes to say 'what about that section, have you considered that ...' made the limited rehearsal time very productive. Working with Walter made me move differently, yet we found a shared vocabulary for movement in

which to work. The central duet in the piece was a telling example of how seamlessly we worked; we were constantly finishing each other's thoughts throughout the making of that portion, especially."

The collaborative spirit didn't end with the choreography. It truly takes a village to make something of quality happen this quickly. Kennedy contacted a long-time friend and trusted collaborator, costume designer Michael Pacciorini in Los Angeles, to see if he was available,



PHOTO BY MICHAEL BRINKERHOFF

and by luck he could just barely add this project to his busy schedule. Videos and measurements were sent to L.A., and Pacciorini flew up with fourteen costumes the week before the concert. He also enlisted local designer Barbara Embree as the finisher of any last minute costume needs. Pacciorini and Embree worked feverishly to do final fittings and the costumes were completed well in time for the first technical rehearsal.

Robert Ponto also attended dance rehearsals to see the piece taking shape, and to confer on any musical needs or concerns; even some of the wind ensemble musicians dropped in to dance rehearsals to get an idea of what was happening. Jenifer Craig also began watching rehearsals in order to design the lighting accordingly.



PHOTO BY MICHAEL BRINKERHOFF

By the first lighting rehearsal, the dancers had taken hold of the work and were able to rehearse among themselves on the stage during the times that Stoddart, Kennedy, and Craig were conferring on lighting choices in Silva Concert Hall. The collaborative aspects were complete when the Oregon Wind Ensemble and the dancers had their first run-through together the day before the concert. With stage manager Rick Blake calling the light cues with the production crew at the Hult, a village was truly involved in bringing this part of the performance to an exciting culmination. The piece will be performed again as part of DANCE 2008, the Department of Dance's annual faculty concert, February 14-16 at the Dougherty Dance Theatre.

Another deeply collaborative and successful dance event happened on November 16-17. M.F.A. candidates Gina Bolles and Carrie Goodnight worked closely for almost a year to create and produce *(mis)adventures in Gormandizing*, an evening of new dances with multiple collaborative elements. Especially notable was "Schizmogeneration," a real-time video juxtaposition of live and digitized dancers, a co-creation with M.F.A. digital artist Ian Coronado, who also designed the sound score.

Also on the program was a choreographic collaboration between Bolles and Goodnight called "Perspective Shift" which challenged the convention of viewing dance from a stable frontal viewpoint; the audience was challenged to watch the piece first from the point of view that dancers usually have—the side between curtains. New works with musician-composers John Polese, Christian Cherry, and Mei-Ling Lee, and New York-based visual artist Melinda Yale, made this yet another example of the power of Department of Dance artistic collaborations. ♦

Walter Kennedy is an assistant professor in the School of Music and Dance.

TROTTER PROFESSORS FOR 2007-08

The Robert M. Trotter professorships continue to bring distinguished faculty and performers to the UO campus. The Trotter professorships were established in 1999 in memory of the late Robert Trotter, who served as dean from 1963-1975. Criteria for Trotter visiting professors call for "a humane, forward-looking teacher of analysis and criticism, pedagogy and musicianship, who is at once comfortable with music education and ethnomusicology, music majors and non-majors, and professional musicians and lay people."

Trotter professors for 2007-08:

- **Laurie Monahan**, a leading singer of early and contemporary music, tours nationally and internationally as a soloist and ensemble director. A founding member of Ensemble Project Ars Nova, she also collaborated on the seminal recordings of Hildegard von Bingen made by Sequentia



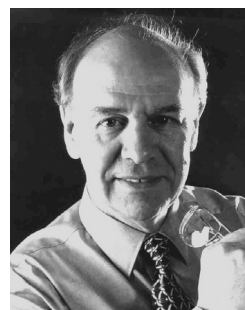
in the 1980s. She directs Tapestry, the Boston-based ensemble of women's voices, which has attracted a large following for their perfor-

mances of early and contemporary music. Monahan is a UO alumna and is currently on the faculty of the Longy School of Music in Boston.

Monahan's UO residency is in two parts: during fall term she performed with Shira Kammen and UO voice professor Eric Mentzel in a wide-ranging program of songs from the *troubadour* and *trouvere* traditions, sacred music from medieval Aquitaine, plus the premiere of a work by UO Professor Robert Kyr. During winter term Monahan returns to campus with her acclaimed vocal group Tapestry.

- **Alan Walker** is professor emeritus of music at McMaster University, Canada. Before settling in North

America, he was on the staff of the Music Division of the British Broadcasting Corporation in London. He gives regular public lectures on the music of the Romantic Era, a period in which he specializes, including music of Franz Liszt. His three-volume



biography of Liszt is a monumental work that gives insights into the life and music of that historic figure. Walker's UO residency ran

from Jan. 28 through Feb. 3, in collaboration with the newly-formed Oregon Chapter of the American Liszt Society. His residency encompassed a number of public lectures and classroom presentations, including a pre-concert lecture for the University Symphony's performance of Liszt's *Les Preludes and Piano Concerto No. 1*, featuring faculty pianist Alexandre Dossin.

- **Margarita Mazo** is a specialist in ethnomusicology (Russian village music) and historical musicology (Russian music of the 19th and 20th centuries). She conducted field research in Russia and the U.S. on Russian secular and religious music and initiated a joint Russian-American research and representation



project studying comparable cultures in the former Soviet Union and the U.S. Prior to joining the School of Music at Ohio State

University, Dr. Mazo taught at the Leningrad Conservatory, Harvard University, and the New England Conservatory. Professor Mazo received her Ph.D. from the Leningrad Conservatory. Her UO residency will be during spring term. ♦

FACULTY

Guitarist **Mike Denny** collaborated with Hammond B-3 player Barney McClure in 2007 on the recording, *Spot*, on Seattle's OriginArts label. It was favorably reviewed in internationally-read magazines, *Cadence* (Oct-Dec 2007 issue) and *Jazz Times* (Oct. issue). Denny also recorded a CD titled *Get The Feeling* with Eugene vocalist Jessie Marquez on the Denmarq label. The music is rooted in Cuban "feeling" music; seven of the songs are in Spanish, three are in English, and two are original compositions. Their CD release party was held on Dec. 29. UO alumna **Rose Unes** (B.A. '77 Art History), a graphic designer in New York City, designed the CD art and graphics.



Ruth Dobson received a Governor's Arts Award in 2007 from Gov. Kulongoski for her work as a voice teacher and in developing the opera program at Portland State University.

Charles Dowd was principal timpanist with the Oregon Bach Festival on the Hänssler recording of Haydn's *Theresa Mass in B-flat major*, and also performed with the Oregon Festival of American Music and the Oregon Coast Music Festival. In Beall Hall, Dowd conducted his commissioned work, *Octagon for Eight Percussionists* by Elliott Schwartz, and coached *3rd Construction for Percussion Quartet* by John Cage at music commencement ceremonies. Dowd attended the Percussive Arts

Society International Convention in Ohio, spoke at the PAS College Curriculum Committee in November, and continues as a PAS International Orchestral Committee member. In November, Dowd conducted his PRAXIS Marimba Quartet in the Levitan "Marimba Quartet" on a Sound-Bytes radio broadcast. The Charles Dowd Goodvibes Jazz Duo featuring Tracy Freeze made three performances at Perugino wine bar & gallery in Eugene, playing music from their two CDs, *Snapshot Live* and *Bus Dust & Dogs*, manufactured by SONY. Dowd continues as principal timpanist with the Eugene Symphony.

Alexandre Dossin was the festival artist at the Astoria Festival of Music in July, where he performed as a soloist in two concertos with orchestra (Beethoven No. 5 and Shostakovich No. 1) and Busoni's *Carmen Fantasy* for solo piano. He recorded two CDs with music by Kabalevsky for Naxos: in September, the *Complete Sonatas and Sonatinas* and in December, the *Complete Preludes*. He was a soloist with the Porto Alegre Symphony Orchestra in Brazil and gave a master class at the Federal University of Rio Grande do Sul. In October, he performed in the Gala Concert at the 2007 Great Romantics Festival in Canada, and gave a solo recital at the Westminster Presbyterian Church in Eugene. Dossin lectured and adjudicated for OMTA three times, and performed a solo recital at the prestigious Preston Bradley Hall in Chicago, with radio broadcast by WFMT-FM. Dossin's Verdi-Liszt CD (Naxos, 2007) was successfully reviewed internationally by ten publications, including *Diapason* (France), *The Financial Times and International Piano* (England), *American Record Guide*, *Fanfare*, *Clavier* (U.S.), and *KlassikHeute* (Germany). Dossin also was featured in a September cover story by the Oregon Daily Emerald.

Dean Kramer was invited to perform at the National Chopin Foundation 30th Anniversary celebration in No-

vember. The concert honored former prizewinners of the National Chopin Competition of the United States; Kramer won First Prize in 1975.

Steve Larson was a faculty member for a series of "Workshops in Music Theory Pedagogy" for college teachers of music theory, held at the University of Massachusetts last summer. In the fall, he led a discussion on the use of jazz in the pedagogy of traditional theory courses at the national meeting of the Society for Music Theory in Baltimore. Larson continues to perform regularly as a solo jazz pianist, with the Steve Larson Trio (Mark Schneider, bass, and Jason Palmer, drums) and in collaboration with guitarist **Don Latarski** and UO alumna Sonja Rasmussen; performances have been at the Hult Center, Oregon Wine Warehouse, and Oak Street Speakeasy.

Brian McWhorter and his wife welcomed their first child (Oakley) into the world in October. This January he was a soloist with the Chamber Music Society of Lincoln Center, performing Copland's *Quiet City*. At the 2007 Festival of New Trumpet Music in NYC, McWhorter was a featured soloist (performing Robert Erickson's *Kryl* for solo trumpet, and with Dave Douglas, Steven Bernstein, and Peter Evans on Butch Morris' *Conduction*). He also was a guest speaker on the art of improvisation in a panel with Mark Gould, Dave Douglas and Peter Evans. He performed a recital with the Meridian Arts Ensemble at the Manhattan School of Music and was an invited lecturer on "the business of music" at The Hartt School. McWhorter was appointed second trumpet of the Eugene Symphony and appeared as principal trumpet with the Oregon Ballet Theater for their production of *The Nutcracker*. On his Sound-Bytes series, he performed with Mark Gould in a production of his chamber opera, *Jews in the Desert: from Jesus to Oppenheimer*; with **Robert Ponto** in an electro-acoustic collaboration; and on the debut

concert of the contemporary music ensemble Beta Collide, performing music by Valentin Silvestrov.

Phyllis M. Paul and co-author **Timothy A. Paul** had a book accepted for publication, *A Catalog of Select Hymn and Chorale Settings for Wind Band*. Phyllis presented a research paper at the America Music Therapy National Conference, "Using Verbal Reports to Investigate Children's Aesthetic Experiences with Music"; received a research grant from the Faye and Lucille Stewart Foundation; and coordinated and administered the annual UO Orff Schulwerk summer teacher training courses.

Idit Shner completed her dissertation, "Music for Saxophone and Harp: An Investigation of the Development of the Genre" at the University of North Texas, earning her

D.M.A. degree. While in Texas, she was a guest lecturer at University of North Texas, presented a classical recital of saxophone and harp music, and played several jazz gigs in the Dallas-Ft. Worth area. In October she and her saxophone studio held the 2007 Saxophone Day, which featured clinics, solo recitals, a jazz concert, saxophone quartets, and a mega saxophone orchestra, which performed the world premiere of *McKenzie Fanfare* by **Terry McQuilkin**. The U.S. Army Saxophone Quartet from Washington, D.C., performed the concluding concert. The event drew about 100 saxophonists from the community, and an article appeared in *The Register-Guard*. Shner also played a jazz recital with fellow faculty **Toby Koenigsberg**, **Tyler Abbott**, and **Jason Palmer**, featuring her arrangements of Israeli nursery rhymes and Jewish liturgy.

Doug Scheuerell released a CD titled *communion*, featuring eclectic collaborations with various friends, and representing the diverse musical palette which he enjoys as a tabla specialist. The compilation contains jazz with Paul McCandless and Glenn Moore, Glen Velez, Colin Farish, Charles Dowd, and Tracy Freeze. Classical compositions include performances by Jeff Bradetich with the UO Symphony, and **Laura Zaerr**. A traditional North Indian classical improvisation with Ben Kunin is featured, and the collection concludes with a New Age piece by Jeff Defty.

Lydia Van Dreel performed at Music in the Vineyards' (Napa Valley, CA) with QUADRE: The Voice of Four Horns, with the Colorado Music Festival (Boulder), and The Iris Cham-

continued next page

FUND FOR FACULTY EXCELLENCE HONORS STEVE OWEN

Professor Steve Owen, chair of our Jazz Studies program, is one of 20 top University of Oregon faculty members who have received recognition from their colleagues and top administrators for exemplary work in their respective areas of expertise.

The Fund for Faculty Excellence honors faculty members performing at the forefront of their areas of research and raising the level of academic excellence at the UO. The purpose of the awards program is to reward top faculty members with research support and salary supplements in an effort to keep and attract world-class individuals.

"The Fund for Faculty Excellence enables the University of Oregon to retain, reward and support our faculty members on the cutting edge of interdisciplinary research and ensure students benefit from outstanding educators and mentors," said Senior Vice President and Provost Linda Brady. "The ability to recognize the contributions of these individuals strengthens our overall academic quality."



Steve Owen

Owen is a nationally known composer, arranger, soloist, clinician, and educator. His compositions are performed nationally, including each year since 1986 at the International Association of Jazz Educators Conference. Owen is a highly respected educator and a 1991 recipient of the Ersted Award, the University of Oregon's top faculty award for distinguished teaching. Owen has conducted all-state and regional honor groups in eight states and has given solo performances across the nation, establishing him as a national leader in jazz education.

The Fund for Faculty Excellence, established in 2006 to recognize and retain key faculty, was established by gifts totaling \$10.4 million from Lorry I. Lokey, the founder of Business Wire, the world's leading international news release wire service. He has donated a total of \$132 million to the UO in the past four years, including \$5 million to complete the new additions to the music building.

"Lorry Lokey's vision and generosity that underpin the Fund for Faculty Excellence allow us to recognize and reward faculty members who are truly outstanding in the distinguished research and teaching that are hallmarks of this university. These faculty are among our very best and we are pleased to be able to honor them in this way," said UO President Dave Frohnmayer. ♦

FACULTY, *continued*

ber Orchestra (Memphis, TN). She performed on a chamber music recital with UO guest artist Kerry Turner, and played with the Oregon Bach Festival, the Oregon Symphony, the Eugene Symphony, the Oregon Wind Quintet, and performed a concerto with the Oregon Mozart Players.

Bassoonist **Steve Vacchi** gave 34 performances during fall term, including work with the Oregon Symphony, Oregon Ballet Theatre, Eugene Opera, and the Oregon Mozart Players. He performed in recital with the Oregon Wind Quintet on the UO campus and with pianist Alex Dossin (HammerWinds Ensemble) in Salem. Vacchi premiered UO grad student Brett Wartchow's *Celestial Dialogues* for bassoon and electronics, and participated in the 80th birthday celebration weekend for his former teacher K. David Van Hoesen at the Eastman School of Music.

Claire Wachter gave a piano master class and two lecture-recitals, "The Genius of Domenico Scarlatti" and "Fifty Years of American Piano Music" last year at Hanyang University in Seoul, Korea. Last summer she taught at the International Institute for Young Musicians, hosted by the University of Kansas. In August Wachter and **Dean Kramer** gave a two-piano performance for the Oregon Music Teachers State Conference.

Laura Zaerr has created a musical dream world in her original new harp CD, *Dreamland*. The CD is a blend of rich poetic imagery and lyrical musical phrases creating a "set of lullabies to inspire the child of your heart." Vocalist Laura Berryhill and flutists Diane Hawkins and Melanie Place are also on the album. The album carries an international theme as well. "If You Come from China" is written for adoptive families of all shapes and sizes; "Invisible Star" addresses the agonizing waiting period parents endure before the referral comes through.

GRADUATE STUDENT NEWS AND AWARDS

Helena Kopchick's article, "Encountering the supernatural other in three settings of Henrik Ibsen's 'Spillemænd,'" was published in volume 33 of the *Journal Studia Musicologica Norvegica* in the fall of 2007. Kopchick is a D.M.A. candidate with a supporting area in musicology.

Papers presented at the 2007 Northwest MENC in Portland: "Post-Secondary Music Education positions found in recent College Music Society job postings," by **Rachel A. Cornacchio** and **Alison Mann** (both are Ph.D. students in music education and choral conducting); "An Effort to Implement International Phonetic Alphabet Instruction on High School Choral Students," by Alison Mann. Mann is the Repertoire and Standards Multi-Cultural Chair for the Oregon state chapter of the American Choral Directors Association for the 2007-08 academic year.

Kaori Katayama Noland, a doctoral student in music theory, presented her paper "Diatonic/Octatonic Interaction in Chopin's *F minor Ballade Op. 52*" at the Sixth European Music Analysis Conference in Freiburg, Germany, Oct. 11-14. She also presented "Grundgestalt and Diatonic/Octatonic Interaction in Chopin's *F minor Ballade*" in the Seventh International Academic Conference "Chopin's Musical World: The 1840s" in Warsaw, Poland. The conference was organized by the Fryderyk Chopin Institute.

Recording engineer for the project was **Don Latarski**. Two dollars of each CD sale will help fund the Chengde Social Welfare Institute in China, which is home for 40 children who are not up for adoption; the fund is administered through Families with Children from China, FCC. For sound bytes and lyrics to all the songs check Laura's website at www.laurazaerr.com ♦

\$500 UO Graduate Research Awards for 2007-08:

Matilda Butkas (Ph.D. student in music history with a supporting area in piano performance) to support work relevant to her intended dissertation topic by conducting research in the John and Ruth Ward Italian Ballet Collection, part of the Harvard Theatre Collection in Boston.

Rachel Cornacchio (Ph.D. student in music education with a supporting area in choral conducting) to conduct research at the Buena Vista Elementary School in Eugene to determine the effectiveness of individualistic instruction and cooperative learning on the musical achievement, social interaction, and acceptance of fourth- and fifth-grade elementary students.

Thérèse Hurley (Ph.D. student in music history with a supporting area in historical performance practice) to conduct research at the Special Collections in the Hill Memorial Library in Baton Rouge, Louisiana, which houses the professional papers of and about François Delsarte, an influential teacher of music and gesture in Paris in the 19th century.

Alison Mann (Ph.D. student in music education with a supporting area in choral conducting) to support work relevant to her intended dissertation topic by making individual pre- and post-test student recordings at Willamette High School to determine the effect of vocal modeling on student achievement and attitude.

Scott Ordway (master's student in composition) to travel to and participate in the Sessione Sense Per la Musica e L'Arte, an annual music festival in Siena, Italy, where he will study composition and conducting, and give workshop and concert performances of his own works and those of his colleagues. ♦

STILL “FAILING” AT RETIREMENT

Gene Aitken (M.M. '69, Ph.D. '75) continues his passion for music on the international stage

Since winning the School and Music and Dance Distinguished Alumnus Award in 2003, **Gene Aitken** has been a poster child for failed retirement. At that time of his UO award, he had recently retired from the University of Northern Colorado and was serving as Advisor to the Director of the College of Music at Mahidol University in Bangkok, Thailand.

While at Mahidol, Aitken initiated a project that brought music students from eight of the nine Southeastern Asian nations together in Thailand. Today, the Southeast Asia Youth Orchestra and Wind Ensemble project (SAYOWE) is still a top priority and continues to be funded by the Thai government.

After retiring from Mahidol University in 2003, Aitken moved to Singapore and came out of retirement once again to accept the Directorship of a new Conservatory

of Music at the National University of Singapore. The Conservatory now enjoys status as one of the top music schools in Asia. He retired (for the third time) from NUS in October 2006 in order to pursue his interests in helping China, Vietnam, and other Asian nations in all areas of music.

Over the years, recognition of Aitken's work has come from such publications as the *U.S. News and World Report* (1997 and 1998), the *Chronicle of Higher Education* (1991), the *Christian Science Monitor* (1982), as well as awards, including the State of Colorado Governor's Award for Excellence in the Arts (1997), induction into the International Jazz Educators' Association Hall of Fame (1995), and a 1985 Grammy Nomination for the CD album, *Hot IV*, featuring students from the University of Northern Colorado. To date, it is the only Grammy Nom-

“Bringing together Kurds, Sunnis, Shiites, Christians, and other religions to work together through the performing arts was a monumental moment in the Middle East.”

—Gene Aitken

ing the State of Colorado Governor's Award for Excellence in the Arts (1997), induction into the International Jazz Educators' Association Hall of Fame (1995), and a 1985 Grammy Nomination for the CD album, *Hot IV*, featuring students from the University of Northern Colorado. To date, it is the only Grammy Nom-

ination ever awarded to students from an educational institution.

In June 2007, he received America's highest award in jazz education, the *DownBeat* magazine 2007 Jazz Educator of the Year, and was in-



Gene Aitken

ducted into the *DownBeat* Hall of Fame. Aitken is only the seventh individual to have received this honor.

Aitken recently returned from Kurdistan, Iraq, on a project that involved ten teachers from the U.S., South America, and Europe, teaching jazz, hip-hop, dance, musical theatre, and orchestra to 400 students, young and old, in Erbil. The American Voices project in July 2007 was the first visits/teaching programs ever presented by Westerners in Kurdistan. Due to the educational and economic isolation of the Kurdish people under the regime of Saddam Hussein, the region was essentially a blank slate and all—teachers and students alike—were ready to learn.

“It was one of the most life-changing experiences for all of us in Iraq,” said Aitken. “Bringing together Kurds, Sunnis, Shiites, Christians, and other religions to work together through the performing arts was a monumental moment in the Middle East.”

ABC World News joined them for a few days of rehearsals and performances last July. On July 26/27, ABC World News aired a short video clip which can be viewed at: <http://abcnews.go.com/Video/playerIndex?id=3418287> (scroll down to “Hip-Hop Music in Iraq”).

Pictures of American Voices staff teaching in Iraq are at: <http://www.americanvoices.org/projects/2007/unity/> ♦



Iraqi all-stars from Gene Aitken's jazz class in Kurdistan.

DISTINGUISHED ALUMNI FOR 2008

Barbara Sellers-Young (M.S. Dance, 1983) and Larry Gookin (M.Mus. 1977) to be honored in June

Barbara Sellers-Young, a professor at UC-Davis, has a B.S. in Sociology, M.S. in Dance, and a Ph.D. in Theatre, all from the University of Oregon. She has continued study of various western and Asian physical disciplines, including Laban, Mask, Meditation, Yoga, T'ai chi, Wu chi, and Chi gong. Prior to her academic



Barbara Sellers-Young

career, she was a dancer/choreographer/director who performed in the Northwest and at such venues as Mumokan Theatre (Kyoto, Japan) and University Theatre (Manchester, England). She has taught workshops and classes in dance and movement for such international organizations as the Association of Theatre in Higher Education and the International Federation of Theatre Research, as well as at universities in England, China, and Australia. Her research projects on the moving body have taken place in Sudan, Egypt, Nepal, Japan, China, England, and Australia. Her articles can be found in *The Journal of Popular Culture*, *Theatre Topics*, *Asian Theatre Journal*, and *Dance Research Journal*.

Sellers-Young has authored three books: *Teaching Personality with Gracefulness* (1993), a discussion of Kanriye Fujima's life and teaching of Nihon Buyo in the U.S.; *Breathing, Movement, Exploration*, a movement text for actors (Applause Books, 2001); and an edited volume with Anthony Shay on the globalization of the bellydance, titled *Bellydance: Orientalism, Transnationalism and Harem Fantasy* (Mazda Press, 2005).

Larry Gookin has been director of bands and professor of trombone and euphonium at Central Washington University in Ellensburg since 1981. His expertise is in music education, wind literature, conducting, and low brass performance.

Gookin received his Master of Music degree from the University of Oregon in 1977. He has received numerous awards as a music educator in Oregon and Washington, including Washington MEA's Music Educator of the Year award in 2003. He is past recipient of the Outstanding Young Educator award, the Distinguished Bandmaster of America Award, the American Schools Band Director-Stanbury Award, and the National Band Association's Citation of Excellence. In 2000 he was elected to the Washington Music Educators Hall of Fame, and received the Central Washington University Distinguished Professor-Teaching Award in 2001.



Larry Gookin

He has served as president of the Northwestern Division of CBDNA (and was recently re-elected), and was Divisional chairman for the National Band Association. In 1992 Gookin was elected to membership in the American Bandmasters Assn. He is also a member of Pi Kappa Lambda, International Trombone Association, World Association of Symphonic Bands, MENC, and is a past vice president of the Washington MEA. Gookin is principal trombone with the Yakima Symphony and former principal trombone of the Eugene Symphony. ♦

ALUMNI

Larry Erickson (B.Mus. 1972, M.M. 1976) is a retired Portland public school music teacher. Last year he played clarinet in the Western International Band Clinic Directors Band in Seattle. He also is principal alto saxophone in the Beaverton Community Band. He performed the *Cruzell Quartet* with clarinets *a battuta* with the Beaverton Chamber Symphony. Last July in Vancouver, BC, he was concertmaster of the ClarinetFest Conference Choir, conducted by Dennis Prime, dean of the New World School of Music in Miami.

Robert Huffman (B.Mus. 1974) is principal pianist at Pacific Artists Dance Center in S.W. Portland and serves as master class dance accompanist for Whitebird Inc. for visiting dance companies to the area. He has worked with Nacho Duato, Hubbard Street Theater, Ballet Biarritz, Ballet Lyon, and the Mark Morris Dance Company. Huffman is regarded as one of the top ballet accompanists in the nation, and recently completed his 25th summer at Whitman College as principal pianist for the Summer Dance Lab, working with such notable teachers as Melissa Hayden and Gelsey Kirkland.

Leslie Martin (B.Mus. 1976, M.M. 1978, 1979) presented concerts at two European organ festivals last summer. The first concert opened the 38th season of the Festival International de l'Orgue Ancien et de la Musique Ancienne in Switzerland. It was performed at the Château de Valère, an historic castle church with the world's oldest playable



organ, dating from 1435. It was his second appearance at this festival, one of the most prestigious in the organ world. He also performed the

opening concert at an Italian organ festival, *Le ore dell'Organo*, at the Church of St. Nicola di Bari, in Sirolo, on an Italian organ dating from 1735. On these programs, he performed repertoire from the Buxheimer Orgelbuch (ca. 1470), through the more "modern" music of Dietrich Buxtehude, and also improvised a set of variations on the well-known 17th century melody, "La Follia." Martin is adjunct professor of organ, harpsichord, and keyboard harmony at Seattle Pacific University, and is organist/choirmaster at St. Stephen's Episcopal Church in Seattle, which is well known for its vibrant music program.

Joy Green (M.S. Dance, 1982) has been teaching dance and P.E. for 20+ years in Kodiak High School, Alaska. The extra-curricular dance group she started in 1983 has performed in Hawaii, California, Florida, and Mexico. As Joy plans to retire this year, she invites UO alums to contact her and consider a career in Alaska.

Tim Clarke (B.A. 1989, M.A. 1993) is living in New York, having taken a senior-level audio engineering position at Fisher-Price, where he composes and arranges instrumental pieces, works with a lyricist writing songs, and designs sounds for a number of products in Fisher-Price's 2008 line. "After 13 years as a freelancer, I'm really enjoying working with people again—over 1000 of them," says Clarke. He still keeps his trumpet chops up: at Simpson College in Iowa, he performed the third movement of the Haydn *Trumpet Concerto* and *Ode for Trumpet* by Alfred Reed with their Concert Band, and then played jazz solos with their Jazz Ensemble. He also was guest soloist with the Des Moines Big Band, led by Jim Oatts. Clarke's new address is 308 Maple Road, East Aurora, NY 14052.

Robin A. Keister (B.S. 1991) co-authored a paper with Luis Baptista titled "Why Birdsong is Sometimes Like Music." The paper examines a

variety of compositions from Western music that feature birdsong, and explores the concept of birds as both vocalists and instrumentalists. Keister notes that the material used "was partially from a paper I wrote to get my B.S. degree in music, with *much* help from Dr. Richard Trombley."

Adam Wendt (B.Mus. 1994) started an educational media company in 1999 called IRIS Media. Since he founded the company, Adam has secured more than \$9 million in federal grants to develop, produce, and distribute media programs. He works with leading researchers in K-12 staff development, parenting, and healthy lifestyles to distill current research into effective, entertaining, award-winning educational video programs with international distribution. In 2000 he was one of the founding members of Mood Area 52, an ensemble of musicians with a flair for tango and cinema music. He stopped playing live shows with the band in 2004 after he adopted his third child—deciding that he had enough of an audience at home. Adam lives and works in Eugene with his wife and three children.

Chikako Narita-Batson (B.A. Dance, 1996) is no longer dancing due to an injury, but is a successful financial analyst at KPMG in New York City, and says "most of my basic work philosophy comes from my experiences in the UO Dance Department."

Susan Lyle (D.M.A. 1997) wrote and directed *Marian Anderson—Her Life in Song*, a retrospective program featuring narration, film clips of the great singer, and live performers in honor of the installation of a bronze sculpture of Anderson at Converse College in Spartanburg, SC. The performance was so well received by the audience of 1,000 that Dr. Lyle was asked to redesign the show for school children during Black History Month. Lyle is on a research sabbatical from the Petrie School of Music, working on adapting techniques used in functional voice training for

the rehabilitation of injured voices.

Don Addison (Ph.D. 1998) has been the music and language producer/writer/host for the "Wisdom of the Elders" public radio programs. The series covers tribal groups along the Lewis and Clark Trail from Native American viewpoints, with materials drawn from on-site reservation interviews of tribal elder historians. The series received funding from the National Endowment for the Humanities, National Endowment for the Arts, Corporation for Public Broadcasting, Lewis and Clark National Historic Trail, Oregon Arts Commission, and Spirit Mountain Community Fund. For more info, see www.wisdomoftheelders.org/

Sarah Beth (Smith) Byrum (B.A. Dance, 1999) founded All That! Dance Company the year she graduated and was honored by the National Dance Educators Association for her work in dance education. Her company is growing in studios in Eugene and Springfield.

Mazdak Khamda (M.M. 2000) was recently hired to teach piano at Napa Valley College in California. In 2008 he will release a new solo piano CD titled *Grey*, containing original compositions that mix Iranian and American cultures.

Dan Flanagan (M.M. 2003) was appointed acting concertmaster of the Sacramento Philharmonic and Sacramento Opera. He'll be soloist with the Philharmonic this season in the Beethoven *Triple Concerto* and the Piazzola *Four Seasons of Buenos Aires*. He also was appointed lecturer of violin at University of California, Davis, where he will be a soloist this season with the University Symphony in the Sibelius Concerto. Last season he was a guest concertmaster with the Oakland East Bay Symphony, and has been performing regularly on the Chamber Music Series at California State University, Chico.

continued next page

ALUMNI, *continued*

Joanna Bristow (B.S. Dance, 2005) is in her third year at Dancer's Workshop, a nonprofit dance studio and presenting organization in Jackson, Wyoming. In addition to teaching modern dance and ballet, Joanna's full-time position includes marketing. She says, "Thought you'd all like to know that what you taught me is being appreciated and applied every day out here in Wyoming."

Dave Camwell (D.M.A. 2006), assistant professor of saxophone and jazz studies at Simpson College, Iowa, is now endorsed by SD-Systems microphones. He has had four recent articles published by *Saxophone Journal*. Camwell presented recitals and a master class at North Dakota State University and Concordia College, and has joined the Oasis Saxophone Quartet, along with Nathan Nabb, James Bunte, and James Romain. Camwell and wife Jillian welcomed a baby boy, born in November.

Christopher Thomas (B.Mus. 2006) attended USC's graduate program, "Scoring for Motion Pictures and Television," after graduation. During school he interned on ABC's hit show *Lost* as orchestrator and conductor. Chris was a music editor on Sony Pictures' *Dragon Wars*, which became the highest-selling film in Korean history. He was the youngest nominee for Best Orchestrator in the 2007 Academy of Film and TV Music Awards, finishing as runner-up in the competition.

Jerry Hui (M.M. 2007) won the 2008 Robert Helps Composition Prize from the University of South Florida for his new work, "Of Water & Love," for SATB choir, clarinet, and piano. It will be premiered by the Zielinski Singers on Feb. 16 at the First Presbyterian Church of St. Petersburg. Hui's *Stabat Mater*, a 16-minute work for SATB chorus with a soprano solo and ATB small group, will be premiered by the C4 Ensemble in New York City on Feb. 23 in The Norwegian Seaman's Church. ♦

IN MEMORIAM

Emily Rhodes Lorraine died July 5, at age 81, from kidney cancer, in San Jose, CA. She is survived by her husband Ted, three children, two siblings, and three grandchildren. Emily attended the UO School of Music from 1943–45 as a student of Aurora Potter Underwood, and from 1968–70 studying with Victor Steinhardt. She received a B.Mus. degree in 1970, and served as staff accompanist from 1968–70. Her piano teaching career spanned 60+ years, beginning briefly at OSU, with independent studio teaching in her home at Eugene, at Los Alamos NM, Albany NY, and finally San Jose, CA. She taught all levels, including adults. Emily's chamber music-making in Eugene included a piano trio with violinist Connie Elkins and cellist Roberta Lathrop. She performed singing and dancing roles in summer musicals, as well as duo-piano recitals with Patricia Metcalf Chase, which helped raised money to build Eugene's Hult Center for the Performing Arts. Emily was piano soloist with the Los Alamos Symphonietta in the Liszt *Hungarian Rhapsody* in 1957, and had the lead role of Sara Brown in Los Alamos Light Opera's production of *Guys and Dolls* in 1958. She accompanied professional singers, including Anne Turner and Sylvia Katchukian. Emily was a member of MTNA and held numerous positions with MTNA at the state and national level. She was president and board member of the Eugene Junior Symphony in the mid-1960s, and was a docent for the University of Oregon Art Museum. A scholarship in Emily's name has been established at the School of Music and Dance.

Morrette Rider, dean of the School of Music from 1975 to 1986, died of a heart attack on January 11, just as *Ledger Lines* was ready to go to press. A full tribute to Morry will appear in our next issue. ♦

HAVE WE HEARD FROM YOU LATELY?

2/08 UO School of Music & Dance Alumni
WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

My current address: (please print) This is a *change* of address
Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

____ I have more news to share! Call me for a more complete update.

You may also send your alumni news for *Ledger Lines* via e-mail c/o editor Scott Barkhurst: scottb@uoregon.edu