



UNIVERSITY
OF OREGON

LEDGER



SCHOOL of MUSIC *and* DANCE



*The Oregon Marching
Band performs at a
Holiday Bowl pep rally
in San Diego.*

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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UNIVERSITY OF OREGON

— SPECIAL EVENTS —

Sunday, March 1 • 1–3 p.m.: *Grand Opening Tour & Concert*



Alumni and friends are invited to tour the new additions and renovations to the MarAbel B. Frohnmayer music building from 1-3 p.m., followed by a 4 p.m. concert at the Hult Center. The concert will feature the University Symphony, Oregon Wind Ensemble, Chamber Choir, and UO Repertory Dance Co.

See story on page 2.

Tuesday, April 7 • 7 p.m. *Tower Theatre in Bend*

Thursday, May 21 • 7 p.m. *Ginger Rogers Theatre in Medford*

School of Music and Dance ensembles will return to Bend and Medford after the success of our recent programs there. This year will feature a special farewell program honoring UO President Dave Frohnmayer. Free admission!

SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

CHAIR: Al King, '76, *vice president/
investment officer, RBC Dain Rauscher;
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Jay O'Leary, M.D., *arts patron; Eugene, OR*

Mary Glass O'Leary, '55, *arts patron;
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Jenifer Craig, '71, '73, *Associate Professor
and Chair of Dance, UO; Eugene, OR*

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

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

John Wells, *violinist; Springfield, OR*

Jeffrey Williams, *Professor and Associ-
ate Dean of Music; Eugene, OR*

FROM THE TOP

Brad Foley, Dean

I am writing my remarks for this issue of *Ledger Lines* from my new office in the renovated 1920s wing of the MarAbel B. Frohnmayer Music Building, where I can look over into the new Florence "Penny" Vanderwicken Duprey Courtyard and see the new sculptures that you will read about on page three.

While I eagerly await new furniture, the faculty and staff are enjoying the new and improved surroundings a great deal. Yes, we have completed our moves thanks to the exemplary organizational efforts of Janet Stewart and Laura Littlejohn, along with the outstanding support and help of many others including Rick Blake, Lance Miller, and Alan Phillips.

All but one or two members of the music faculty and staff were relocated in the past two months, and most of our graduate teaching fellows also have new office/studio space. It has been quite an undertaking that came off quite smoothly. Twenty new pianos have been purchased and put in place thanks to generous donors. We are presently in the final stages of painting some of our older building wings and finalizing the ordering and installation of new furnishings, with the hope of having all in place by March 1.

Considering the current economic situation across the nation, we are most fortunate to have completed our project so that our faculty, students, and staff finally have facilities befitting their talents. I continue to feel very fortunate to be part of such an incredible school and university that has been so supportive of our project over the past decade. Please join us for our building dedication and grand opening events the week of March 1. (See details on page 2.)

We continue to complete our current project with the acquisition of new equipment and furnishings. We were very pleased to receive

a generous gift from Helen Young Copple Gerlinger that enables us to acquire three additional Steinway pianos, completing two-thirds of our piano initiative. Please keep in mind that an outstanding music and dance school is always in need of excellent instruments and equipment related to furnishing classrooms, studios, and production spaces. Immediate needs include five more Steinway grand pianos and four uprights. Our goal is to fund the replacement of one grand piano and two uprights each year in order to upgrade and maintain the excellence of our fleet of 114 pianos. Our development staff and I would be happy to speak with you about both annual or planned gifts to support these kinds of needs.

The new MarAbel B. Frohnmayer Music Building and the twenty new pianos were a part of the University's campus-wide *Campaign Oregon*, which began with a goal of raising \$600 million. The campaign

The School of Music and Dance has surpassed its original campaign goal of \$10 million and has raised \$17,508,638

began January 2001 and concluded December 31, 2008. To date, more than \$820 million has been raised.

I am pleased that the School of Music and Dance has surpassed its original campaign goal of \$10 million and has raised **\$17,508,638** from 7,867 documented gifts. We are immensely grateful to the many generous alumni, donors and friends who have contributed at every level to our campaign to make our dreams of new facilities a reality, as well as our other campaign priorities.

While we still have fundraising work to do, I would like to share a recap of our campaign priorities within the four cornerstones of *Campaign Oregon*, and I applaud our donors for their leadership in helping



us achieve them:

1) **Connection:** \$10.3 million raised for the \$19.3 million MarAbel B. Frohnmayer Music Building, plus \$7.6 million from state bonds.

2) **Discovery:** \$1,441,743 raised toward a \$1 million goal for equipment and instruments.

3) **Opportunity:** \$2,749,101 raised toward \$1 million for scholarships.

4) **Inspiration:** \$284,285 plus \$750,000 irrevocable bequest raised toward \$500,000 goal for guest artists and scholars, including the ChamberMusic@Beall series.

As you read through this issue, you will note that we continue to provide the university, community, and state with outstanding programs that enrich lives through music and dance performances. Our faculty and student scholars continue to speak, publish, and present their work at the national and international levels, and we feel fortunate that we work in a profession that can inspire and enrich lives, and in some small measure relieve the stresses from the difficult times many are facing. I hope that all of you will continue to support the arts during the coming months. Best wishes in 2009, and we hope you can join us on March 1-6.

Brad Foley

WHAT'S NEW

New Music Wings Ready for Grand Opening

Alumni invited for tour and concert on March 1

At long last, the construction and renovation at the School of Music and Dance are complete. Crews have been putting finishing touches in the various new spaces during the first weeks of winter term, and everyone is settling in to their new surroundings. It's truly a new era for our students, faculty, and staff!



Reception-lounge area



The new academic wing



Foyer of the academic wing



The new performance wing

Join Us !

Sunday, March 1: 1:00 pm

Alumni and friends are invited to tour the new additions and renovations to the MarAbel B. Frohnmayer Music Building from 1-3 p.m., followed by a 4 p.m. concert at the Hult Center featuring the University Symphony, Oregon Wind Ensemble, Chamber Choir, and UO Repertory Dance Co. Take the building tour and get **half-price tickets** to the Hult Center concert!

Friday, March 6: 10:30 am

Official dedication ceremony with UO administration, dignitaries, and media. Tours following the ceremony.



Large rehearsal hall in the performance wing

CADENZA, CALYPSO, AND FANDANGO

While the two new wings in the music building are getting most of the attention, a trio of original sculptures in our new Penny Vanderwicken Duprey courtyard is turning heads as well. Richard Swanson, the artist who created the dynamic sculptures, said “I think of these sculptures as musical phrases—no hidden meanings, just something pure, lyrical, and sometimes loopy, with the interval between notes as essential as the notes themselves.”

Swanson said his goal for this commission was to set up rhythmic interactions that would engage the courtyard space with a visual expression of exuberance. From the beginning, a series of sculptures placed throughout the courtyard seemed a better choice to him than a single central sculpture.



Cadenza

He chose a black surface to suggest musical notation, with a highlight of blue for color. “My choice of names for these sculptures, Cadenza, Calypso and Fandango, reflects their personalities as well as their relationship to music and dance” said Swanson.

Swanson encourages visitors to think of the whole installation as an evolving composition that changes as they walk around, through and under the sculptures. “Music drifting into the courtyard from the practice rooms merges with the visual rhythms, adding flavor and complexity,” he said. “Movement of clouds, people, leaves in the breeze—all add to the melody. Have fun!”

The commissioning of these public sculptures was made possible by

Named bricks for the Florence “Penny” Vanderwicken Duprey Courtyard are still available for \$250 and \$1000. All proceeds will go toward furnishing and equipping the new spaces in the MarAbel B. Frohnmayer Music Building. Leave a legacy and become a part of UO music history today! Contact DeNel Stoltz at 346-5687 or e-mail denel@uoregon.edu



Calypso



Fandango

KEYS TO SUCCESS: 9 PIANOS STILL NEEDED

Replacement Plan Next Priority

Thanks to the immense generosity of donors during the past three years, we have been able to purchase 22 new pianos, primarily Steinways, to furnish our new spaces in the MarAbel B. Frohnmayer Music Building.

We still need nine more to completely furnish the new spaces with appropriate pianos:

- three Steinway Concert D grand pianos at \$90,000 each (for large rehearsal rooms)
- two Steinway Model B grand pianos at \$60,000 each
- four upright Yamaha pianos at \$5,000 each

Our original plan to put new pianos in new spaces was abandoned with the current economic downturn. Many instruments that were out of service for future rebuilding, or that we hoped to trade, were put back in service just so we would have a piano in the room. New pianos will be placed in teaching studios, classrooms, and practice rooms when additional gifts enable us to purchase more pianos.

We currently have a fleet of 114 pianos. Our goal is to establish a donor-funded program of replacing one grand piano and two upright pianos annually. This will require current gifts of \$70,000–\$80,000 annually or an eventual endowment of \$1,800,000 to \$2,000,000.

We hope to replace six Model O grands and six uprights in the very near future. ♦



DEVELOPMENT

Pioneer family alumna enables purchase of three Steinways

Helen Young Copple Gerlinger gives \$100,000

by DeNel Stoltz,
Director of Development

Helen Young Copple Gerlinger, a piano alumna from the 1930s and a lifelong friend of MarAbel and Otto Frohnmayer, recently made a \$100,000 gift to the school to name the new practice room suite in the MarAbel B. Frohnmayer Music Building.

Helen, an enthusiast of Steinway pianos, was inspired to make the gift to honor MarAbel as well as to enable the purchase of three more Steinway pianos. One of these is now available to students using the new practice rooms; another is in the new 35-student classroom; and the third one is a grand piano for our jazz piano professor's teaching studio, completing the purchase of one new Steinway grand piano for each of our piano performance professors.

"I am delighted to make this gift, knowing it will help young musicians just beginning their careers," said Gerlinger.

A Historical Name

The Gerlinger family name is quite familiar and historic on campus. In fact, two buildings sport the family name: Irene Gerlinger Hall, named for the first woman regent, who was also an avid fundraiser and

advocate for the University of Oregon. Irene was a distant relative of Carl Gerlinger, whom Helen married in 1932 until he passed away three years ago, at the age of 96. Construction of Gerlinger Hall was completed in 1921, the same year that Beall Concert Hall and the original School of Music and Dance facilities were built. Gerlinger Annex, adjacent to

Gerlinger Hall, was added in the 1970s, and is home to our Department of Dance.

Helen comes from a long line of University of Oregon Ducks as well as Oregon pioneers. Her grandparents, Charles Walker Young and Mary Gillespie Young, came to Oregon with the wagon train from Independence, Missouri, in May 1852 and arrived in Eugene four

months later.

Their son and Helen's uncle, Cal Young, is considered to be Eugene's "first citizen." Mr. Young was very active in the city's business and civic affairs, including serving on the school board, organizing the Oregon Trail Pageant parades, and along with J.A. Church, serving as UO's first football coaches in 1894. He ran a meat market in Eugene, then worked in a mine. After that he managed the Heilig Theater for two years after it opened in 1903.



*Helen Copple Gerlinger,
from the 1931 Oregon.*

He finally returned to farming on his family homestead, which can be visited today. Cal Young Road is named in his honor.

Helen was born in 1911 and raised in Hood River, Oregon, on a 300-acre farm during the Depression. Sharing her mother's love for music, she decided to major in it, and her mother sacrificed so that she was able to attend the University of Oregon. Her college tuition came from "egg money" from the chickens that her mother raised on the farm.

A Family of Ducks

Helen met Carl Gerlinger on campus, and they were married two years later, when Carl graduated in 1933. She decided not to return to college, since paying for it was such a hardship on her mother and there were no jobs for her. She instead went home to help her mother on the farm. Carl worked at Dallas Machine and Locomotive Works and later Gerlinger Carrier until 1946. In 1947 he and his father opened West Salem Machinery Company. They had two daughters, Ann Gerlinger Lyman and Mary Gerlinger, who both became UO Ducks. Ann met and married Ron Lyman, who played football for the Ducks from 1949-52. Ann served on the UO Foundation Board of Trustees from 1986-93.

"The Gerlinger family has a long and storied generous relationship with the University of Oregon, and has for generations," President Dave Frohnmayer remarked upon hearing the news of the gift. "This is just the latest of many heart-warming gifts from their family that have made the quality and stature of our campus so much better."

And what might MarAbel have said about this gift? "Oh, that's just perfect!" mused President Frohnmayer about his late mother, whose name the music building proudly bears. ♦

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

DANCE

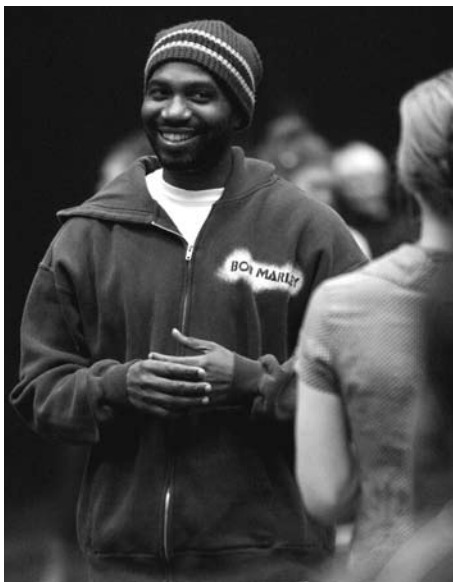
Ronald K. Brown residency

by Jenifer Craig
Chair, Department of Dance

Fall term opened with unusual excitement as the Department of Dance reaped the benefits of more than a year of collaborative planning with the Hult Center to bring Ronald K. Brown and his company, Evidence, to Eugene.

Jetting to Eugene from New York, Ron arrived to teach at the UO for one amazing Friday on October 10. He first taught a master class for more than 40 dance students in the upper level technique classes. Later that evening, he conducted an intense and exciting three-hour repertory experience for a select group of advanced dancers. He taught portions of dances that they would soon see locally. After rejoining his dancers in Minnesota, they all flew to Eugene for three more days filled with community workshops and activities at the University of Oregon.

Friday, October 24, Ron taught a second class to the UO students he had met on his first visit. After that, he offered a class open to all levels of dance students at the UO, taught by his associate artistic director Arcell Cabuag and dancer Otis Donovan Herring. Later in the afternoon



in Dougherty Dance Theatre, Ron presented the philosophy central to the methods he employs to meld his love and respect for music and dance. He then welcomed questions from the students and faculty present, which led to a lively discussion.

Brown's choreographic work, "One Shot," a dance exploration of African-American history and culture, was central to his Eugene residency and the stirring performance by his company, Evidence, at the Hult Center on October 26. It was inspired by the work of Teenie Harris,

who documented African-American life from 1936-1975 as a photojournalist for the *Pittsburgh Courier*. The photographer, known for capturing his subject in "one shot," was honored in Eugene with an exhibit of his photos at DIVA, and as the focus of a very special workshop conducted by Ron with Eugene middle school students, who developed family history through photography and movement.

The Eugene residency, including the Hult Center performance, could not have been possible without the support of the UO Department of Dance, in particular the Boekelheide UO Creativity Award and diversity funds allocated from the provost.

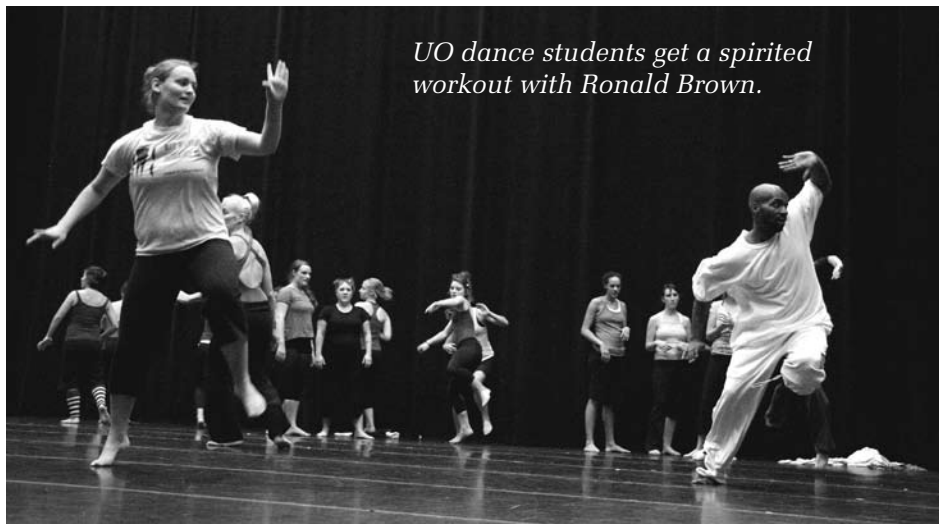
The overwhelming success of the Ronald K. Brown residency has reverberated throughout the department, and is caught in the words from student papers and conversations in the studios, classrooms, and office. Dance composition students were particularly affected by their experiences in the classes and lectures. Here is a sampling from their papers:

"My experiences with Ronald K. Brown as a person, teacher, choreographer, and dancer have had huge positive impacts on my personal goals for my dancing. What I once thought of dance and what it does for me has been positively modified by his presence and talent. Ronald K. Brown's visit served as a huge inspiration for me and my dancing...."

"It was evident in the choreography, as well as in Ron Brown's words, that openness to the world, to difference, and to learning and listening were very important to him...."

"One of the major things I will take with me from this residency is the knowledge that I have endless options as a choreographer and dancer. I need to be open for discovery and always explore what I don't know, and that as long as I'm respecting my art, I will also be enjoying my art. I am very thankful to have experienced this with the department" ♦

UO dance students get a spirited workout with Ronald Brown.



OREGON BACH FESTIVAL

Bach Festival plans celebratory season

Themes and variations weave through 40th Festival

Kicking off a two-year 40th anniversary celebration, the 2009 Oregon Bach Festival presents “Themes and Variations” that include a major world premiere; guest artists from the Met, Broadway, and beyond; and new partnerships ranging from a Fourth of July fireworks program to worldwide broadcasts.

Concerts take place June 26-July 12, 2009, in Eugene and Portland, with a pre-season concert in Bend, Oregon. With renovations at the School of Music completed, the Festival returns its chamber music program and a portion of its busy rehearsal schedule to Beall Concert Hall and the music building.

The year 2009 will see significant anniversaries of great composers: Henry Purcell, G.F. Handel, Franz Joseph Haydn, and Felix Mendelssohn. OBF begins its honors on opening night with *The Creation*, Haydn’s vivid setting of the genesis story. Helmuth Rilling, the founding



Frederica von Stade

artistic director, returns to conduct the chorus, orchestra, and soloists on Friday, June 26, in Eugene and the next night, June 27, in Portland’s Arlene Schnitzer Concert Hall.

The Festival marks the 250th

anniversary of Handel’s death with the world premiere commission of a new *Messiah* by prolific Swedish composer Sven-David Sandström. Recipient of premieres by the Swedish Radio Orchestra, Royal Concertgebouw, BBC Symphony, and Rilling’s Stuttgart Bach Academy (*Magnificat* in 2005), Sandström is resetting Handel’s *Messiah* text for chorus and orchestra for a joint commission by the OBF and the International Bach Academy.

Sandström’s *Messiah* premiere on July 9 in Eugene’s Hult Center is one of a three-part *Messiah* celebration that also includes a community “InChoir” sing-along July 1 and a full-concert version of Handel’s original in the Festival finale July 12.

Sandström will be in residence for the *Messiah* premiere and the Composers Symposium program directed by UO Professor Robert Kyr.

The Festival celebrates “Shakespeare and Music” with a theatri-

The Festival marks the 250th anniversary of Handel’s death with the world premiere of a new Messiah by prolific Swedish composer Sven-David Sandström.

Helmuth Rilling will again lead the Festival forces.



PHOTO BY JON CHRISTOPHER MEYERS

cal staging of Felix Mendelssohn’s incidental music for *A Midsummer Night’s Dream* July 5. Actors from the Oregon Shakespeare Festival will narrate, and the Eugene Ballet will interpret through dance.

In homage to Festivals past, opera star Frederica von Stade (at the start of her 2009–10 farewell tour) tops the list of guest stars. The former Met diva appeared at the 1989 and 1991 Festivals; in 2009 she headlines a July 2 gala concert conducted by Jeffrey Kahane.

Other guests for 2009:

- Tony Award-winning dancer-choreographer Savion Glover tapping to Bach, Vivaldi, Mozart, and

more in "Classical Savion," his acclaimed touring show with live orchestra and jazz band on July 10.

- Jeffrey Kahane, in residence for three chamber music programs and to conduct a portion of a free July 4 fireworks show that includes Gershwin's *Rhapsody in Blue*.

- Violinist Monica Huggett and her Portland Baroque Orchestra for the cycle of Bach's six *Brandenburg Concertos* in Portland and Eugene June 29–30 and the Purcell tribute July 3 in Beall Concert Hall.

- On Ensemble, an LA-based percussion quartet deeply rooted in the traditions of taiko. Their appearance is timed to coincide with the June 24 opening of the Jordan Schnitzer Museum of Art's exhibit "The Tokaido Road." The OBF is also a collaborator with the UO Museum of Natural and Cultural History's 2009 exhibit "World Harmony—Traditional Musical Instruments from Around the World."

- The Stangeland Family Youth Choral Academy, conducted by Anton Armstrong, sings settings of Shakespeare texts by jazzman George Shearing and Vaughan Williams' *Serenade to Music* in their July 7 headline concert at the Hult Center. The SFYCA is a national program for high school singers directed by UO music alumna Mia Hall Savage.

New Partnerships

- Extending a reach that began in 2008, the Festival will perform twice in Portland and a pre-season presentation of Bach's Circle, a Baroque ensemble, in Bend's Tower Theater June 23.

- The OBF has reached a broadcast agreement with Minnesota Public Radio to syndicate a series of concerts from 2008 over the next 12 months. The series is expected to get network distribution across the U.S. and reach 400 million listeners worldwide.

Tickets go on sale February 3. For full Festival information, call (800) 457-1486 or see the website: www.oregonbachfestival.com ♦

OLYMPIC POSTCARD FROM CHINA

OMB director Eric Wiltshire and twelve UO students were selected for the Olympic Orchestra last year

This past summer, twelve students from the Oregon Marching Band shared the experience of a lifetime when they traveled to China as part of the Beijing 2008 Olympic Orchestra.

The orchestra, in reality a marching band made up of more than 1,800 high school and college musicians from around the world, gathered in Beijing for performances in celebration of the 2008 Olympic Games. Three groups, each with 600 or more members, made up the full orchestra: the "Red Orchestra" from the U.S., the "Green Orchestra" from Australia and Japan, and the "Gold Orchestra" from China. Performance venues included Tiananmen Square, the Great Wall, and Tianjin.

The UO students were part of the 300-member Northwest contingent, attending periodic rehearsals in Seattle, and culminating in a week of rehearsals before departing for China on August 1. These rehearsals were directed by Oregon Marching Band director Eric Wiltshire, and included a performance in Seattle's annual Torchlight Parade, with more than 300,000 people in attendance.

In China, all band members stayed at the Grand Epoch Village, a

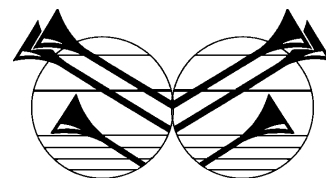
huge resort modeled after the forbidden city, where they rehearsed and met students from around the world.

The performance in Tiananmen Square was covered by international media, and was the first performance by a western group in Tiananmen Square.

One of the highlights of the trip was the performance at the Olympic venue at Tianjin. Students traveled in a convoy of 58 tour buses with a police escort, then played for an enthusiastic live crowd and television broadcast. Following the performance they were able to attend an Olympic soccer match, featuring China vs. Sweden.

During the fifteen days students spent in China, they were able to see many of the famous tourist destinations, including the

Summer Palace, the Forbidden City, the Great Wall, and many other sites in and around Beijing. They also traveled by train to Shanghai, where they enjoyed world class shopping and incredible skylines. ♦



FACULTY

Molly Barth appeared as piccolo soloist with the Salem Chamber Orchestra, performing Vivaldi's *Piccolo Concerto in C Major*. She also appeared with Portland-based ensemble Fear No Music in a concert dedicated to the 100th birthday of Olivier Messiaen. During the summer, Barth gave several performances at the Astoria Music Festival and with Portland Summerfest/Opera in the Park. Barth and **Brian McWhorter** co-founded the Beta Collide New Music Project. Beta Collide performed concerts in Eugene and Portland with Nicholas Isherwood and David Riley, among others. Positive reviews of both concerts appeared in *The Oregonian* and *The Register-Guard*. For more information, visit betacollide.com.

Alexandre Dossin was invited to return to the Astoria Music Festival as a soloist for two orchestral appearances in June. After the festival, he flew to Brazil for a solo performance with the Porto Alegre Symphony Orchestra. Dossin participated in the



Oregon Bach Festival's "Schubertiade," and gave four lecture-recitals for OBF's Elderhostel program. He was a guest faculty member at Oregon

State University, teaching master classes and performing twice during PianoPower summer camp. Dossin was a soloist with the Eugene Symphony three times in September during the ESO's conductor search; all three performances received standing ovations, and he has been invited to be a soloist for the 2009–10 season. In the fall, Dossin performed four solo recitals in Wisconsin, Illinois, and Minnesota, including a return to Chicago's prestigious Preston

Bradley Hall. He was a visiting artist and gave master classes at Loyola University, Concordia College, and at the University of Wisconsin-La Crosse. In October, Dossin organized and performed in an all-Liszt recital with UO piano students, performed at the opening of the UO's White Stag building in Portland, and was a guest lecturer for OMTA in Corvallis. In December, he flew back to Brazil for two piano and orchestra performances in São Paulo and recorded a CD for Schirmer/Hal Leonard, to be released in March in the Schirmer Performance Editions Series; this project will include Dossin's editorial remarks on the score of Tchaikovsky's *The Seasons*, and it will be published in a score/CD combination. Dossin's fifth CD, with piano music of Dmitry Kabalevsky, was released worldwide by Naxos in January.

Robert Kyr composed more than two hours of music last year, and many of his new works received premieres in major venues. *A Time for Life*, an hour-long environmental oratorio, was performed by Cappella Romana in Portland and Seattle; *Balulalow* for men's chorus was broadcast nationally on Performance Today (radio), PBS (television) and simulcast to select movie theaters nationwide in performances by the Viking Chorus at the renowned St. Olaf Christmas Festival; the Fireworks New Music Ensemble commissioned and

premiered two of Kyr's works (*Working Fire* and *Fireworks Variations*) at Symphony Space in New York City with Kyr conducting. A second version of *Balulalow* (for treble chorus) was premiered by the Pacific Youth Choir (Mia Hall Savage, conductor) at the Northwest Regional ACDA Convention in Vancouver, British Columbia. Kyr's tenth symphony, *Ah Nagasaki: Ashes into Light*, was premiered in St. Paul, Minnesota, by the Minnesota Chorale and two prominent Japanese choruses, along with a host of other creative partners. Three hundred performers were involved in this international project.

Steve Larson performed piano and percussion in a "Bossa Nova 50th Anniversary Celebration" with Sonja Rasmussen (voice), **Don Latarski** (guitar), **Carl Woideck** (saxophones), Tom Bergeron (saxophone), Mark Schneider (bass), Josh Hakanson (drums), and Kimberly Cullen (percussion) in Beall Hall in November (see photo below). During an October residency at the Eastman School of Music in Rochester, he gave a lecture on improvisation and structure in baroque music and jazz, a seminar on jazz analysis, and a music cognition presentation for the Eastman-Rochester-Cornell Music Cognition Symposium. And this year saw the release of his recording *Torch Songs Volume One — Close Enough for Love* with vocalist Cynthia Beal.



Faculty and friends celebrated the 50th anniversary of Bossa Nova with a concert in Beall Hall.

Anne Dhu McLucas was an invited keynote speaker at a conference on “Child’s Children: Ballad Study and Its Legacies,” held at Harvard University in December. Her paper was on the Robin Hood ballads, and was titled “To the Tune of ...: The Robin Hood Legacy in Music.”

Brian McWhorter recorded with Natalie Merchant for her forthcoming album with producer Andre Levin, and was appointed principal trumpet of Eugene Symphony for the 2008/2009 season. His most recent album, *Timbrando*, was reviewed by NPR’s *All Things Considered*, and he performed a *Timbrando* CD release show with Meridian Arts Ensemble at Manhattan School of Music. Other performances included an Elliott Carter 100th birthday celebration with *Sequitur* at the Library of Congress; a concert with *Beta Collide* in the UO’s new White Stag Building in Portland; a faculty recital with the Oregon Brass Quintet.

Phyllis M. Paul presented a research paper at the North Carolina Music Educators Annual In-Service Conference, “A Comparison of Rote Teaching Methods on the Song Retention Accuracy of First and Second Grade Students.” She began serving two-year terms as chair of MENC’s Affective Response Special Research Interest Group (SRIG) and as Northwest Division Representative for MENC’s Early Childhood SRIG, and joined the OMEA K-12 Music Education Standards Publication Editorial Board. With co-author **Timothy A. Paul**, she had an article accepted in *Contributions to Music Education*, “The Effect of Changing Syllables to Facilitate Slurring by Middle School Trumpet Students.”

Timothy A. Paul conducted the Eugene Symphonic Band during their performance at the OMEA Annual Conference; presented a research paper at the North Carolina Music Educators Annual In-Service Conference, “A Descriptive Analysis of Various Factors Concerning Stu-

dent Participation in Summer Band Camps”; was an invited presenter for the OMEA District 12 In-Service Conference, “How Art and Function Can Co-Exist (A Hands-On Approach for Conductors)”; and served as director of the UO Summer Symphonic and Marching Band Camps.

Harry Price, chair of our music education department, is one of this year’s recipients of the UO Fund for Faculty Excellence Awards. The award is given to UO faculty for exemplary work in their respective areas of expertise. Price’s work has appeared in every major journal in the music education field, and his research presentations around the globe have established him as an international authority. Price was a Keynote Speaker in July 2008 at “Pre-Seminar of the Research Commission of the International Society for Music Education Research



(ISME)” at the Universidad del Pais Vasco in Bilbao, Spain, and gave two talks, “Sequence of Event (Sequential Patterns) of Teaching in

Music Education: 25 Years of Investigations” and “Do you Hear What I See?” He also had a poster presentation with co-author Alison Mann (Ph.D. 2008), now on the music faculty at Kennesaw State University in Georgia. The paper, titled “The Effect of Conductors on Evaluations,” was presented at the 28th ISME World Conference in Bologna, Italy. Also in July, Price presented a paper co-authored by Clifford Madsen, Marie Webb, and Rachel Cornacchio (Ph.D. 2008), now on the music faculty at Messiah College in Pennsylvania; it was presented at the 22nd International Seminar on Research in Music Education, in Porto, Portugal, and was titled “An

Examination of the International Scope of Papers Presented at the ISME Research Commission.”

Stephen Rodgers presented a paper, “‘Emotional Imitation’ and ‘Physical Imitation’ in Berlioz’s *Roméo au tombeau*,” at the meeting of the Society of Music Theory in Nashville, TN, in November. He also wrote program notes and gave several pre-concert lectures for Chamber Music@Beall performances by the Academy of St. Martin in the Fields Chamber Ensemble and The Aulos Ensemble.

Doug Scheuerell performed North Indian classical music with trumpet player Aaron Shragge at Sound-Bytes and a concert at Collier House.

Idit Shner performed a classical recital for saxophone and flute; gave a lecture about Villa-Lobos and the saxophone; performed with the Oregon Mozart Players; and played more than 15 jazz concerts featuring music from her new jazz CD, all during the past four months. Her CD, *Tuesday’s Blues*, was released in September on OA2 records, and has received extensive radio airplay in the U.S., Slovakia, Portugal, Israel, and Australia. An excerpt from one review: “*An astonishingly assured debut that heralds the arrival of a major new talent....* —Matt Cibula, *emusic.com*”

Ann Tedards spent a busy year on sabbatical in 2007–08. Her performances included solo recitals at Willamette University, University of Massachusetts, Bowdoin College, Brooklyn College’s Institute for Studies in American Music, and at the UO Department of Dance’s Faculty Concert. She gave a voice master class at Bowdoin College and gave research presentations at the Hawaii International Conference of Arts & Humanities (“Whose Antonia? Libby Larsen’s *My Antonia* and the Transformative Force of Memory” and “Libby Larsen’s *Women of the Wild West*: Belle Starr,

continued next page

FACULTY, *continued*

Calamity Jane, Antonia Shimerda, and Margaret Elliott”), repeating the latter presentation at the Society for American Music’s 34th Conference. Tedards received a grant from the UO Center for the Study of Women in Society to present concerts of music centered on American composer Libby Larsen. At the 2007 joint annual meeting of CMS/NASM, she gave a presentation on the preparation for college teaching in graduate programs. Tedards also coordinated outreach performances in Lakeview, Oregon, by our graduate students.

Professor Emeritus **Richard Trombley**, now living in Hawaii, was invited to present a paper at the January 2009 International Conference on Arts and Humanities. His presentation was titled “The Fate of Art Music at the End of the 20th Century: A wakeup call in progress.”

Bassoonist **Steve Vacchi** performed 20 times since late September, including work with the Eugene Symphony, Eugene Opera, Oregon Ballet Theatre, Oregon Symphony, and the Oregon Wind Quintet. He performed on faculty recitals with flutist **Molly Barth** and hornist **Lydia Van Dreel** and an improvisatory duet by UO alum Doug Detrick on the Sound-Bytes series. With the Oregon Wind Quintet he helped recruit in high schools in Corvallis and Salem. Vacchi produced fall chamber concerts for UO students at the Jordan Schnitzer Museum of Art, the Living Learning Center, and Beall Hall.

Laura Zaerr hosted the second annual UO Harp Day on Nov. 1 with workshops, lectures, master classes, concerts, exhibits, and a mini-harp store provided by Salvi Harps. Elizabeth Richter from Ball State University, Indiana, was the featured artist along with Professor Emerita **Sally Maxwell** and alumna Alex Perdw. A total of 32 participants came from all over the state to learn from and enjoy the events. ♦

OUR NEW TENURE-TRACK FACULTY



Molly Barth, our new flute professor, holds degrees from the Oberlin College-Conservatory of Music, Northwestern University, and the Cincinnati College-Conservatory of Music. Barth is a Grammy-Award winning flutist who is an active solo, chamber, and orchestral musician specializing in the music of today. Barth has toured extensively throughout the world and recorded four CDs with Cedille Records. She has taught at Willamette University, and held residencies at the University of Richmond and University of Chicago.

Her chamber music experience includes Fear No Music, Third Angle New Music Ensemble, eighth blackbird (founding member), MusicNow, the Fulcrum Point New Music Project, and Contempo Performances. Her many awards include a 2008 Grammy (best chamber music performance), three CMA/ASCAP awards for adventurous programming, and a 2000 Naumberg Chamber Music Competition (first prize).



Nicholas Isherwood joins our voice faculty as director of opera studies. He has a B.A. and a B.Mus. from Oberlin and the Diplôme d’Etudes Approfondies from the Ecole des Hautes Etudes. With a focus on early and contemporary music, his career has led him to perform in such venues as La Scala, Covent Garden, the Salzburg Festival, all three Berlin opera houses, and Tanglewood. He has sung on five continents, working with conductors such as William Christie, Joel Cohen, Nicholas McGegan, Zubin Mehta, Helmuth Rilling, and numerous contemporary composers. He has recorded 52 CDs, made several films, and directed productions of Adriano Banchieri’s *La Pazzia Senile*, John Cage’s *Song Books*, Bruno Maderna’s *Satyricon*, Mauricio Kagel’s *Phonophonie*, and Karlheinz Stockhausen’s *Am Himmel Wandre Ich*. Isherwood recently performed in Krenek’s opera *Dark Waters* in Berlin; sang music by Roman composers for solo voice and electronics at UC-Berkeley; gave two performances of Stockhausen’s *Lucifers Tanz* in England; Schönberg’s *Ode to Napoleon* and Rihm’s *Hölderlin Fragmente* in Italy; and sang in the world premiere of Stockhausen’s *Havona* for bass voice and tape.



Shannon Mockli, the newest member of our dance faculty, received her M.F.A. and the L. Scott Marsh Mentorship Award from the University of Utah Department of Modern Dance in 2008. Mockli has danced with choreographers Stephen Koester, Harry Mavromacalis of Dance Anonymous, Doug Elkins, Brent Schneider, Eric Handman, Abby Fiat, Tandy Beale, Lisa Race, Pamela Geber, and Satu Hummasti. She has performed at the La MaMa Theater in New York City, White Wave Dance Festival in Brooklyn, New York Dance Alliance 50th Anniversary, Northwest ACDFA 2006-08, and at the Rose Wagner Performing Arts Theater in Salt Lake City. She has taught modern dance technique, improvisation, composition, and video technology at the University of Utah and in the surrounding community. Mockli was videographer and editor for Jacob’s Pillow Dance Festival Summer 2004 and Bates Dance Festival 2005, and has worked with an independent video production company in Salt Lake City, the University of Utah Modern Dance Audio/Video Department, and as an independent videographer. ♦

STUDENT NEWS AND AWARDS

Pianist **Ben Corbin**, violinist **Han-Jun Lee**, and cellist **Talia Lindsley** won the Oregon State Chamber Music Competition of the MTNA, and went on to win the MTNA Northwest Division Chamber Music Competition. They will compete in the national finals in Atlanta. Corbin studies with Dean Kramer, David Riley, and Claire Wachter; Lee studies with Kathryn Lucktenberg; and Lindsley studies with Steven Pologe.

Kanako Ishihama won the Oregon State Piano Competition of the Music Teachers National Association, and then took second place at the MTNA Northwest Division Piano Competition. Kanako is a master's student of Dean Kramer and Claire Wachter.

Graduate School Research Awards for 2008–09

Shawn Alger (master's student in musicology): \$500 to support work on his thesis topic by conducting archival research in the Center for Western History and Genealogy at the Denver Public Library, the Colorado Historical Society, and the historical society and museum in Ouray, Colorado.

Amy Cohen (master's student in music education): \$500 to support work on her intended master's project topic by helping her acquire a collection of curriculum references not readily available on campus or in the region.

Simon Hutchinson (Ph.D. student in composition with a supporting area in ethnomusicology): \$575 to attend The Korean Traditional Music Workshop for Overseas Musicologists, offered in June 2009 by the National Center for Korean Traditional Performing Arts.

Tyler Kinnear (master's student in musicology): \$350 to support work on his intended thesis topic by conducting research at the archive of American composer Alan Hovhaness at the University of Washington.

Mark Samples (Ph.D. student in musicology with a supporting area in ethnomusicology): \$575 to support work on his intended dissertation topic by conducting archival research at the Bibliothèque de l'Opéra Nationale de France in Paris.



Robert Ponto (far left) poses with UO alumni Paul Cummings (D.M.A. 2007), Ken Ayoob (M.M. 1981), and Gil Cline (D.M.A. 1990) at Humboldt State University, where Ponto guest conducted the HSU Symphonic Band. Cummings is the current band director and also conducts the orchestra at HSU; Ayoob formerly conducted the HSU orchestra, musical productions at HSU, and two local orchestras; Cline conducted the HSU Band from 1991-93 and now conducts the campus/community British Brass Band.

UO FACULTY FORM NEW MUSIC ENSEMBLE

Beta Collide is a leading-edge new music ensemble directed by flutist Molly Barth and trumpeter Brian McWhorter. Beta Collide focuses on “the collision of musical art forms, from complex to ambient; from low-brow to high-brow; from radically extended technique to site-specific improvisation.”

Recent projects include collaborations with Mark Applebaum, Scott Rosenberg, Stephen Vitiello and Amit Goswami (the physicist in the film *What the Bleep Do We Know?*). The group played at the UO's White Stag Building opening, and was named in *The Oregonian's* list of the Best in Classical Music for 2008.

For this term's Music Today Festival, Beta Collide joins Wii-wielding Jeffrey Stolet, dancers Walter Kennedy and Shannon Mockli, pianist David Riley, and bassist Tyler Abbott. Works include world premieres by Robert Kyr and Douglas Detrick, and music by John Cage, György Ligeti, and John Fonville. ♦

PROFILE

Life as The Duck

Tyson Wooters (*B.Mus. 2003*) spent four years as one of *The Duck* mascots (there are usually 2-3 in any given year) and was *Head Duck* for two years. *The Duck's* human identity is kept secret during his or her reign, but once out of the closet they are free to talk about their former alter egos. *Ledger Lines* interviewed Tyson during the 2008 football season:

How did you get *The Duck* job?

Completely dumb luck. They needed someone mid-year, and I had cultivated my relationship with Laraine Raisch and Corine Lewis in the cheerleading office while I was in the Green Garter Band. I stumbled onto the Duck squad in conversation with the then-Head Duck when he told me they needed someone new. I am the only Duck I'm aware of who never had a formal audition. What I did was just put the suit on with some supervision and walk around campus in it. I'd really call it more of a vetting process than an audition per se. Once the Head Duck, Malachi, saw that I had the right frame of mind (insanity) and that I wasn't going to embarrass the UO or anything, I was in.

Did being a music major help in your *Duck* duties?

My musical training did come in handy many times. I conducted the band in the ducksuit a few times, even the National Anthem once. That was super fun.

When *The Duck* does push-ups after the football team scores, the crowd has a tendency to rush the counting faster than *The Duck* is doing his push-ups. So I used my conducting skills to get them to count at MY tempo. I trained all the other guys on the Duck squad to do

the same so that we owned that time after every score.

I also used conducting in Mac Court to get the Pit Crew to stomp, clap, or yell all at the same time. I also never forgot the band once I left it. I made a sign that said, "Applause for band" to be held up after songs. The first time I held it up they didn't give the band as much applause as I thought they should have, so I pulled down the sign, shook my finger to scold them, and held it up again. That band works hard and deserves some credit!



Tyson Wooters (as The Duck) tries a slam at a Trailblazers game.

Most difficult aspect of the job?

The most difficult and rewarding part of the job was maintaining my anonymity. Most of the band/music folks that hung around the games knew me because I unfortunately let the cat out of the bag right off. After a while I began to approach the job with more integrity. After all, the only hard and fast rule of mascotting is not to let anyone know who you are. I began referring to *The Duck* in third person and started approaching it like a secret alter ego. Perhaps

counter-intuitively, I then had more fun, felt less pressure, and was much more fulfilled by the whole affair.

I had become so hesitant to tell people that even after graduation it was a few years before my mentor in the professional motivational speaking world cajoled me into writing my keynote speech around the whole experience. Now the speech starts off with a short video of *The Duck*. I have the most incredible time telling the stories and watching the laughing and the smiles that come. My most popular keynote speech is called "Always Wear Your Head."

Where else did you make appearances as *The Duck*?

Duck Athletic Fund auctions, grand openings, parties, basketball tournaments, Winterhawks, Seahawks and Blazer games (see photo) and one National Mascot Championships—which we won!

Favorite memories overall?

Crowdsurfing, riding the Harley into Autzen Stadium, the ESPN commercial shot in the Rose Bowl, and the sweetest hug I ever got from a four-year-old girl at a volleyball game.

Ever consider being a professional mascot?

I did think about it, having met a number of pro mascots during my tour of duty. But after a visit with the San Jose Sharks (pro hockey) mascot, I realized that even though the money can be good (depending on the sport and the team), it can also mean 400 appearances per year and being on the road all the time.

Bring us up to date on what you have been doing since graduation.

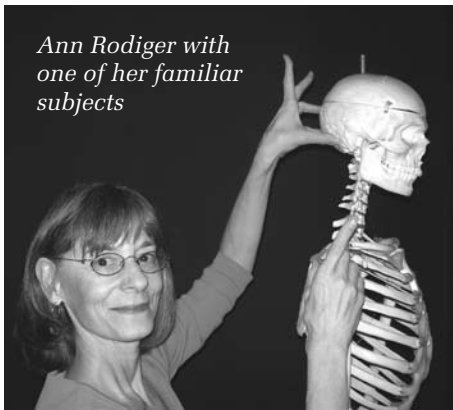
My degree was in music education (listed officially on my graduation announcement as a Bachelor of Music in Music Education, with

continued next page

DISTINGUISHED ALUMNI FOR 2009

Ann Rodiger (B.S. Dance, 1973) and Richard Benedum (D.M.A. 1972) to be honored in June

Ann Rodiger has extensive experience and training in the Alexander Technique, including 25 years of a thriving private practice in New York City, and eight years of teaching an Alexander Technique Teacher Training Course. Her expertise includes movement analysis and observation, movement fundamentals and awareness, movement recording, and cultivation of change in people's movement behavior.



Ann Rodiger with one of her familiar subjects

LIFE AS THE DUCK, *continued*

an emphasis in Trampoline Performance and a minor in Mascot Studies), and I took a temporary job teaching at a middle school in Salem. I finished out the year there, and then moved on to being a motivational speaker, trainer, and personal coach.

I have more fun and meet more interesting people than ever before, working with kids and adults of nearly all ages. No two work days really look the same, as I travel a lot for my business and for pleasure. My most recent international trip was to Peru and the next one will be to travel Europe for a couple of months, followed by a conference for work. Life is grand! ♦

Tyson Wooters' website is at www.tysonwooters.com

She has worked with people from many different walks of life, including health care professionals, secretaries, musicians, directors, actors and dancers in movement re-education and repatterning. She works with repetitive stress injuries, vocal malfunctions, back pain, people recovering from injuries and surgery, as well as those with symptoms of stress.

Rodiger has taught at the graduate and undergraduate level, and developed curriculum and teaching methods at many universities, including: California State University at Hayward, University of Illinois at Urbana, University of Wisconsin at Milwaukee, University of Hawaii at Manoa, The Juilliard School, and City University of New York. Her international teaching and travel experience includes workshops in Germany, France, and Switzerland.

As a Labanotation expert, she has notated, reconstructed and checked many dance scores from Labanotation.

Rodiger holds an M.A. in dance from The Ohio State University and is a member of the American Society of the Alexander Technique. She is the Director for the Balance Arts Alexander Technique Teacher Training Program in New York City.

Richard Benedum was the Alumni Chair in the Humanities and Professor of Music at the University of Dayton. He served as the Department of Music chair from 1980-88, and from 1996 to 2001. His many awards include the College of Arts and Sciences Award for Teaching



(1994); the Ohioana Library Association Music Citation (1995); the inaugural Opus Award as the outstanding arts educator in greater Dayton (1996); the

University of Dayton Alumni Award for Teaching (1998), and the Ovation Award from the Vocal Arts Resource Network of Ohio (2001). He also is the founder and former music director of the Dayton Bach Society, and has conducted all the major oratorios and numerous cantatas of Bach, as well as other major works from the 17th to the 20th centuries.

Dr. Benedum directed seven Summer Seminars and Institutes for teachers, based in Vienna and studying the music of Mozart, for the National Endowment for the Humanities between 1990 and 2001, and led another in 2003. He wrote and produced a series of programs for National Public Radio on "Mozart: His Music and His Letters." He has been a review panel member for the National Endowment for Humanities four times and a consultant for the Ohio Arts Council and Ohio Humanities Council.

After receiving his D.M.A. in organ performance from the University of Oregon, he studied organ and conducting with Helmuth Rilling in Stuttgart and musicology with Christoph Wolff at Harvard. His research interests include compositional process in Bach's works, the meaning and pattern of articulation marks in Bach's autograph manuscripts, and the operas and early biographical studies of Mozart. ♦

Ann Rodiger and Richard Benedum will be the featured speakers at School of Music and Dance Commencement

*Saturday, June 13, 3 p.m.
Beall Concert Hall*

ALUMNI

Matt Cooper (B.Mus., 1984) performed a solo classical piano recital in October at Western Oregon University titled "Improvisation-NOT!" and a jazz performance the following night with Tom Bergeron's group, Whirled News. He also performed in a piano trio with Eastern Washington University jazz faculty Brian McCann and Michael Waldrop. Last April he taught at the Whitman College (Walla Walla) Jazz Workshop, and performed in an evening gig with fellow workshop faculty. Other teaching activities include a master class at Western Oregon University and adjudicating the Boise Sonatina Festival. Matt performed a jazz concert with University of Idaho jazz faculty Vern and Vanessa Sielert in Baker City Dec. 3. He continues to teach piano, jazz studies, and theory at Eastern Oregon University, where he has been since 1991.

John Mansfield (B. Mus. 1985) is a shareholder in the Intellectual Property and Patent Law practice group of the Portland law firm Schwabe, Williamson & Wyatt, focusing on intellectual property litigation and advice, including patent, trade secret, trademark, copyright, and other intellectual property matters. Mansfield also is Chairman of the Board of All Classical KBPS, Portland's 24-hour classical music radio station.

Natalie Haworth-Liu (B.Mus. 1999) announced the debut of the Blithe Duo last fall. She and her good friend and colleague, Meerenai Shim, formed the duo as a way to explore the vast and ever expanding flute duo literature, with and without piano. They had a well-received debut performance at San Francisco State University in September.

Suzanne Seiber (M.A. Dance, 1994) traveled to Milwaukee in December to choreograph a new musical, Dog-

park, at the Cabaret at Milwaukee Repertory Theatre, and will be performing in a new show at Oregon Cabaret Theatre this February and March: "Kickin' the Clouds Away," featuring music of the 1920s and 30s. Last year she choreographed *A Comedy of Errors* at Oregon Shakespeare Festival and *Ring 'Round the Moon* and *Many Moons* at Southern Oregon University, and choreographed an opera, *Merry Wives of Windsor*, for Rogue Opera. She was happy to be invited to dance in a Renaissance dance greenshow for the opening of the outdoor season at Oregon Shakespeare Festival. She still teaches dance at SOU part-time, and produced and performed in a tap dance show, *Swing Shift*, at the Black Swan Theatre in Ashland. Last year Suzanne co-founded the Oregon Tap Society, which is dedicated to bringing excellent tap teachers and performers to the Rogue Valley.

RICHARD FULLER RECORDS CD ON HAYDN'S PIANO



Richard Fuller

Pianist **Richard Fuller** (M.Mus. 1971), who received the music school's Distinguished Alumnus Award in 2002, has recorded a CD of Joseph Haydn's piano music on Haydn's piano. Fuller has lived in Austria for the past 25 years, researching the music of Haydn, Mozart, and their contemporaries as well as performing their music on historical pianos. The CD was released on the Gramola, Wien label in November, commemorating the 200th anniversary of Haydn's death. The instrument used for the recording is housed in Haydn's birthplace, now a museum in Rohrau, about 50 miles east of Vienna. The instrument was restored to playing condition in 2003 and Fuller has performed regularly on the instrument since that time. The unsigned piano, built in 1782, was used for performances by Haydn as late as 1800, according to records in the archives of the province of Lower Austria. Though unsigned, the piano bears remarkable resemblance to several of the most significant surviving instruments built by Anton Walter (among them, the so-called "Mozart-Piano" in Salzburg and a second piano known to have been used by Haydn in the castle at Eisenstadt, Burgenland).

In addition to a 2009 series of performances dedicated to the complete piano sonatas of Haydn performed on Haydn's piano, Fuller is musical director of a project emphasizing Haydn's piano, chamber, and vocal music. Fuller performed this January at Southern Oregon University in Ashland and in the Tri-Cities area with Austrian violinist Maria Bader-Kubizek, with whom he has also recorded a CD of violin sonatas by Mozart, using both the original J.A. Stein fortepiano and the "Leopold-Mozart violin" once owned by Mozart's father and now in the instrument collection of Vienna's Art History Museum. Check Fuller's website at RichardFullerFortepiano.com ♦

Dan Flanagan (M.M. 2003) performed Bach's *Concerto for Oboe and Violin* with oboist Tom Nugent and the Sacramento Philharmonic in November, and with the Reno Baroque Ensemble in December.

Cristina Cruz-Uribe (B.Mus., 2007) received a pre-dissertation fellowship from the MacMillan Center at Yale University to support seven weeks of research in Lima, Peru, in summer 2008. She presented a paper in Guadalajara, Mexico, and her essay, "Música y Hagiografía en la Relación escrita por Madre Josefa de la Providencia (Lima, 1746-47)," is scheduled to appear in 2009 as part of an edited volume on musical instruments in colonial Latin America, published by the Instituto de Investigaciones Estéticas at the Universidad Nacional Autónoma de México. She is currently working on a Ph.D. at Yale.

Gordon Tsai (B.Mus. 2008) is now in a master's program at the University of Nevada at Reno, where he performed Mozart's Violin Concerto No. 4 for the Midori master class on Nov. 15, and later performed the concerto with the Ruby Mountain Symphony in Elko, NV.

ALUMNI NOMINATIONS REQUESTED

Alumni of the School of Music and Dance are invited to submit nominations for the annual Distinguished Alumni Awards.

Dean Foley confers with an advisory committee to make the final selections, and suggestions for nominees are welcome.

Names and a brief summary of the candidates' background and accomplishments may be sent or e-mailed to Dean Brad Foley (bfoley@uoregon.edu), preferably before November 1.

GEETING PUBLISHES STARKER BIO

Joyce Geeting (D.M.A. 1978) has published a book about Janos Starker, the "King of Cellists," whose impact on the world of cello playing and teaching in the twentieth century is legendary. As a youth, he played in coffee houses, and as an adult gave more than a thousand opera performances with the Metropolitan Opera, a thousand concerts with the Chicago Symphony, and more than a thousand of his own concerto and recital performances.

By the age of twelve, Janos Starker already had five students. As a young student at the Franz Liszt Academy of Music in Budapest, he was performing the string quartets of Bartok, Debussy, Beethoven, and many other works. At age fifteen, a boy in knee pants, he performed the Solo Sonata by

Kodály with the composer in the audience. The performance was stunning, unbelievable to listeners, with technical feats never before dreamed of by composers. Rave reviews appeared in major papers around the world. Even *Musical America* was talking about it, calling this performance in Budapest a miracle.

That was the night that launched Starker's reputation. However, his career was delayed by World War II and its devastation, which many of his family and friends in Hungary did not survive. At the war's end he was able to cross borders with some fast talking, false papers, and dance music he played for the Russian soldiers. He landed in Paris, where he made his debut with Kodály's

Solo Sonata. His recording of this remarkable piece won him the Grand Prix du Disque and launched the beginning of his phenomenal recording career, his output not even approached by any cellist in the history of the instrument.

"Four years ago I sent a birthday card to Starker," says Geeting, "congratulating him on his 80th birthday, along with a copy of the book to let

him know that it was going to print. He wrote back, telling me not to release my book, since his was coming out the same month. So I waited four years for the success of his book. However, that meant redoing much of my book. My approach differs from his. I wanted to know what makes him tick, what influences in his life made him the unique and remarkable individ-



Joyce Geeting

ual he is. From where did he draw his dedication to excellence in performance, recording and teaching?"

The late Eleonore Schoenfeld said "The depth of Janos Starker's artistry and passion, perpetuated in the recording repertoire like no other cellist, is brilliantly documented in this book. It will continue to be a source of inspiration for generations to come. His monumental dedication to his art, his life shaped by events in the world around him, illuminates his enormous contribution to the universal need for music."

For an autographed copy of the book, call Geeting at (818) 340-3940. Or you can order directly from BookMasters (800) 247-6553. ♦

IN MEMORIAM

Brandon Young Southworth passed away peacefully on December 25 at age 92. She graduated from the University of Oregon in 1938, and



was president of Kappa Alpha Theta sorority. She was a harp student of Doris Helen Calkins of Eugene and of Kajetan Attl in San Francisco. She was

principal harpist of the Duluth Superior Symphony Orchestra in Duluth, MN from 1940 to 1975. She was on the music faculty of the University of Minnesota Duluth, the University of Wisconsin Superior and the College of St. Scholastica, and taught many private harp students in addition to her own performing. Memorials are suggested to the Lane County Historical Society.

Helen Vagner, wife of long-time UO band director Robert Vagner, died Nov. 25 of age-related causes at age 94. She was born in Monegaw Springs, Missouri, and married Robert Vagner in 1937 in Greeley, Colorado. She held bachelor's and master's degrees from Colorado Teachers College. She was a teacher in Eugene schools for many years and previ-



ously taught art in Laramie, Wyoming. She is survived by a daughter, Elizabeth Vagner of Santa Monica, Calif. Robert Vagner died in 1989.

Remembrances may be made to the Robert S. Vagner Endowment Fund, which Helen established at the UO School of Music in 1998. The endowment supports faculty and programs in the band and conducting areas.

Betty Jean Bartholomew died Oct. 11 of pancreatic cancer at age 84. She earned her bachelor's degree from the University of Oregon in 1945. She was a noted piano and organ recitalist and church musician in six states during her lifetime, most recently at the Episcopal Church of the Resurrection in Eugene. She established the Leadership Program for Church Musicians in the Diocese of Oregon, where she held positions in education and administration. Bartholomew presented workshops at AGO National and Regional Conventions, and for



the American Choral Directors Association, the Association of Anglican Musicians, and at diocesan conferences. As an active member of the American Guild of Organ-

ists, she was dean of the Seattle, Wash., chapter, and from 1975 to 1981 she served as a regional and national councillor. In 1978, she became the first woman to chair an AGO National Convention, and in 2001, she served as chair of the AGO Region VIII Convention. The AGO bestowed the Edward A. Hansen Leadership Award on Betty Jean Bartholomew at its Annual Meeting in 2004; the prestigious award is presented biennially, in conjunction with the AGO National Convention, to recognize individuals who have demonstrated outstanding leadership in the AGO. She was past dean of the Eugene Chapter, and chair of its Special Projects Advisory Committee, whose primary focus is to create scholarships to sponsor organ performances at the Oregon Bach Festival. She was also a long-time member of Phi Beta and co-chair of the local alumni chapter. Remembrances may be made to Eugene Chapter of the American Guild of Organists, the Anglican Musicians Foundation, or the Episcopal Church of the Resurrection. ♦

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

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Dr. Timothy Paul, Director

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61st Annual Concert Band Camp

JULY 12–18:

Marching / Leadership Camp

*(Drum Major, Section Leader,
Color Guard, Percussion)*

JULY 19–24:

Jazz Improvisation Camp

FOR BROCHURE OR MORE INFORMATION, CONTACT:

Kim Rottschaeffler, Camp Coordinator
1225 University of Oregon
Eugene OR 97403-1225

E-mail: krottsch@uoregon.edu

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ppaul@uoregon.edu

Registration Coordinator

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COMING EVENTS

FACULTY & GUEST ARTISTS:

Eun Soo Sun, piano

Guest Artist, Feb. 12

Faculty Dance Concert

February 12-14

MUSIC TODAY FESTIVAL:

• **DaCapo Chamber Players**

Vanguard Series, Feb. 15

• **Beta Collide**

Vanguard Series, Feb. 16

• **Fear No Music**

Vanguard Series, Feb. 17

• **Charles Dowd, Timpani**

Faculty Artist Series, Feb. 20

• **Joe Powers, Harmonica**

Vanguard Series, Feb. 21

Portland Baroque Orchestra

Chamber Music@Beall, Feb. 22

Jeffrey Work, trumpet

Guest Artist, Feb. 23

Angela Hewitt, piano

Guest Artist, March 3

Chulrua, Irish music

World Music Series, March 6

Altenberg Trio

Chamber Music@Beall, March 8

Idit Shner, classical saxophone

Faculty Artist Series, March 13

SPECIAL EVENTS:

UO OPERA: *Dido and Aeneas*

Feb. 20-21 • *Sheldon High Auditorium*

BEND EVENT

April 7 • 7 p.m., Tower Theatre

Featuring a variety of UO music and dance ensembles; Free admission

MEDFORD EVENT

May 21 • 7 p.m., Craterian Ginger

Rogers Theatre

Featuring a variety of UO music and dance ensembles; Free admission

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

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