



UNIVERSITY
OF OREGON

LEDGER



LINES

SCHOOL *of* MUSIC *and* DANCE



*The KUM Dance Company
visits UO. See story, page 7.*

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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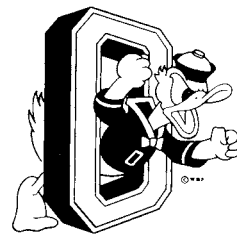
UNIVERSITY OF OREGON

— SPECIAL EVENTS —

Saturday, Oct. 13:

Homecoming

• **Ducks vs. WSU** at Autzen Stadium. Alumni Band members can register for the weekend's rehearsal and activity schedule by going to:
www.oregonalumniband.com



Sunday, Nov. 4 • 4 p.m.

Music & Dance at the Hult

The University of Oregon School of Music and Dance joins Eugene's celebration of the *Hult Center for the Performing Arts 25th Anniversary* by presenting a wonderful program featuring our premiere ensembles: the UO Chamber Choir, Repertory



Dance Company, UO Symphony, University Singers, and the Oregon Wind Ensemble. General admission tickets are \$10, \$5 for students, available at the door.

(For more events, see back cover, or check our website at music.uoregon.edu)

SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

CHAIR: Roberta Hall, '60, '81, *Umpqua Symphony Association; Roseburg, OR*

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

VICE-CHAIR: Al King, '76, *vice president/ investment officer, RBC Dain Rauscher; Springfield, OR*

Marilyn Kays, *arts patron, Eugene, OR*

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

PAST CHAIR: Mira Frohnmayer, '60, *professor emerita, Pacific Lutheran University; Eugene, OR*

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

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 Orchid Hanson, *Eugene Symphony Association; Eugene, OR*

John Tachouet, '64, *retired owner, The Equity Group; Portland, OR*

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

John Wells, *violinist; Springfield, OR*

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

FROM THE TOP

Brad Foley, Dean

Looking out my office window, it is rewarding to think about the many successes achieved by our school over the course of the past academic year. Today the Hyland Construction crew is hard at work preparing our building site for the creation of the new building foundations. Throughout May and June the site was cleared and prepared, a new access roadway was created behind the building connecting to 18th Avenue, and bedrock was cleared in preparation for a new elevator in the north wing. At the conclusion of spring term, the north and south wings of the older portions of the building were closed for renovation work and the installation of a new fire and safety alarm system throughout the facilities. It is exciting to see all of the work finally happening. You may read about our progress and see photographs of the project as it moves along via our website: <http://music.uoregon.edu/About/construction.htm>

Faculty Achievements

The successes of our talented faculty were celebrated this spring in a number of important ways.

- Professors Anne Dhu McLucas, Robert Kyr, and Jeffrey Stolet received campus-wide research innovation awards along with eight colleagues from the School of Architecture and Allied Arts and the Humanities division of the College of Arts and Sciences.

The music and dance faculty recipients were selected following a review by our school's elected faculty advisory committee and the school's three senior administrators, in addition to my own review. Clearly, their works over the past decade have established each of them as leaders in their disciplines.

- Associate Professor Marian Smith was honored for her outstanding achievements in teaching with

the prestigious Thomas F. Herman teaching award.

- \$10,000 Oregon Community Credit Union Fellowships were awarded to three of our music faculty for their successful research proposals that focused on the Arts and Humanities. Lori Kruckenberg and Eric Mentzel co-authored one winning proposal and they will share the prize, and Jeffrey Stolet authored another successful proposal. Each will be recognized at an official awards program during fall term.

Chamber Music Series

The 2007-08 academic year marks the 40th anniversary season of the University of Oregon Chamber Music Series that began in 1967 under the guidance of Professor Edmund Cykler. Since that time, the series has evolved into a program that annually presents some of the finest internationally acclaimed performing artists in the world (see story, page 3). Through the generosity of the Boekelheide Creativity Endowment Fund, we are able to present the America's Dream Chamber Artists in a weeklong residency that will enrich the lives of student and community musicians with a number of outreach activities and master classes during the Chamber Music Series.

Campaign Oregon

As the University of Oregon enters the final year of "Campaign Oregon, Transforming Lives," I am pleased to announce that overall the University of Oregon has reached \$524 million of its \$600 million goal, and the School of Music and Dance has met not only its original goal of \$10 million, but also has surpassed its revised goal of \$15 million.

Thanks to a myriad of generous donors, we have raised \$10.3 million towards our building project (the original goal being \$7.6 million to match state bonds legislated in 2001); we have reached \$2.16 million for scholarships in music and dance (the original goal being



\$1 million); we have brought in \$1,005,598 in dollars and in-kind support of equipment and instruments and have established an additional goal of \$1 million towards this category to assist us in equipping the new facilities; and we have received \$197,998 towards a \$500,000 goal to support guest artists and scholars, including the Chamber Music Series. (We also have received a \$750,000 irrevocable bequest towards this goal.)

With the receipt of a new Charitable Remainder Trust valued at more than \$579,000, we have surpassed our revised \$15 million goal, but our work is not yet done. Fundraising continues for recently established priorities, including a \$1.5 million endowment to support building operations, \$1 million for 29 additional new pianos, and \$600,000 for furnishings and other equipment for the new facilities, in addition to an ongoing need to add to our scholarship endowments.

Our school appreciates the enormous support from our alumni and friends, and I hope you can join us for one of our many outstanding programs throughout the year.

Brad Foley

DEVELOPMENT

Puttin' up the bricks

Reserve your named legacy in the new courtyard

By DeNel Stoltz, Director of Development

Construction is well underway for the new building additions, with the new Penny Vanderwicken Duprey Courtyard to follow. 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. The 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.

Frequently asked questions:

• *What is a paver?*

A paver is a concrete brick that you walk on. The pavers are approximately 8" x 8" square.

• *How much does it cost?*

\$250 or \$1,000 per personalized paver. The \$1,000 pavers will be located in the most prominent walking pathway and donors will also be listed on the Donor Honor Roll display in the MarAbel B. Frohnmyer Music Building.

• *Is this tax deductible?*

Yes, 100% tax deductible.

• *What can I put on a paver?*

Engravings are limited to names of individuals, businesses, or organizations.

• *Where will the pavers be located?*

In the Penny Vanderwicken Duprey Courtyard at the heart of the MarAbel B. Frohnmyer Music Building, once the new academic and performance wings are constructed. The \$1,000 pavers will

be located just outside of the new Leona DeArmond Academic Wing, most of which will be covered by the building overhang.

- *When will the pavers be installed?*
Late summer 2008.

HOW TO ORDER

To make a tax-deductible gift to purchase a named paver, contact Dana Clark, Assistant Development Officer, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225; phone (541) 346-5695; e-mail daclark@uoregon.edu or go to <http://music.uoregon.edu/Giving/choices.html>

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

NEW STEINWAY CONCERT D PIANOS

Generous gifts from Jackie Giustina '43, and Bob '52 and Leona DeArmond '51, will transform the quality of performances in Beall Concert Hall. Their gifts will enable the purchase of two new Steinway Model D Concert grand pianos to replace two of the three presently used in Beall Hall.

Jackie Giustina's gift made possible a new Concert D grand piano from the Steinway Factory in Hamburg, Germany. Piano professors Alexandre Dossin and David Riley, and piano technician Alan Phillips traveled to Hamburg to make the selection in April; the piano arrived in June.

On the occasion of Leona's birthday last spring, Bob DeArmond made a generous gift that will enable the school to select a new Concert D grand piano at the Steinway Factory in New York in October of this year.

Fundraising continues for the \$1 million goal to purchase at least 29 additional pianos to meet the immediate needs of equipping the faculty teaching studios, classrooms, and performance and rehearsal rooms in the new building wings. ♦



Alan Phillips, David Riley, and Alexandre Dossin with the new Hamburg Steinway Model "D" concert grand piano.

WHAT'S NEW

Chamber Music Series to Celebrate 40th Season

In 1967 UO Professor Edmund Cykler decided that the School of Music should have a series of concerts dedicated to chamber music. Many famous artists had performed here during the previous 50 years under the auspices of community concerts or the Eugene-University Civic Music Association.

In the 1960s, under Dean Robert Trotter, the School of Music formed a "Little Concert Series" that presented chamber music along with solo artists and larger groups. The present Chamber Music Series, now entering its 40th season, is an outgrowth of that earlier series and remains the only organization in Lane County committed exclusively to chamber music.

Recent Donors to Music & Dance

We are grateful to the following individuals for their thoughtful gifts:

– Building Initiative –

- **Anonymous:** \$750,000 charitable remainder trust to ultimately benefit the music building if necessary, or to support chamber music.
- **Mark and Joan Siegel '84, M.A. '96:** \$25,000 to name a teaching studio.

– Guest Artists –

Anonymous: \$750,000 charitable remainder trust to ultimately benefit the chamber music at the school.

– Instruments/Equipment –

Bob and Leona DeArmond: Funds for a new Steinway Model D concert grand piano to be one of three used in Beall Concert Hall, named in honor of Leona DeArmond.

CMS is in good position to balance the rich tradition of chamber music with the many creative possibilities of the younger generation.

A fact sheet from 1975 states that "Ed Cykler assures all culturally interested persons that 'this is a rare opportunity to hear some of the finest performers in the world's great chamber music of all periods.'" CMS fulfills the same purpose today, bringing the most celebrated ensembles from all over the world to Eugene.

The Guarneri and Emerson Quartets have each performed here three times, and the Emerson will open the 40th season for their fourth CMS appearance. The Juilliard, Vermeer, Melos, and Takacs Quartets have all performed here. The Tokyo Quartet has played 11 concerts in Beall—the most of any group! Audiences also have enjoyed forward-thinking groups like Tashi, Red Priest, Imani Winds, and Ethos Percussion Group. And CMS has sponsored exciting collaborations between the Eugene Ballet and Prazak Quartet, as well as the Ying and Turtle Island Quartets.

Current CMS Director Janet Stewart, who took over in 1994 after Steve Stone retired, describes the past fifteen years as a wonderful ad-

venture. "We have enjoyed so many marvelous concerts in this series, and we still have nearly 300 season subscribers who are intensely loyal and passionate about this art form." She goes on to say, "Looking to the future, our main challenge is reaching new audiences for art music. In large part due to the elimination of music programs in our primary and secondary schools, we have a whole generation of people in their twenties and thirties who have no predisposition to chamber music; they have effectively been disenfranchised from classical music in general."

Stewart and her advisory board continue to look for ways to keep the series fresh and appealing to both current and new audiences. The 40th season showcases the leading American ensembles Emerson Quartet, Waverly Consort, and Kavafian-Schub-Shifrin Trio. "These are absolutely stellar, top drawer groups," Stewart said. "With the Mozart Piano Quartet and America's

Dream Chamber Artists we have a wonderful balance of the outstanding European style and the high-energy, youthful approach that demonstrates one path for the future of chamber music in this country."

The brilliant talent and youthful approach of America's Dream Chamber Artists (ADCA)

make them an ideal candidate for an extended artist residency. CMS received a Boekelheide Creativity Award to sponsor the group for one week. ADCA (www.adcany.org) will provide master classes and a Eugene Public Library performance in addition to the concert in Beall Hall. Stewart is also working with University Housing to plan a party featuring ADCA in UO's newest residential building, the Living and Learning Center. ADCA will perform

Continued next page



CMS, continued

traditional chamber music in a not-so-traditional setting. There will be no stages and “no tuxes” as the ADCA website proclaims, and rigid rows of seats will be replaced with more comfortable, informal seating. Food and drink will complete the festivities. With intimacy as the theme of the 40th season, this event reimagines how live art music can be intimate and appealing to younger student audiences.

At the age of 40, CMS is in a good position to balance the rich tradition of chamber music with the creative possibilities of the younger generation.

CMS continues to invest in its own future, launching a \$100,000 endowment campaign in September (*see sidebar*). The CMS website (<http://music.uoregon.edu/CMS/index.html>) provides more information about the 40th Anniversary and the Endowment Campaign. Call (541) 346-5678 for one of the lovely CMS season brochures. ♦

CMS 40th SEASON**Thursday, Oct. 4****EMERSON STRING QUARTET**

One of America's elite string quartets

Sunday, Oct. 21**KAVAFIAN-SCHUB-SHIFRIN**

Violinist Ani Kavafian; pianist Andre-Michel Schub; clarinetist David Shifrin

Sunday, Nov. 25**WAVERLY CONSORT:
A Christmas Story**

An acclaimed attraction at New York's Metropolitan Museum of Art

Thursday, Jan. 31**AMERICA'S DREAM
CHAMBER ARTISTS**

Young New York ensemble known for its adventurous programming!

Thursday, March 6**MOZART PIANO QUARTET**

Fabulous German quartet returns!

CMS ENDOWMENT INITIATIVE*Goal set for \$100,000 in honor of 40th season*

In honor of the Chamber Music Series' 40th anniversary this year, we have embarked on a goal of raising \$100,000 for an endowment fund to sustain and enhance the series for another 40 years and beyond.

Long-time series supporters and donors Theodore Palmer and Gary Tepfer are generously helping spearhead this project, in conjunction with the School of Music and Dance Development Office.

Increasing the series' endowment to \$100,000 would allow us to bring in one blockbuster chamber music group each season, or to add master classes for our students and community outreach as a component of one of the artist groups. Gifts of all levels are welcome, including bequests, gifts of appreciated assets or life-income gifts. Monthly gifts can be made through your credit card or bank account, or larger pledges may be stretched over two or three years.

For more information on gift opportunities, or to make a gift, contact DeNel Stoltz, Director of Development, at (541) 346-5687 or e-mail denel@uoregon.edu or Dana Clark, Assistant Development Officer, at (541) 346-5695 or e-mail daclark@uoregon.edu ♦

CONSTRUCTION BEGINS ON NEW MUSIC WINGS*The Leona DeArmond
Academic Wing**The Thelma Schnitzer
Performance Wing*

Construction began in the spring on the new wings to the music building. For additional construction photos, go to our website at music.uoregon.edu; click on “Construction Information” on the left side of the page.

OREGON BACH FESTIVAL

John Evans selected to lead Oregon Bach Festival

John Evans, former head of music for British Broadcasting Corporation's culturally renowned Radio 3, has been selected to serve as the new executive director of the Oregon Bach Festival.

Evans replaces Royce Saltzman, who co-founded the Oregon Bach Festival with Helmuth Rilling in 1970. Saltzman announced last year his intention to retire as executive director following this year's festival, but will remain with the festival to help complete its \$10 million endowment.

Evans, a native of Wales and vice-president of the Welsh Music Guild, moved to Eugene in June, and was able to observe all aspects of this year's festival as Saltzman guided the operation for the final time.



PHOTO BY GIDEON HART

in 1984 from the University of Wales. He began his career as administrator of vocal and opera studies at the Britten-Pears School for Advanced Music Studies at Snape Maltings, a culturally rich area in Suffolk, England.

He joined the BBC in 1985 as a producer for Radio 3, where he specialized in live music and opera, and for six years served as the network's head of music programming. Evans received the prestigious Sony Gold Award in 1996 for "Live from Tanglewood," which was chosen as the "Radio Broadcasting Event of the Year." He also won Prix Italia and Royal Philharmonic awards for his production of a BBC television film, "Duke Bluebeard's Castle."

* * *

This year's Festival recorded another year of box office growth, reaching nearly \$420,000 in sales—an increase of 16% from 2006—and attracted an international audience of more than 30,000.

Visitors came from 34 states and six foreign countries to participate in nearly 50 events in the Festival's 17 days. Among the concerts they heard were the sold-out Oregon debut of piano sensations The 5 Browns, and a live concert recording of Haydn's *Mass for Theresa*, which will be issued next spring as part of a commemorative package to herald the 200th anniversary in 2009 of the great composer's death. ♦

"This is a legacy to cherish and nurture for future generations."

—John Evans

Evans said he is looking forward to building on the "extraordinary legacy and strong foundation that Helmuth and Royce have developed. The very considerable success of this year's Festival, rich in its diversity and audience appeal, strong in its artistic values, demonstrates that this is a legacy to cherish and nurture for future generations of concert-goers."

Evans earned a doctoral degree

UO ALUMNA MIA SAVAGE TO MANAGE OBF YOUTH CHOIR

The Oregon Bach Festival has named Portland youth choir conductor and University of Oregon alumna Mia Hall Savage as new managing director of the Stangeland Family Youth Choral Academy.

Savage succeeds Dr. Richard Clark, who helped originate the program in 1998. She assumed the managerial duties July 16, 2007.

Savage has more than 20 years of experience in the choral education field. Since founding the Pacific Youth Choir four years ago, the organization has grown to 200 singers in five different choirs, and has collaborated with the Oregon Symphony, Portland Symphonic Choir, Portland Chamber Orchestra, and Chanticleer. Her choirs have been invited to perform at numerous festivals and choral conventions.

Savage holds master's and bachelor's degrees from the University of Oregon and currently serves on the UO School of Music and Dance Advancement Council. She sang and studied under the direction of Helmuth Rilling at the Musik Hochschule in Stuttgart, Germany.

Dr. Clark, professor emeritus from the School of Music and Dance, will stay involved with the Festival as a member of its board of directors and as an advisor to the academy program.

Conductor Anton Armstrong of St. Olaf College continues as the music director of the Stangeland Family Youth Choral Academy. The program, which gathers 85 of the best high school singers in the country for ten intensive days of study and performance, celebrated its 10th anniversary this summer. ♦



DANCE NEWS

Repertory Dance Company continues state outreach

By Amy Stoddart
 UO-RDC Co-Director

In its ninth season, the University of Oregon Repertory Dance Company (UO-RDC) continues to forge community partnerships throughout Oregon, emphasizing dance as both a performance art and an educational discipline for audiences and participants alike. Company members are UO students who rehearse new works during winter term in preparation for a spring tour to present concert dance, educational lecture demonstrations, master classes, and workshops at a variety of venues in Oregon, from theaters to high schools and community colleges.

Founding director Amy Stoddart and co-directors Rita Honka and Jenifer Craig coordinate each event, choreograph for the company, and invite other UO faculty and guests to contribute repertory each year. One of their primary goals is to provide the student dancers with experiences similar to that of a professional dance company. This is manifested in individual activities beyond dancing such as collaborative responsibilities for residency activities.

This season opened with a weekend of performances in our home theater on campus. At the end of April we returned to Astoria for a third year's residency, including a workshop and lecture-demonstration for the Astoria High School Theatre Program, a master class for the Astoria community, and a formal evening concert at Astoria High School Auditorium.

This was the ninth consecutive year for UO-RDC to spend a high energy morning with Jonathan Siegel's theatre students at Springfield High School, as well as a workshop at



Marco Davis and Amy Stoddart in a scene from *The Honka House*.

Churchill High School.

The company also joined University of Oregon music students on trips to Bend and Medford this season. The School of Music and Dance presented formal evening concerts in these communities, and the dance company conducted workshops at Bend Middle School and South Medford High School.

Our season concluded with our fifth residency in Cottage Grove, where we worked in collaboration with Cottage Theatre and Cottage Grove High School to present workshops, master classes, and a formal evening concert.

UO-RDC has been fortunate to enjoy support from the Arline Wright Foundation, and from friends of UO dance who recognize the value of this outreach program to Oregon's students and community partners.

The Honka House

Department of Dance faculty member Rita Honka and her newly formed contemporary dance company premiered "The Honka House" on June 1 and 2 on campus.

"The Honka House" was an evening length, semi-autobiographical suite of dances inspired by Honka's 12-member Finnish American family. The dances spanned 38 years, beginning with the family's move into urban Detroit during the tumultuous 1967 race riots, and ending with the selling of the family home. Other pieces ranged from the humorous to poignant themes of relationships between fathers and sons and mothers and daughters.

Honka tapped into the talent pool of her family of singers, poets, and visual artists to accompany her on selected dances. Honka's company of performers is composed of dancers from the UO Department of Dance as well as the community. ♦



The UO Repertory Dance Company in its 2007 spring tour.



KOREAN DANCE COMPANY SHARES CULTURE

In an unprecedented cultural exchange, sixteen members of the KUM Dance Company, along with Professor Kim Un-mi and several other faculty members from Hanyang University in Seoul, Korea, visited Oregon for six days in February.

The idea originated with Dean Brad Foley, who had the pleasure of watching the Korean dancers during a university-sponsored trip to Hanyang University in 2006. He and Dance Chair Jenifer Craig organized "An Exchange of Korean and American Arts Traditions," a residency supported in part by a \$6,000 grant from the Office of International Programs.

The KUM Dance Company is named for founder and artistic director Professor Kim Un-mi, a master of the Buddhist dance tradition of Lee Mae-bang, who is recognized as a national treasure. Professor Kim has been honored nationally for her interpretations of the original dance as well as for her extensions of that tradition into new areas, with dances ranging from historical heroism to contemporary women's perspectives.

During the UO residency, Professor Kim taught three workshops, each designed to enhance the courses in which she was the guest. Other faculty and company members

assisted. In DAN 251 ("Looking at Dance"), information on the history of the Hanyang dance department was followed by teaching a favorite Korean traditional dance.

The music student forum event was a lively interactive session, with the Beall Hall audience learning basic rhythms. Several were also eager to join the Korean dancers on stage to learn portions of "Buchaechum," the Korean Fan Dance. Finally, in a studio master class, Professor Kim employed "GooleonShimSoo," the



teaching method that means "taught by words, received through the heart."

Culminating the residency was a free evening performance in Dougherty Dance Theatre. The overflowing audience from the university and community, including host families, cheered five extraordinary works of colorful and exciting dance, drum, song, and drama. Among the many highlights were the virtuosic "Samgomu," consisting of five dancer/musicians, each surrounded by three drums, who danced and drummed

simultaneously with great speed and excitement. Another highlight was the classically beautiful and mesmerizing ensemble fan dance.

On the weekend, UO dance faculty and GTFs drove the visitors to the coast and to Portland for day trips, and Dean Foley hosted a farewell dinner in Gerlinger Alumni Lounge for all involved. ♦

TROTTER PROFS FOR 2007-08 NAMED

The Robert M. Trotter Professorships have been announced for 2007-08.

- **Laurie Monahan**, singer and early music specialist, will be on campus Oct. 21-27, and will return Feb. 24-March 1, including a concert with her ensemble, Tapestry.

- McMaster University Professor Emeritus and Liszt authority **Alan Walker** will give lectures, master classes, and a piano performance during his residency Jan. 28-Feb. 3.

- Ethnomusicologist **Margarita Mazo**, a Stravinsky specialist from Ohio State University, will be on campus May 4-14.

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

STUDENT AWARDS & ACTIVITIES

The Linn-Benton Chapter of the Oregon Music Teachers Association awarded three \$900 **Loene P. Guthrie Scholarships** for the year 2007-08.

Two winners were UO music majors:
 • **Talia Lindsley**, a sophomore cellist studying with **Steven Pologe**, plans to continue university studies with a double major in music performance and music education.

• **Anna Seitz**, a senior voice major studying with **Eric Mentzel**, plans to pursue a master's degree and a teaching certificate at Oregon State University this year.

Alison Altstatt, doctoral student in musicology, read her paper, "Reconstructing Monastic Women's Musical and Liturgical Life in the Northern Middle Ages" at the meeting of the Center for the Study of Women in Society, as the recipient of a research award from CSWS; she also was awarded a ten-month DAAD scholarship to Germany and was chosen as an alternate for a Fulbright fellowship to Germany; she and **Caitlin Snyder** have an article forthcoming in the publication of the Cantus Planus Study Group of the International Musicological Society.

Jason Britton, graduate student in music theory, delivered his paper "What's in a Name? The Scherzo in Haydn's Opus 33 Quartets" in Los Angeles at the 2006 joint meeting of the American Musicological Society and the Society for Music Theory. He presented the paper at the 2007 meeting of the Texas Society for Music Theory, and received the Colvin Award for best student paper.

Matilda Butkas, doctoral student in musicology, has a chapter on choreographer George Balanchine in the newly published volume *Cambridge Companion to Dance*, edited by Marion Kant.

Cristina Cruz-Uribe, an Honors College student and a viola performance

major, won first place and a \$1,000 scholarship in the UO Libraries' 2007 Undergraduate Research Awards for her paper, titled "Unifying Processes in Boccherini's Stabat Mater: A Visual Analysis." She has received a full graduate scholarship to study musicology at Yale.

Douglas Detrick was a co-winner of DownBeat magazine's 30th Annual Student Music Awards, for Best Jazz Arrangement: *Single Petal of a Rose*.

Margret Gries, doctoral student in musicology, led the Jefferson Baroque Orchestra (Ashland, OR) in a series of six concerts last season. In March, this large period instrument ensemble performed French dance music with costumed dancers under the direction of Philippa Waite of Wales and Daniel Stevens and Judy Kennedy, co-choreographers of the old Shakespeare Festival Green Show dance troupe. In February, Gries applied her current research on historical tuning practices in preparation for a concert in Eugene. She directed a period instrument ensemble in a program featuring UO alumnus Gil Cline in Bach's *Brandenburg Concerto No. 2*.

Thérèse Hurley, doctoral student in musicology, presented a paper, "Italian Opera in Russian Imperial Ballet: The relationship between solita forma and the pas de deux and pas d'action in *Swan Lake* and *The Nutcracker*" at the Pacific Northwest Chapter of the AMS. She wrote a chapter titled "Opening the door to a fairy tale world: Tchaikovsky's ballet music" for the new volume, *Cambridge Companion to Dance*.

Helena Kopchick, a D.M.A. candidate with a supporting area in musicology, presented a paper, "Encountering the Supernatural 'Other' in Three Musical Settings of Henrik Ibsen's 'Spillemænd'" at the International Grieg Society con-

ference in Norway. Kopchick was substitute contrabassoonist with the Colorado Symphony for three weeks of Masterworks Series concerts; won the position of principal bassoon with the Oregon Mozart Players; and returned to the Aspen Music Festival for her third summer as a contrabassoon fellowship student.

Kaori Katayama Noland, Ph.D. student in music theory, presented "Grundgestalt and Octatonic Manifestation in Chopin's *G minor Ballade, Op. 23*" at the Sixth International Chopin Institute Conference, held in Warsaw, Poland.

Jamie Webster, doctoral candidate in musicology, was the outgoing student representative for the Pacific Northwest at the annual meeting of the American Musicological Society. She presented a paper titled "*Csárdás!* The Tango of the East: Representational mirrors of traditional music and dance in a post-socialist, postmodern landscape" at the regional AMS meeting in Tacoma, and will present the paper again at the national Congress on Research in Dance in New York. Webster's essay, "*Hai la Joc!*: Periodicity at play in Romanian dance music" is to be published in the book *Balkan Dance*, published by MacFarland.

Bob Mensel, Ph.D. graduate 2007, wrote a dissertation that breaks new ground in his documenting of the commissioning activities for gay and lesbian choruses. He not only reviewed the history of the gay and lesbian choral movement, but offered detailed case studies of four commissioned works that illuminate the commissioning process from creation through reception.

Zachary Wallmark, master's graduate 2007, read a paper "Alternative Temporal Approaches to Jazz Improvisation in the Music of Andrew Hill" at the Dutch Society for Music Theory Conference in The Netherlands, and at a music conference at the City University of New York. ♦

FACULTY

Tyler Abbott: classical bass performances with the Aspen Festival Orchestra, Eugene Symphony Orchestra, OSU/Corvallis Symphony Orchestra, Salem Chamber Orchestra, Oregon Festival of American Music's American Symphonia (world premier of Dick Hyman's ballet *Tom Sawyer*), Oregon Symphony Orchestra; jazz performances with **Toby Koenigsberg** (live broadcast on KMHD's "Homegrown Jazz," Portland), **Carl Woideck** (OFAM's "Duke Ellington Tribute" and at Ax Billy Grill), **Idit Shner** (Luna Jazz Club), **Brian McWhorter** ("Sound-Bytes"), and at Jo Federigo's Jazz Bar; adjudicated for OSAA Solo Competition.

Barbara Baird: presented duo organ recital with Julia Brown in Eureka, CA; participated in organ workshops in Denver, CO and Salem, OR; adjudicated at the District OMTA Junior Bach Festival (Newport, OR).

Wayne Bennett: performed with the Oregon Wind Quintet at Northwest MENC; at Sunriver Music Festival (principal clarinet), and with the Eugene Symphony and Oregon Mozart Players; guest conductor for the

Medford public schools "Carmina Project" (see photo); clinician/performer for "Clarinuxus," Clarinet Symposium, Eastern Washington Univ.; conducted the UO Symphony in six public performances, including the world premiere of Harold Owen's *Concerto for Oboe and String Orchestra* (**Amy Goeser Kolb**, soloist), and hosted NY Philharmonic concertmaster Glen Richter as a clinician with the orchestra; appointed to College Orchestra Directors Assoc. Journal Editorial Review Board (past president of the Western Division); adjudicated in Oregon, California, and Vancouver, BC.

Jack Boss: invited to serve as co-editor of the West Coast Conference of Music Theory and Analysis Proceedings (Cambridge Scholars Press), and to contribute a paper, "The 'Musical Idea' and Motivic Structure" in Schoenberg's Op. 11, No. 1; invited to contribute an article, "Motivic Working (or the Lack Thereof) in Schoenberg's Op. 11, Nos. 1 and 3" (working title) to a commemorative Schoenberg publication; presented "The 'Musical Idea' and Motivic Structure in Schoenberg's Op. 11, No. 1" at the West Coast Conference of Music Theory and Analysis (Univ. of Utah); invited to present Schoen-

berg's *Piano Piece Op. 33b* and *Wind Quintet Op. 28* at the Mannes Institute for Advanced Studies in Music Theory (NY); continues as president of the West Coast Conference of Music Theory and Analysis; continues on the editorial review board of the *Journal of Music Theory Pedagogy*.

Steven Chatfield: choreographed *Majestic* (premiered at the UO Faculty Dance Concert 2007); created and directed *Enter the Space in Silence* (site-specific performance event, part of a sculpture installation at the Washburn Gallery, UO Dept. of Art), and *The Headphonist* (site-specific performance event for architecture students, UO Dept. of Architecture); presented "Application of Fundamental Push/Pull Reflex Patterns in Somatics Practices, Tai Chi, and Dance Training," and "The Science of Qualitative and Quantitative Research With Dancers" at the 16th Annual Meeting of the International Association for Dance Medicine and Science, in Florida (to appear in meeting proceedings).

Christian Cherry: performed *It Could Happen* at the Conduit Dance Space (Portland), *Your Move, Archetype, Pillars of Illusion, Not for Unsteady Souls*, and *Whorl/Singed* at Lane CC (Eugene), *Waterfall* (Univ. of Wisconsin-Whitewater), *In the Whale's Belly* and *Whorl/Singed* at the UO Dougherty Dance Theatre, and *Jump Rhythm Jazz Project: Getting There* (HMS Media TV special, aired on Illinois Public Broadcasting).

Jenifer Craig: lighting design, concert direction, and tour management for performances in the UO Dougherty Dance Theatre, Astoria H.S., and Cottage Grove H.S.; performed at the Tower Theatre (Bend), Craterian Ginger Rogers Theater (Medford); re-created *Revolutionary Etude* (1921 Choreography: Isadora Duncan), with music by Aleksandr Scriabin (UO-RDC 2007); theatrical collaboration on *The Trojan Women* at UO's Robinson Theatre.

Continued next page



Wayne Bennett conducts a special production of *Carmina Burana* in Medford, featuring students from both North and South Medford high Schools.

FACULTY, *continued*

Michael Denny: performed with pianist Dick Hyman for the Oregon Festival of American Music at the Shedd (Eugene), Ivory Jazz Club with Barney McClure (Kennewick, WA), Univ. of Alaska-Anchorage and in Kenai and Fairbanks with Barney McClure; CD released: *Barney McClure Trio featuring Mike Denny* (Seattle's Origin Arts label).

Alexandre Dossin: solo piano recitals in Newport, Centenary College (Shreveport, LA), Univ. of Louisiana, Univ. of Wisconsin, American Liszt Society Annual Festival's Gala Concert (San Francisco), and Univ. of West Florida; guest artist at the Astoria Festival of Music in July, performing twice as soloist with orchestra (Shostakovich No. 1 and Beethoven No. 5) and as a solo performer; lecture-recitals for Univ. of Ulm (Germany), and for the Let There Be Arts program in Lincoln City; CD released: *Liszt Complete Piano Music, Vol. 25, Verdi Concert Paraphrases and Transcriptions*, Naxos; featured interview in *Piano International* (Korea).

Charles Dowd: conducted the Oregon Percussion Ensemble at the Northwest Percussion Festival (Boise State) and directed them at the North American Saxophone Alliance (Wash. State); soloist at the Northwest Percussion Festival Directors Recital (timpani), The Jazz Mummies (jazz drums, Orquesta Sinfonica Nacionales de Guanajuato, Mexico), the Kansas Percussion Festival (vibraphone and marimba), and Eugene Symphonic Band; performed with Oregon Bach Festival Orchestra, Eugene Symphony, and Oregon Coast Music Festival Orchestra; spoke about and adjudicated orchestral timpani performances at the Percussive Arts Society International Convention PASIC '06 (TX); Oregon Jazz Celebration and UO Faculty Artist Series performances on vibraphone and marimba (composer, arranger, producer).



Michael Grose mesmerizes youngsters at a Klamath Falls kindergarten.

Brad Foley: continues to serve on the Board of Directors of the Eugene Symphony and Oregon Bach Festival; he serves as an accreditation evaluator for the National Association of Schools of Music.

Fritz Gearhart: composed and performed composition for violin and piano at the Chintimini Chamber Music Festival (Corvallis); presented "Rhythm Pedagogy for String Orchestra" at Midwest Band and Orchestra Clinic (Chicago), and "The String Player's Daily Diet" at the National American String Teachers Convention (Detroit); performed at Garth Newel Music Center (Hot Springs, VA), The American Symphonia, Shedd Institute for the Arts; adjudicated MTNA Washington State String Competition (Seattle) and Southern Oregon Music Educators Association Orchestra Festival (Medford); book accepted by Ludwig, *Scale Stuff for Strings—A Comprehensive Scale Book for String Orchestra*; article to be published in *American String Teacher*, "The Use of Tartini Tones in Teaching."

Michael Grose: performed with the Brevard Music Center Festival Orchestra (NC), Cascade Festival Orchestra (OR), Charleston Symphony (SC), Eugene Symphony, Oregon

Symphony, Oregon Symphony Brass Quintet, and Oregon Brass Quintet; solo performance at MENC All-Northwest Conference with the Leslie Middle School Band; clinician for District 4 in-service, and judged District 4 Solo & Ensemble Contest.

Rita Honka: directed and toured with Dance Africa to ten schools throughout the state for the 14th year; organized guest artist appearances of Alex Addy and Allotey Pappoe (Ghana), Yousouff Koumbassa, Fode Bangora, Mustapha Bangora, and Djibril Camara (Guinea), and Mabiba Baegne (Congo); performed with the Rita Honka Dance Company at the Harold Washington Library Theatre (Chicago), the UO Faculty Concert, and "The Honka House" (UO Dougherty Dance Theatre); new choreography for Rita Honka Dance Company (*Trio B*, and *The Marias*), and for "The Honka House"; re-staged choreography for Dance Africa (*Ekomok*, *Gbekon*, *Amajukwa*, *Lamba*, *Soli*, and *Sinte*), for Rita Honka Dance Company (*union* and *Familiars*), and for UO-RDC (*Trio B*).

John Jantzi: invited by the Emmanuel Music Association of the American Episcopal Church to give an organ performance and direct the choir for the 15-year anniversary

concert and CD recording in Geneva, Switzerland, where he was chorus master/organist from 1981-84.

Walter Kennedy: ongoing visiting artist residency at the Randolph Macon Woman's College (Lynchburg, VA), artist-in-residence at the California Dance and Movement Workshop for Dance Educators (Univ. of California-Irvine), and guest choreographer and performer at LCC's spring "Celebration Dance Concert"; new choreography for Lynchburg, Virginia's Randolph Macon Woman's College (*Conundrum*), and for UO Department of Dance (*In the Whale's Belly*, music by **Christian Cherry**; *Whorl*, score commissioned by **Christian Cherry**; and *Just for You*, music by Brian Stokes Mitchell).

Toby Koenigsberg: performed at Puerto Rico Conservatory of Music (San Juan), Univ. of Texas (Arlington), L'Atelier de la Main d'Or (Paris), Knitting Factory, and St. Peter's Church (NY), and California State Univ. at Stanislaus; selected Eugene performances at The Jazz Station, Sound-Bytes at Collier House, the Eugene Hotel, Jo Federigo's Restaurant and Jazz Club, Cozmic Pizza; clinics and master classes at Puerto Rico Conservatory of Music, Univ. of Texas, California State Univ. at Stanislaus (Turlock); published article, "A Harmonic Technique of Herbie Hancock—and Learning to Use It!" (*Jazzed—The Jazz Educator's Magazine*); CD released: Toby Koenigsberg Trio, *Sense* (Origin Records).

Amy Goeser Kolb: performed with the Oregon Bach Festival, Cabrillo Festival of Contemporary Music (Santa Cruz), Oregon Symphony, Eugene Symphony, Eugene Opera, Portland Opera, and at the Northwest MENC with the Oregon Wind Quintet; presented master classes at Yale, Manhattan School of Music, and Juilliard.

Dean Kramer: gave a recital/lecture/master class on *The Well-Tempered Keyboard* of J.S. Bach (Univ. of

Georgia); soloist with the Oregon Mozart Players, performing Mozart's *Concerto K. 271*; and gave a lecture-performance with **Claire Wachter** of Debussy's *En blanc en noir* (for two pianos) at the MTNA/CFMTA/RCM Collaborative Conference (Toronto, Canada). Kramer and Wachter also appeared as soloists at Taiwan's National Concert Hall, and toured and presented lecture-recitals and master classes throughout Taiwan.

Lori Kruckenberg: co-recipient of \$10,000 Oregon Community Credit Union Research Fellowship award for "Expressing the Inexpressible: Towards the Reconstruction of a Lost Tradition of Medieval Song"; published "Music for John the Evangelist: Virtue and Virtuosity at Paradies," *Harvard Library Gazette* (in press); delivered three papers: "Liturgical Music for St. John with Special Emphasis on the Sequence" for the Interdisciplinary conference "Leaves from Paradise: The Cult of John the Evangelist at the Dominican Nunery of Paradies bei Soest" held at Harvard Univ., "The Wisdom of Words, the Eloquence of Melody: Renewal of Chant Practices throughout the Middle Ages" at the 42nd International Congress on Medieval Studies, and "Processes of Dissemination in the History of Medieval Music: Transmission, Reception, Resistance and Adaptation of the *Sequentia Nova* circa 1100" at the conference "Transculturation: Perspectives of a Research Initiation" at the Univ. of Erlangen-Nürnberg.

Steve Larson: performed "Third Stream and Other Crosscurrents" with members of the Jazz Piano Collective and in a number of local informal venues, including appearances with the Amelia Piano Trio and with guitarist **Don Latarski** and UO alumna Sonja Rasmussen.

Don Latarski: numerous solo and collaborative performances in Oregon, including Holt International World Conference, Oregon Electric Station, King Estates Winery,

Melrose Winery, Oregon Wine Warehouse, Gleneden Beach with Rue D'Acoustic, and with Spirit Farm at LUNA; presented two musical assembly performances in Toledo and Lincoln City; CD released: *Don Latarski and Rue D'Acoustic*.

Mark Levy: awarded \$4,500 grant from the New England Foundation for the Arts: National Dance Project, to support a lecture-demonstration and concert of Bharatanatyam (South Indian classical dance), to be presented by Aniruddha Knight & Ensemble at the UO in May, 2008; taught and performed at two seven-day folk music and dance workshops sponsored by the East European Folklife Center in California and New York.

Kathryn Lucktenberg: book reviews: "Playing the Violin: an Illustrated Guide" by Mark Rush, in *American Music Teacher*; performed with the Grand Teton Music Festival Orchestra (Jackson, WY), at the Green Mountain Chamber Music Festival (Burlington, VT), the San Francisco Early Music Society, and Chamber Music Northwest (Portland); performed at the Oregon Bach Festival and the Oregon Festival of American Music (concertmaster), and with the Oregon String Quartet, and the Eugene Symphony (concertmaster; soloist in Vivaldi's *Four Seasons*).

Anne Dhu McLucas: received an award for innovative research (*see article next page*); received contract for *Oral Tradition in American Music: Learning by Ear* (Ashgate Press, 2008); book chapters accepted for publication include "Forbes' Cantus, Songs and Fancies" in *Music in 17th Century Scotland* (Peter Lang Press), and "From Scotland to America—'Gilderoy' in Scottish and American Tune Books and Traditions" in a festschrift honoring Scottish scholar Emily Lyle (Birlinn Press).

Terry McQuilkin: reviewed classical music performances for *The*
Continued next page

FACULTY NEWS, continued

Register-Guard, including Oregon Bach Festival, Eugene Symphony, and others; presented lecture to the Oregon Music Teachers Association—Composer of the Year; adjudicated composition competition for Washington State Music Teachers Assn.

Brian McWhorter: produced the popular “Sound-Bytes” new music series (*see story, p. 13*); performed at the 2007 Lieksa Brass Week (Finland), Instrumenta Oaxaca Verano 2007 (Mexico), East Carolina Univ., the Curtis Institute of Music, and the Philadelphia Museum of Art, Clark Art Institute (Williamstown, MA), Middlebury College (VT), Cleveland State and Kent State Univ. (OH); in New York at the Manhattan School of Music, Yamaha Artist Service Center, Symphony Space, Thalia Theatre, and Merkin Hall; and in Eugene with the Oregon Mozart Players, the Shedd Institute, and the Eugene Symphony Orchestra; presented master classes and clinics at East Carolina Univ., Manhattan School of Music, Temple Univ. and Curtis Institute of Music, Cleveland State and Kent State, and Integral Trumpet Retreat (Leyden, MA); adjudicated the third Lieksa International Trumpet Competition (Finland); CDs/DVDs released: new albums on Mode Records (*Tracer with Ne(x)tworks*, featuring music of Earle Brown), Oxingale Records (*David Sanford and the Pittsburgh Collective: Live at the Knitting Factory*, featuring Matt Haimovitz), and Channel Classics (Meridian Arts Ensemble, *Brink*); collaborated on an evening of new music and dance with UO dance faculty **CoCo Loupe** and **Christian Cherry**; premiered Dick Hyman’s *Tom Sawyer* with the American Symphonia and performed with the Eugene Symphony and Oregon Mozart Players.

Eric Mentzel: co-recipient of \$10,000 Oregon Community Credit Union Research Fellowship for “Expressing the Inexpressible: Towards the

Reconstruction of a Lost Tradition of Medieval Song”; alternate for \$4,500 Summer Research Award for project “Medieval English Carols”; solo performances with Baroque Northwest (Seattle), Arcangeli Baroque Strings (Eugene), Central Lutheran Church Brombaugh Organ 30th Anniversary Concert (Eugene), and La Lyra *The DaVinci Codex* (Seattle); did guest teaching at the San Francisco Early Music Society, the State Conservatory in Stuttgart, Germany, and the Conservatory in Basel, Switzerland; adjudicated OMEA solo and ensemble competition; released CD: *Joculatores Dei: Minstrels of God* (Marc Aurel Edition, Germany), with Vox Resonat, as vocal ensemble director.

Steve Owen: composed and premiered *Everything I Love*, commissioned by the Dance Band Preservation Society of Texas (Arlington); performances included the Oregon Festival of American Music, Emerald City Jazz Kings, International Association of Jazz Educators Convention (NY), Virginia Tech Univ. and Univ. of Texas; ensemble clinician

MUSIC FACULTY CITED FOR CREATIVE RESEARCH

Three UO music faculty were recognized for outstanding achievements of creative endeavor. **Anne Dhu McLucas** (musicology), **Robert Kyr** (composition), and **Jeffrey Stolet** (electroacoustic music) were honored at the second annual University of Oregon Research Innovation Awards Ceremony, held in the EMU Ballroom on May 31.

The event celebrates the diversity of UO’s achievements involving research and scholarship in the humanities, natural and physical sciences, social sciences, and the professions. The focus of this event was on the humanities and fine and performing arts, and also included winners from the College of Arts and Sciences and the School of Architecture and Allied Arts. ♦

at Newberg Jazz Festival, Oregon Regional Jazz Festival, and the Reno Jazz Festival; faculty member of the Univ. of Kansas Jazz Camp.

Timothy Pack: book review published of *Syntagma Musicum III (1619)* by Michael Praetorius, ed./trans. Jeffery Kite-Powell, in “Music Theory Online”; presented research on “Ostinato-Tenor Composition in the Renaissance,” International Musicological Conference (Univ. of Wales), “Alessandro Coppini’s *Missa Si dederò* and the Convergence of Franco-Flemish Polyphonic Techniques and Italian Principles of Harmony,” Thirteenth Annual Conference of the Società Italiana di Musicologia (Torino, Italy).

Phyllis Paul: published article, “Elementary-aged Children’s Aesthetic Experiences with Music,” *Journal of Music Therapy* (in press); presented research on “Aesthetic Experiences with Music: Children Versus Musicians,” MENC Northwest Biennial In-Service Conference (Portland); continues to facilitate the UO summer American Orff-Schulwerk Levels I and II Teacher Certification Courses, and the Early Childhood Music Laboratory.

Sharon Paul: conducted the UO Chamber Choir at MENC Northwest Conference (Portland); continues as conductor of the Eugene Symphony Chorus; lectured at Washington ACDA State Conference, “Brain-Friendly Rehearsal Techniques Part I and Part II,” and “Life After Notes: Finding the Magic Beyond the Page”; featured clinician at Clark County School District Chamber Choir and Concert Choir Festivals (Las Vegas), Three Rivers Choral Festival (Milwaukie, OR), Festival Disney (Orlando); participated in and held master classes for Towson Univ. (MD), George Mason Univ. (VA), Univ. of Washington, San Francisco Girls Chorus; charter member and serves on the national board of the National Collegiate Choral Organization.

Timothy Paul: guest conductor, Oregon Wind Ensemble, at the ABA Conference, San Luis Obispo (CA), and Umpqua Symphony Association Series (Roseburg); clinician/commentator, Idaho Band Directors Association Concert Festival; conductor/commentator, Florida Bandmasters Association State Festival; presented research on "The Development and Application of an Instrument to Help Conductors Identify Quality Wind Band Literature," OMEA District XII Fall In-Service Conference (Eugene), "The Effect of Changing Syllables to Facilitate Slurring by Middle School Trumpet Students," MENC Northwest Division Biennial In-Service Conference.

Steven Pologe: performed in Eugene and Portland, Phoenix, Teaneck (NJ), at the Grand Teton Music Festival (Jackson, WY), and the Green Mountain Chamber Music Festival (VT), among many others; adjudicated at the Seattle Young Artists Music Festival, and the OMEA solo and ensemble competition in Corvallis.

Harry Price: published journal articles, "Effect of Keyboard Ownership on Keyboard Performance in a Music Fundamentals Course," *International Journal of Music Education*, "Relationships Among Conducting Quality, Ensemble Performance Quality, and State Festival Ratings," *Journal of Research in Music Education*; articles in proceedings: "The Effect of Conductor Expressivity on Ensemble Performance Evaluation" (Research in Music Behavior 16th International Symposium), "Teaching Evaluations and Comments of Preservice Music Teachers Regarding Novice and Expert Choral Conductors" (International Society for Music Education); electronic publications include "Teaching Evaluations and Comments of Preservice Music Teachers Regarding Novice and Expert Choral Conductors" (ISME); in press, "Content Analysis of Four National Music Organizations' Conferences," *Journal*

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SOUND-BYTES DRAWS AN AUDIENCE

This past year an innovative new music series made its debut at Collier House on the UO campus: **Sound-Bytes**, a 10-14 minute contemporary music series conceived by new trumpet professor **Brian McWhorter**. The series began the first Monday of winter term at precisely 11:54 a.m. and ended about twelve minutes later. UO alumnus Aaron Trant wrote a new work for that first show and performed alongside McWhorter and guest artist Mark Gould (principal trumpet emeritus of the Metropolitan Opera). The Collier House living room quickly filled to capacity (about 50) and patrons enjoyed a few minutes of experimental music.

Chris Coleman, a UO art professor, designed Sound-Bytes posters and displayed some of his contemporary digital art throughout the space at Collier House, nicely complementing the mini-concert of imaginative music. Sound-Bytes continued through spring term, totaling more than 20 weekly installments in what might become a new tradition at the School of Music and Dance.



Brian McWhorter and bass player Tommy Sciple.

winter term, with various guests, including the Oregon String Quartet, new horn professor Lydia Van Dreel, and a quartet of graduate trumpet students.

The local press took notice. *Eugene Weekly* columnist Brett Campbell praised Sound-Bytes, and the *Oregon Daily Emerald* did a feature article on the series. Sound-Bytes ultimately began attracting a regular crowd from other schools and departments on campus, along with students who just happened to be passing by during the lunch hour.

Once the winter series concluded, graduate jazz student David Swigart persuaded McWhorter that Sound-Bytes should continue through the spring. Swigart took over the curatorial duties and came up with a spring series that featured more students, more original works, and more jazz.

Now McWhorter and Swigart are planning for next year. The Oregon Humanities Center has decided to co-sponsor the event, and campus radio station KWVA has expressed interest in broadcasting some of the concerts. Sound-Bytes is scheduled every Monday of 2007-08 in the living room of Collier House from 11:54 a.m. to 12:08 p.m. ♦

Sound-Bytes was originally intended to provide a recital vehicle for McWhorter. Instead of one stressful night where a performer's life is turned upside-down in preparation, Sound-Bytes became a performance part of his weekly practice. "The music I wanted to play seemed to beg for a shorter format," said McWhorter. "It can be both physically and cognitively exhausting, not to mention a bit daunting, for an audience to sit through a full program of contemporary music. But the music was perfect for Sound-Bytes and the audiences sometimes left wanting *more*, instead of less!"

McWhorter performed at eight of the eleven concerts

FACULTY NEWS, *continued*

of *Research in Music Education*; presented papers at Research in Music Behavior 16th International Symposium (Baton Rouge), 21st International Seminar on Research in Music Education (Indonesia), and 27th ISME World Conference (Malaysia), Northwest MENC Conference.

David Riley: performances at Indian River Festival (Prince Edward Island), White Rock Concerts (BC), Hillsdale College (MI), South Okanagan Concert Society (BC), Sonoklect Contemporary Music Festival (VA), CBC National Television—a Maritime Violin (NB); guest artist performances at Univ. of Cincinnati (OH), North American Saxophone Alliance Convention with **Idit Shner** (WA), Lake Tahoe Recital Series; master classes at Hillsdale College (MI), and Washington & Lee Univ. (VA); CD released: *Oskar Morawetz: Complete Works for Violin and Piano*, with Jasper Wood, violin (Centre Discs).

Stephen Rodgers: chapters in book included “Mental Illness and Musical Metaphor in Hector Berlioz’s *Symphonie Fantastique*,” in *Sound-ing Off: Theorizing Disability in Music* (Lerner & Straus, Routledge Press), and “Mixing Genres, Mixing Forms: Sonata and Song in Berlioz’s *Le Carnaval Romain*” in *Berlioz and Nineteenth-Century French Romanticism* (Heidlberger: UNT Press); presented “Berlioz, Strophic Variation, and the Metaphor of Form,” invited guest lecture, UC Davis.

Doug Scheuerell: played tabla with Charles Dowd and Tracy Freeze on Dowd’s “Left Turn at the Two Burros” during their CD release concert on campus; played tanpura in a Beall Hall concert with sitarist and Ravi Shankar protégé Kartik Seshadri; performed a tabla solo at UO International Studies graduation ceremony; contributed to the recent book *On That Wisconsin Beat* by Gary Myers (MusicGem), which investigates popular music



Dave Frohnmayer and Marian Smith

in Wisconsin during the 1950s and 60s, a period during which he gave more than a thousand performances in that state; biography included in both *The International Who’s Who in Classical Music* and *The International Who’s Who in Popular Music 2007*; named among the top one hundred musicians 2007 by the International Biographical Centre (Cambridge, England).

Idit Shner: performed Bernstein’s *West Side Story* with Eugene Symphony, Gershwin’s *American in Paris* and Rachmaninoff’s *Symphonic Dances* with the Oregon Symphony, Edison Denisov’s *Concerto Piccolo* at Northwest Percussion Festival, and at the North American Saxophone Alliance Region I Conference, and Andrew Walters’ *Pushing Buttons* at the Electronic Music Midwest Conference at Lewis College (IL); presented an electroacoustic recital of new works at Columbia College (Chicago); adjudicated big bands at the Reno Jazz Festival and OMEA District 4 Solo Contest.

Amy Stoddart: performed *Marias* (Chicago), *Trio B* (Chicago and UO Faculty Concert), *Familiars* and *Union* (Chicago), and *The Honka House* (principal female roles with featured solos, UO); commissioned to create and choreograph *Japura*, an eight-minute contemporary ballet for the Eugene Youth Ballet (to be

Marian Smith won the coveted Herman Teaching Award for her years of devoted and creative teaching. UO President Frohnmayer surprised her by presenting the traditional crystal apple in front of her Music History Survey class. Smith’s article “The Disappearing Danseur” will appear in *The Cambridge Opera Journal*, and she has a chapter titled “The orchestra as translator: French 19th-century ballet” in the newly published *Cambridge Companion to Dance*. She also received a Summer Research Award to travel to Rome to examine ballet manuscripts.

performed at the National Conference in Pittsburgh), *Contingencies of Form*, a 20-minute contemporary ballet, and *Practica*, a four-minute contemporary tango; commissioned to write “The Role of Theatrical Dance and Ballet in World History Since 1750,” *Encyclopedia of the Modern World* (Oxford Univ. Press); presented “Body Story: An Historical and Analytical Examination of Balanchine’s Choreographic Periods” at the Congress on Research in Dance, 38th Annual Conference (Tempe, AZ); and “Teaching the Whole Dancer: Experiencing Dance History Through Multiple Intel-ligences” at the 2006 National Dance Education Organization: Celebrating the Whole Person (Long Beach, CA).

Jeffrey Stolet: received a \$10,000 grant from Oregon Community Credit Union for his proposal, “Creating and Performing Music and Video with the Nintendo Wii Console Game Remote Controller”; lectured and performed at Louisiana State Univ. (Baton Rouge); participated in Visual Music Marathon (Boston).

Leslie Straka: performed with the Eugene Opera Orchestra (principal), the Eugene Symphony, and the Portland Chamber Orchestra.

Ann Tedards: awarded \$5,457 from the UO Center for the Study of Women in Society to present concerts of

music of American composer Libby Larsen; member of the regional panel discussion, "Creative Connections: Music in General Education," NASM Annual Meeting (Chicago).

Steve Vacchi: featured soloist in Richard Strauss's *Duett-Concertino* with the Eugene Symphony; principal bassoonist with Oregon Ballet Theatre (Portland), and Eugene Opera and Ballet; other performances with the Oregon Bach Festival, Cabrillo Contemporary Music Festival (Santa Cruz), Colorado Symphony, Oregon Symphony, Corvallis Symphony, Santa Fe Pro Musica, Oregon Wind Quintet at All NW-MENC (Portland); adjudicated for Florida's All-State, and OMEA District 14 double reeds/chamber music.

Lydia Van Dreel: published two music reviews for *The Horn Call, Journal of the International Horn Society*; performed with the Oregon Symphony, Florida West Coast Symphony, Eugene Symphony, Florida Orchestra, Oregon Mozart Players, Oregon Brass Quintet, Oregon Wind Quintet at the Northwest MENC (Portland), Northwest Horn Symposium (Boise State Univ.), Quadre Horn Quartet (Chicago), and in the "New College, New Music" concert series (Sarasota, FL); master classes presented at the Univ. of Wisconsin (Madison), and Northwest Horn Symposium, Boise State Univ. (ID); adjudicated at 2007 Oregon State Solo Contest (Portland).

Marc Vanscheeuwijk: performed music by 17th-century Bolognese composers in the inaugural concert of a restored 1690 organ (Santa Trinitá, Bologna); conducted a baroque cello summer workshop (with lectures in historical performance practices in the medieval castle of Frontone (Italy)); presented an invited paper for the opening symposium of the Centro di documentazione e studi Tartiniani (Bologna), an invited lecture at the Flanders Early Music Festival (Belgium), and a pre-concert lecture at the Oratorio

dei Filippini (Italy); completed the article "Giovanni Paolo Colonna and Petronio Franceschini: Building Acoustics and Compositional Style in Late Seventeenth-Century Bologna" in *Towards Tonality—Aspects of Baroque Music Theory*, and two facsimile musical editions of Giovanni Battista Degli Antonii's *Ricercate sopra il vionon-cello o clavicembalo* and *Ricercate per il violino* (pub. Arnaldo Forni).

Claire Wachter: received Hanyang Univ. grant for on-site visit; presented a master class at Sherman Clay Pianos (Portland); adjudicated District OMTA Ensemble Festival and the Oregon Junior Bach Festival; gave a lecture-performance with **Dean Kramer** at the MTNA/CFMTA/RCM Collaborative Conference (Toronto). Wachter and Kramer also toured, performed, and presented lecture-recitals and master classes throughout Taiwan.

Sean Wagoner performed *UFO for Solo Percussion and Symphonic Band* with the Oregon Wind Ensemble, and conducted the University Percussion Ensemble at the Northwest Percussion Festival in Idaho. Wagoner also performed summer concerts in 2006 with the Cascade Festival of Music in Bend, and the Oregon Festival of American Music. Wagoner continues as principal percussionist with the Eugene Opera, principal timpanist with the Oregon Mozart Players, and section percussionist with the Eugene Symphony.

Jeffrey Williams: directed the UO Trombone Ensemble performance for the Oregon Music Educators Association; performed with the Oregon Brass Quintet in Lakeview, Klamath Falls, Ashland, and Grants Pass, with the Eugene Symphony, the Oregon Bach Festival, and the Oregon Festival of American Music.

Eric Wiltshire: selected for the instructional staff for the 2008-piece Olympic Orchestra band performing at the 2008 Olympic Games (China);

conducted and supervised 88 performances of UO athletic bands, including *Fire Works* with the Oregon Wind Ensemble; adjudicated Oregon State Univ. Middle School Band Festival, and Heritage Festival (Seattle).

Carl Woideck's book, *Charlie Parker, His Music and Life*, has been translated into Italian; he also spoke at a summer jazz festival in Siena. ♦

OMB HELMETS SELLING ON LINE

Whether you thought the Oregon Marching Band's "biker" helmets were a brilliant design concept or a visual disaster, you won't be seeing them on the field anymore.

But you might start seeing them in the stands.

When the OMB announced last year that they would be retiring the iridescent green headgear (same paint as the UO football helmets), requests from Oregon fans began appearing.

So the OMB staff has turned that demand into a dandy fundraiser for the band, with nearly 300 helmets being offered for sale on line at www.goducks.com.

The helmets are sold in four price categories: Mint Condition (\$125), Excellent Condition (\$115), Worn Condition (\$100), and Very Worn Condition (\$50). All proceeds will benefit the marching band.

As for future OMB headgear, director Eric Wiltshire says the baseball-style caps worn last year will continue for at least another year, as the staff (and Nike designers) continue to explore other options. ♦



ALUMNI

Robert Huffman (B.Mus. 1974) completed two CDs of *Music for Ballet Class*, which are available on his website, www.MasterClassBalletMusic.com. Huffman remembers George Boughton, Larry Maves, Robert Hladky, Marlene Thal, Richard Trombley, and others of that era.

Jack Ullom (D.M.A. 1978) recently retired from Santa Barbara City College in California and is now a professor and dean emeritus after 39 years of teaching, conducting the SBCC Symphony for more than 30 years after founding the orchestra in 1969, and serving as the chair of



the music department for ten years and the Dean of English, Fine Arts and Social Science for more than six years.

In 1984 he published a computerized Videodisc Series of Music Appreciation using material from the University of Delaware Laserdiscs; it was recognized in the *Chronicle of Higher Education* as the first such series using computer technology. The program is in its third edition at SBCC and is in the process of a fourth revision. He served 14 years as president of the Faculty Instructor's Association, and developed a Gateway to Success Program that significantly improved the learning of 800 students per semester (1600 this year), leading to a statewide award for the program in 2004. Ullom is enjoying retirement in Oxnard, CA, where he has played violin in the Santa Barbara Symphony for 38 years.

Tim Clarke (B.A. 1989, M.A. 1993) was hired in May as Staff Audio Engineer for Fisher-Price Inc., a subsidiary of Mattel, Inc., a worldwide

toy industry leader. The position at Fisher-Price entails all elements of audio production for hundreds of products released each year. Clarke relocated to the Buffalo-Niagara Falls area to take the job.

Jon Harnum (B.Mus. 1991) finished the first year of his Ph.D. studies in music education at Northwestern University after earning a master's from Northwestern. He published his second book in 2005, *Sound the Trumpet: How to Blow Your Own Horn*, and the rights to that book have been purchased for Hal Leonard's *All About Trumpet*, due out this fall. In recording the CD for *All About Trumpet*, Harnum says he was fortunate to play with and learn from two of the best rhythm section players in Chicago: George Fludas (drums) and Dennis Carroll (bass). Because of his personal philosophy of education, both of Harnum's books are available for free in their entirety online, and since 2001 the website has given away more than 500,000 PDF files to music students all over the world. Harnum's website is at www.questionsink.com

Rob Hutchinson (Ph.D. 1998) had a commission, *As the Blue Night Descends Upon the World*, premiered by the Tacoma Concert Band in February 2007. In 2006, *An Infinite Storm of Beauty* on texts of John Muir and Albert Einstein was performed at the opening ceremony of the Harned Hall science building at the University of Puget Sound. Also in 2006, the "Rondo" from his *Suite for Wind Quartet* was premiered by the Auburn Chamber Players in Auburn, WA. The Northwest Sinfonietta commissioned *Fantasia on Themes of Mozart* for its 15th anniversary season and the 250th anniversary of Mozart's birth; the composition, for string orchestra, premiered in Seattle in 2006. Pianist Duane Hulbert premiered Hutchinson's *Variations on Giant Steps* at the Society of Composers Region VI Conference in San Antonio in 2005, and Hutchinson's band composition *Dancing on*

the Strand, and orchestra composition *Jeux d'Enfants*, were performed at the Society of Composers National Conference at the University of Central Oklahoma in 2004. *Dancing on the Strand* also was selected for the 29th Symposium for New Band Music by the Virginia CBDNA, and received an honorable mention in the competition for ASCAP's Rudolph Nissim Award. Hutchinson is associate professor of composition and music theory at the University of Puget Sound.

David Gunn (B.S. 1999) worked at Leapfrog Toys for four years, writing music for interactive children's toys and helping create the Afghan Family Health Book for Afghan refugees. He has decided to go to medical school, and has been accepted to UC Davis' School of Medicine.

Rebecca Oswald (M.M. 2001) has composed a full symphony titled *Bowerman, Man of Oregon*, about the life of the UO's legendary track coach. The Central Oregon Symphony in Bend, under the baton of Michael Gesme, gave a preview of the first movement in May, and will premiere the entire work in October. Commissioned by the Bowerman family, the piece is a symphonic biography of Bill Bowerman (1911-1999). The music paints a picture of Bowerman's childhood through tunes that he liked or may have heard at the time, including a fiddle solo and bluegrass part that recalls his rural upbringing. There is also a big-band swing section representing a high school dance where Bowerman met his wife, and a football fight song that marks his love of athletics. In other activities, the Masterworks Chorale in Westminster, Maryland, along with the McDaniel College Choir and the Children's Chorus of Carroll County, presented Oswald's new choral work, *Journeys to Freedom: Rannakud Vabadusse*, which includes folk songs from the U.S. and Estonia in celebration of human freedom and dignity. And in New York, the Canadian choir She

Sings! performed Oswald's *Let Him Return*, an award-winning work for women's chorus and piano that takes a look at war from the women's perspective.

Keith Kirchoff (B.Mus. 2003) received his master's degree at New England Conservatory in 2005. This season he toured the U.S. with a lecture-recital of the early 20th century American "Ultra-Modernists." The co-founder of the new music ensemble Siren Agenda, he also performs regularly with the Callithumpian Consort, Boston's premier modern music ensemble, and will appear on three of their albums by Mode Records. Kirchoff has written for both large and small ensembles, and was composer-in-residence at the Luzerne Music Center in 2005. He has received a number of com-

missions, and his music has been performed by the California E.A.R. Unit, Firewire Ensemble, mezzo-soprano Erica Brookhyser, violinists Carmel Raz and Stephanie Skor, cellist Alex Kelly, and pianists Albert Muhlbock and Mabel Kwan. Winner of the 2006 Steinway Society Piano Competition and the 2005 John Cage Award, Kirchoff has also won the Silver Lake International Piano Concerto Competition, the Saint Paul Piano Teachers Association Competition, the Thursday Musical Competition, and the Saint Cloud Symphony Orchestra Young Artist Competition. His first solo album, featuring the piano works of Fred-eric Rzewski, will be released soon by Bridge Records.

David Castro (Ph.D. 2005) is assistant professor of music theory at

the University of Texas at Arlington. He served as local organizer for this year's meeting of the Texas Society for Music Theory.

Mitsutoshi Inaba (Ph.D. 2005) completed his book manuscripts for the University of Michigan Press, titled *Willie Dixon's Work on the Blues*. Publication is expected in 2008. He recently delivered the paper "Melodrama in the Blues: Willie Dixon's Composition *Tail Dragger* for Howlin' Wolf" at the Delta Blues Symposium XIII; and "*Mississippi County Farm Blues: Son House's Long-Lost Recording and His Influence on Muddy Waters*" at the 33rd annual conference of the Society for American Music.

Dave Camwell (D.M.A. 2006) did a CD master class of John Anthony Lennon's *Aeterna* for the February/March 2007 issue of *Saxophone Journal*. Dave also was the featured jazz soloist for the NASA Region 3 conference in Fargo, ND in 2007.

Darin Hoskisson (Ph.D. 2006) is assistant professor of music theory at Texas A&M University. He presented "En'light'ening the Musical Idea: Text and Musical Structure in Webern's *Das Augenlicht*," at the South Central Society for Music Theory at Louisiana State University, and also at the West Coast Conference of Music Theory and Analysis, held at the University of Utah.

Carolyn Mullin (Ph.D. 2006) presented "All in the Family: Contour, Musical Domains, and Motive 'Families' as Continuity in Webern's Unfinished Cello Sonata (1914)," at the Music Theory Society of the Mid-Atlantic at Catholic University in Washington, DC.

Jamie Weaver (Ph.D. 2006) read her paper, "*Questa nova seconda prattica: a study of the seconda prattica as right compositional method*," at the Music and/as Right Action Conference held in June in Norwich, England. ♦

BROOKHYSER WINS BOSTON LYRIC OPERA AWARD

Mezzo-soprano **Erica Brookhyser** (B.A. 2004) received the Stephen Shrestinian Award for Excellence from the Boston Lyric Opera (BLO) on April 25, 2007. The cash award is presented annually to a member of BLO's ensemble who has demonstrated exceptional artistic growth and shown great promise for continued professional achievement. The recipient may use the award for BLO-approved advancement activities such as coaching a new role, taking a movement, dance or acting class, or paying a portion of graduate school tuition.



"Erica has demonstrated extreme poise and grace both on and off the stage," said Janice Mancini Del Sesto, General Director of BLO. "She has a great range; she delighted our audiences as a flirty concubine in *Thaïs* last spring and is 'wowing' children and adults in our family and school performances as Rosina in *The Barber of Seville* this spring. We are delighted with her professional growth and are pleased to be able to provide support for her career development."

Brookhyser first appeared with BLO during the 2005–06 Season as Myrtale in *Thaïs*. This season she appeared as Kate Pinkerton in *Madama Butterfly*, in the ensemble of

Un ballo in maschera and with Opera New England, BLO's Education and Community Programs Division, as Rosina in *The Barber of Seville*. In 2006, Brookhyser debuted with the Boston Symphony Orchestra under James Levine in Schoenberg's *Moses und Aron* and also made her first Carnegie Hall appearance as a featured performer in the Marilyn Horne Foundation program *The Song Continues....* Brookhyser was a finalist in the MacAllister Awards, and a semi-finalist at the Metropolitan Opera Auditions. ♦

IN MEMORIAM

Gordon Tripp (B.S. 1941) died in April of age-related causes; he was 89. Tripp was a lumberman, owning and operating Natron Plywood and All-American Stud Co. Although his career was in the lumber business, he was a generous patron and supporter of music in the Eugene area, including the UO Chamber Music Series.

Ruth Staton Siegenthaler died of age-related causes in February; she was 96. She graduated from Eugene High School and attended the University of Oregon, and her interests



included music, theater, opera, and art of all kinds. She was a member of Phi Beta, Mu Phi Epsilon, The Very Little Theatre, and a charter member

of the Committee for the Performing Arts in Eugene. Ruth was a generous supporter of many arts groups in Eugene, including the opera program at the University of Oregon. The family suggests remembrances to the First United Methodist Church of Eugene or the UO School of Music and Dance.

Helen Beck passed way in May at age 99. She attended Oregon Normal School (now Western Oregon University), graduating in 1927. After teaching for a year, she received degrees in education and public school music from the University of Oregon. She taught music at Parrish Junior High in Salem, and at Brittain School in Springfield. Beginning in 1954 she owned and operated Kinder Kollege, a musical preschool, and also gave music lessons in her home studio for 30 years. She was active in many organizations and volunteer activities, including Phi Beta, and was a charter member of the Mount Pisgah Arboretum.

Wanda Rider, wife of former UO music dean Morrette Rider, passed away in May at age 89. Wanda received a master's degree from the University of Michigan, where she studied with Russian violinist Wasily Besckirsky. She also studied with Misha Mishakoff of the Chicago and NBC Orchestras. Wanda was a



faculty member at Sullins College in Virginia and Hope College in Michigan; she toured extensively throughout the eastern U.S. as a violin soloist and sonata team

member. She also conducted the Bristol Virginia Symphony Orchestra. Wanda taught music for almost 70 years. She also composed music for children, and was very active in international education. She was a member of Phi Beta, Pi Kappa Lambda, and the American Association of University Women. She is survived by her husband, and her daughter Rhonda, who is chair of chamber music at the Boston Conservatory. Memorial gifts in Wanda's memory may be made to the UO Foundation/School of Music and Dance.

Robert Nye, former member of the UO music faculty, died on Feb. 23 at the age of 96. Robert and his late wife, Vernice, were eminent writers of children's elementary music education books. Prior to his tenure at the UO, Robert was a member of



the University of North Alabama faculty, where he supervised the elementary music education program and organized and directed the school's

first marching band. He authored several books and numerous articles for music education publications, and chaired several committees for OMEA and Northwest MENC. ♦

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Molly and Jonathan Stafford '69
Michael Stafford '88
Miriam McFall Starlin
Janet Rutledge Steidel '74 and Mark Steidel '73
Kenneth Stephan
Holly Stern '71 and Donald Prather
Richard Stevens '53
Teri and Thomas Stevens
Janet Stewart
Susanna and Scott Stickley '82
Ethel Story
Deborah Duce Straughan & James Straughan '69
Lois and Dick Swearingen '57
Roberta '64 and Douglas Sweetland '68
Keith Tattersall
Denise Taylor and Hiawatha Turner
Thomas Taylor
Ann Tedards
Loretta and Dirk Ten Brinke
Rebecca and David Tepfer '69
Nancy and David Terwilliger '73
Mary '52 and Donn Thomas '51
Larry Tice '68
Kathryn Torvik
Kristin Towberman
Jeffrey Turay '63
Sarah and Charles Turley
Ellen Wachtel Turner '40

Willie and Don Tykeson '51
Diana Atkinson Tyson '77 and Glenn Tyson
Steve Vacchi
Margaret Fast and Bertil Van Boer Jr. '78
Janet and Dwight Vance '66
Jo '57 and William Veatch '59
Margaret '64 and Lyle Velure '63
Linda Bondy Vie '88 and Curtis Vie '79
Cleo Vik and the late Trygve Vik
Wanda McCuistian Vinson
Frederick J. Viscardi
Josephine and Peter von Hippel
Marjorie Waller '65
Margaret and James Waning
Glen Ward
Sally and Kim Ward '66
Margaret Adkins Warrick '49 and Harry Warrick
Sue '66 and Steve Warrington
Gary Washburn
Betty and Thomas Waud '58
Olga Klobas Weddle '82 and John Weddle '71
Lynne '59 and Kenneth Wegner '54
Margaret and Daniel Weill
Lois and Barrie Wells '71
Sarah and James Weston
Ann and Donald White
Gwendolyn and Douglas Whitmore
Margaret Wiese
Corrinne Williams '47
Doris Williams
Justin Williams '77
Marian Wilson
Sharon '76 and Neil Wilson
Janice and Thomas Wimberly '69
Paul Winberg
Evelleen and Marshall Wingard
Norma and Everett Winter '56
Honey Winter
Richard Withnell
Patricia and Rodney Wong '62
Joy and Carlton Woodard '45
Lois and Thomas Worcester
Robin and Dale Workman '78
Georgienne Puls Young '76 and Theodore Young

Foundations, Trusts and Organizations:

Atkinson, Conway & Gagnon, Inc.
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Chevron Matching Gift Program
Dorr-Oliver Eimco USA Inc.
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Sunrise Medical Consultants
Suntrust Bank, Mid-Atlantic Foundation
Taylor Construction
Tykeson Family Charitable Trust
United Way of Lane County
Wildish Sand & Gravel Company
The Woodard Family Foundation

COMING EVENTS

FACULTY & GUEST ARTISTS:

Emerson String Quartet
Chamber Music Series, Oct. 4

Andre Canniere, trumpet
Toby Koenigsberg, jazz piano
Faculty & Guest Artist, Oct. 17

Kavafian-Schub-Shifrin Trio
Chamber Music Series, Oct. 21

Julia Brown, organ
Guest Artist, Oct. 22

Laurie Monahan, early music
Vanguard Series, Oct. 26

Japanese Music
World Music Series, Oct. 27

Wayne Bennett, clarinet
Victor Steinhardt, piano
Faculty Artist Series, Nov. 11

Virtuoso Horn Duo
Guest Ensemble, Nov. 12

Toby Koenigsberg, jazz piano
Faculty Artist Series, Nov. 16

Columbia Piano Trio
Faculty Artist Series, Nov. 18

The Waverly Consort
Chamber Music Series, Nov. 25

SPECIAL EVENTS:

FESTIVAL OF BANDS
October 6

SAXOPHONE DAY
October 20 contact Idit Shner:
ishner@uoregon.edu

HOMECOMING WEEKEND
October 12-14

HULT CENTER CONCERT
Nov. 4 (*details, inside front cover*)

HARP DAY
November 10 contact Laura Zaerr:
zaerr@uoregon.edu

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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