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SCHOOL OF MUSIC AND DANCE
University of Oregon

LEDGER

 LINES

NEWSLETTER for ALUMNI & FRIENDS

Charles Dowd
1949–2010
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PHOTO BY STEVE SMITH

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LEDGER LINES

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

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COVER PHOTO of Charles Dowd by Steve Smith; courtesy of Eugene Symphony

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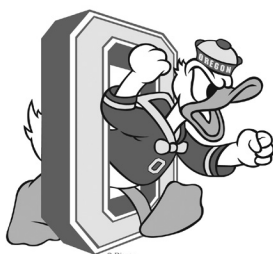
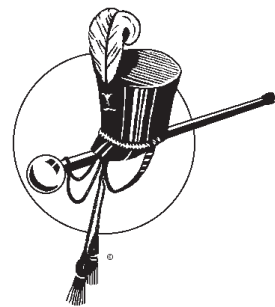


UNIVERSITY OF OREGON

— SPECIAL EVENTS —

Saturday, Oct. 30 *Festival of Bands*

The 32nd annual Festival of Bands is one of the Northwest's premiere marching band competitions, featuring nearly 30 top high school bands in Autzen Stadium.



Saturday, Nov. 6 (Time TBA) *Homecoming Weekend*

Ducks vs. the Huskies at Autzen Stadium. Alumni Band members can register for the weekend's rehearsal and activity schedule at: www.oregonalumniband.com
Space is limited, so don't delay!

Sunday, May 8 • 3 p.m. *Music & Dance at the Hult*

Another special concert in the Hult Center's Silva Hall, featuring some of our premier ensembles. Check our website spring term for more details: music.uoregon.edu

SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

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John Wells, *violinist; Springfield, OR*

Jeffrey Williams, *UO Professor Emeritus of Music; Eugene, OR*

FROM THE TOP

Brad Foley, Dean

As we prepare to begin the 2010–11 academic year, we do so with many personnel changes and exciting new opportunities and programs for our school.

Two long-time senior faculty members retired, leaving legacies of outstanding teaching, scholarly and creative work, and service to our institution and the music profession that will be long remembered. We were all saddened to learn of Charles Dowd's illness in late winter term and his passing during our spring break in March. Fortunately, our dear friend and revered colleague was honored shortly before his death on two wonderful occasions by the school's faculty, staff, alumni, and friends, as well as by the Eugene Symphony. Later in June, we celebrated the thirty-year UO career of Jeff Williams, professor of trombone and Associate Dean for Undergraduate Studies.

New Student Services

I am pleased and delighted to announce new teams of staff this fall to support the recruiting and admission efforts of our faculty as well as to oversee retention, advising, and mentoring efforts of our undergraduate music students in order to better help prepare students for lifelong career opportunities in music.

We welcome Dr. Phyllis Paul, associate professor of music education as our new associate dean for undergraduate studies along with Jennifer Whitehead Diaz, a new staff member serving as an undergraduate music academic adviser and counselor. Eska Laskus joins us as our first director of admissions and recruitment and she will be capably aided by our continuing admissions assistant, Jessica Simoes Wilson.

New Website and Social Media

Over the course of the past year, you may have noticed a significant facelift to our School of Music and

Dance website (music.uoregon.edu). It will continue to undergo constant updating and revising as we strive to introduce new and dynamic news coverage, concert event promotion, and eventually web streaming of concerts as we expand our technological abilities. As we implement these web-based endeavors, you may notice fewer mailings from the school, and *Ledger Lines* will continue as a once-a-year publication.

We hope our many alumni and friends will provide email addresses so that we might communicate more regularly via email. We also anticipate a greater use of social and electronic media via sources such as Facebook. You may already have noticed our Facebook site, "University of Oregon School of Music and Dance," established over the past months to further assist in notifying patrons of our events.

Guest Artists

We look forward to welcoming outstanding guest artists in the coming year, including four individuals sponsored by the Robert M. Trotter Visiting Professorships endowment, and we are excited to announce a residency by the principal clarinet of the Philadelphia Orchestra, Ricardo Morales, sponsored by the Farnley Tyas Foundation of Ashland. He is this year's featured artist in our ongoing series of diversity and under-represented minority artists.

I also am thrilled to announce that last season's visit by Hirvo Surva of Estonia resulted in his invitation of the UO Chamber Choir, led by Dr. Sharon Paul, to perform in Estonia and Finland in April 2011. This exciting opportunity represents the first overseas tour by a UO ensemble in more than twenty years.

NASM Review

During the past year the music program endured a tenth-year site visit by a team of experienced evaluators on behalf of the National Association of Schools of Music. During the coming year both music and dance programs will undergo program reviews as prescribed eval-



uative processes by the University of Oregon. It is very important for us to continue reviewing our programs and receiving outside input so that we can continue to serve our constituencies in the best possible way and keep up to date with developments in pedagogy, technology, and curricular trends at the national and international levels.

Scholarships are Key

Finally, I am pleased to say that through the vision and care of many individuals, we continue to build our scholarship program to support the many needs of our aspiring musicians and dancers. Several families made plans for significant future gifts in their estates and wills over the past year and our scholarship program continues to grow. This year's awards will assist more than a hundred students, totaling more than \$450,000. This is a new record of support that must continue to grow to help our many deserving students.

I hope many of you can attend our excellent programs throughout the coming year. Please continue to keep in touch, and best wishes from all of us on campus.

Brad Foley

TRIBUTE

The Drums Fall Silent

Longtime percussion professor Charles Dowd succumbs to cancer

By Scott Barkhurst

It will be a while before it sinks in. Charles Dowd is gone. After 35 years on the UO music faculty, hundreds of percussion students, and countless performances, the Dowd era has come to a close.

One of the iconic figures at the School of Music and Dance, Charles Dowd left quite a legacy—one that will surely be with us a long, long time. He arrived at the University of Oregon in 1974 fresh from Juilliard, where he studied with the great Saul Goodman.

His résumé over the 35 years is well-known to most: principal timpanist of the Eugene Symphony, Oregon Bach Festival Orchestra, Oregon Festival of American Music Orchestra, and Oregon Coast Music Festival. For thirty years he was a principal with the Cabrillo Music Festival in California.

He was especially proud to be principal timpanist on the Grammy-winning recording *Credo* by Kry-



sysztof Penderecki with the Oregon Bach Festival. His training included a doctoral residency at Juilliard and a master's degree from Stanford as a student of Anthony J. Cirone.

Dowd performed in Carnegie Hall, Wilhelma Theatre in Stuttgart, and recorded regularly at RCA Studios in New York City. His avant-

garde percussion music was broadcast worldwide on WGBH (Boston) "The Art of the States" as well as national broadcasts on NPR.

But his enduring legacy is the hundreds of percussionists he mentored over the years, preparing them for successful careers as teachers and performers all around the world.

Nicholas Papador (B.Mus. 1997) said "With Charles, subtext is everything. The unspoken motivations behind his teaching methods are truly brilliant. Charles taught percussion with intensity—every situation was to be handled with the same professionalism and 'live or die' sense of devotion. I don't think there's a teacher out there that has or will ever do this better than Charles Dowd."

UO faculty percussionist Sean Wagoner added "As an artist, Charles was a force of nature. As a committed teacher he is legendary. As his former student and colleague, I had a unique opportunity to witness the raw depth of that

I walked home after a two-hour lesson and just sat quietly for about an hour thinking, "man, that was something."

— Nicholas Papador

commitment. The full extent of what Charles was willing to (and did) sacrifice on behalf of his students will never be fully known, which was by design, because the focus was always on them."

Philip Bayles, first director of Eugene Opera, said "Chuck was a wonderful but challenging musician: very precise, terribly well informed, unabashedly outspoken, and outstandingly sensitive and responsive to gesture. Charles Dowd was the most 'live' musician I've ever known. No matter how many times one had played the piece, making music with Chuck was on the spot, here and now, and in the present moment."



PHOTOGRAPH BY SARAH KEHL

UO percussion alumni performed at the May 22 concert tribute to Dowd.

When Dowd announced his retirement, due to his encroaching cancer, the Eugene Symphony honored him at one of its spring concerts. Following a spoken tribute

Charles had a way of making you feel like the next performance was the most important thing you'll ever do.

— Ty Hodson

by David Kammerer (son of the late Ed Kammerer), the ESO percussion section (all former Dowd students) took center stage to perform Anthony J. Cirone's *4/4 for Four*, with Dowd sitting at the corner of the stage, the proud teacher to the end. The moment was magical, and the crowd roared its approval—both for the performers and for Dowd.

Just prior to that, the School of Music and Dance hosted a retirement social for Dowd, attended by long-time friends, faculty, and family, and the stories at the microphone flowed for nearly an hour.

The Oregon Percussion Ensemble, which Dowd led to regional and national acclaim, gave its spring concert only weeks after Dowd's passing, and many percussion alumni returned to campus to join the final tribute to their beloved teacher.

The Northwest Percussion Festival, which Dowd co-founded 25 years ago, dedicated the 2010 festival to him, and renowned percussionist Evelyn Glennie performed her marimba piece, *A Little Prayer*, in honor of Dowd. And KWAX classical radio rebroadcast a 2001 Eugene Symphony performance of the William Kraft *Timpani Concerto* featuring Dowd as timpani soloist.

A Facebook page, "Thank You Charles Dowd," was set up soon after Dowd's announced retirement, and scores of friends, colleagues, and former students have filled it with anecdotes and favorite memories. The Eugene Symphony also set up a page on its website for fans to offer tributes. Here are a few of the memories:

Anthony Fowler: *I remember my first experience in percussion tech. I was sitting there nervously twirling my snare sticks and Charles*

yanked them out of my hands and said "Don't spin your sticks until the stick-spinning competition! Then you gotta spin 'em good!"

Ty Hodson: *One of the things I value most about my time with Charles was how he had a way of making you feel like the next performance was the most important thing you'll ever do.*

Jim Rusby: *I just recalled "The Main Event," 1990. Charles in one corner of a boxing ring, Jeff Stolet with synthesizer in the other. The piece ended with Charles unplugging Jeff, a triumphant mastery of acoustic over electronic...*

Brenda Lauffenberger Trowbridge: *I will never forget your great heart, your exuberance, your maverick spirit, your beloved music, your merry expressions, your kind words, challenging words, concerts, epic rehearsals, and all the fun, fun, fun!*

Micah Brusse: *the things I learned from you are things I'll carry with me throughout my career; there are pieces of advice and knowledge I've received from you that I pass on to my students on a daily basis.*

Nicholas Papador: *That day was a two-hour lesson on, I think, 2-3 excerpts. I walked home and just sat quietly at home for about an hour thinking, "man, that was something." It was profound... his lessons were absolutely unforgettable.*

Philip Bayles: *At one rehearsal I carelessly commented "... the boom in bar 34..." Charles looked at me, slowly raised an eyebrow and said 'BOOM?' In the awkward silence, a wind player said "Yeah, boom Chuck." ♦*



*A percussion scholarship is being established in Dowd's name. Checks should be made out to **UO Foundation** with the memo line: "Charles Dowd Scholarship." For more information, contact DeNel Stoltz, denel@uoregon.edu or 541-346-5687.*

THE TAO OF DOWD

LISTEN to the recording.
Practice WITH the recording.
DON'T SUCK.
Play LOUD... and TOGETHER.
Don't get LOST.
Don't be a DRUMMER, be an ARTIST.
It's NOT a SONG! Songs have WORDS!
Play to the BACK ROW of the opera house.
Learn LOTS of notes. And play the RIGHT notes!
Make your timpani rolls sound LIKE AN ORGAN!
Know your part, be there EARLY, and carry a pencil.
It's better to be sharp than be out of tune.
Every note is a tiny little pearl.
To be early is to be on time, to be on time is to be late,
to be late is to be FIRED.

(Just a few of the many submitted by former students)

DEVELOPMENT

Scholarships Top Priority

By DeNel Stoltz, Director of Development

With the immediate building and piano goals met during Campaign Oregon—raising \$17,508,638 from 8,000 generous donors, plus \$7.6 million in legislative bonds for the school—we have revised our fundraising priorities. Our focus has shifted to increased funds for endowed scholarships, instruments and equipment, guest artists/scholars, and faculty/student ensemble travel and outreach.

Supplanting declining state support (down to 9% of the university's budget) makes private support more important than ever to improve the quality of education for our students, while easing student debt.

Resident undergraduate tuition has nearly tripled since 1994. With a 6% hike implemented in fall 2010, it is approximately \$8,200 per year. Even with 70% of students working at least part-time to help cover their expenses, the average resident undergraduate loan debt is nearly \$18,000; for graduate students it typically tops \$30,000.

Emeritus cello and bass professor Bob Hladky understands this. A cello and bass scholarship in his name was created as a surprise for his 80th birthday a few years ago, and he and his wife, Joan, contributed generously to enable it to be endowed. With the recent sale of Bob's "Eisenberg" cello made by David Tecchler in Rome in 1712, they made an additional \$40,000 gift to the scholarship, making it one of the school's prominent scholarships.

Scholarships are Dean Brad Foley's top fundraising priority in order to recruit the most talented students. "We doubled our endowed scholarships during Campaign Oregon, so our annual scholarship awards total \$450,000—but our peer institutions award \$538,000. An additional

\$6 million in endowed scholarships will enable us to be competitive with our peers," he notes.

Josh Koller has held the Robert Hladky Scholarship since 2008–09. He grew up in Keizer, OR and graduated from McNary High School.

Both of his parents are musicians. His father sings at church, and his mother plays piano as an accompanist. Josh was required by his mother to study piano at age 5, but he stopped taking lessons at age 7.

He began playing the cello at age 9, loved it, and began studying at age 11. He first met Bob Hladky's successor, cello professor Steve Pologe, when he was in the Oregon All-State Orchestra in 2006.

Josh is grateful for the scholarship assistance. "The Robert Hladky Scholarship has given me the chance to pursue my highest career goals in music. I am able to focus more on my studies and practicing, rather than having to have a part-time job during the school year. It helped me cover tuition costs for summer music festivals for the past two summers in Vermont, the Green Mountain Chamber Music Festival in Burlington, where I represented



Josh Koller, recipient of the Robert Hladky Scholarship, and Concerto Competition winner.

the University of Oregon's music program alongside my cello instructor, Steve Pologe."

Josh notes that the scholarship also serves as a motivator to be the absolute best he can be, and worthy of the award. ♦



Bob and Joan Hladky with Bob's Tecchler cello. They gifted a portion of the proceeds from its sale to the Hladky scholarship.

Fundraising Priorities

Raised since January 1, 2009:

- Endowed scholarships: Goal: \$6 million. *Raised: \$3,295,276.*
- Equipment and Instruments: Goal: \$5 million endowment. Two-year Goal: \$500,000. *Raised: \$219,895.*
- Guest Artist/Scholars: Two-year Goal: \$250,000. *Raised: \$26,050 plus \$750,000 bequest.*
- Faculty and student ensemble touring, and educational outreach. Goal: \$2.5 million endowment. Two-year Goal: \$250,000.

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

DANCE NEWS

Highlights of the 2009–10 Dance Season

By Walter Kennedy

Exciting guest artists, new faculty, and dynamic performances by our talented dancing community both here and throughout the region were highlights for UO Department of Dance in 2009–10.

With generous support from Dean Foley, a Diversity Presence Initiative Grant, as well as the African Studies Committee, we welcomed Masankho Banda as Dance Africa's guest artist for 2009–10. Banda taught a series of classes, gave two public lectures, staged three Malawian dances on the Dance Africa Repertory Company, and performed with the company in three public shows at Dougherty Dance Theatre



Mara Bateman, recipient of the Department of Dance Emerging Artist Award for 2010, in Gabriel Masson's "A Common Language" for UORDC.

and Beall Concert Hall. Banda's peacekeeping work using dance, music, and storytelling, gained him the Unsung Hero of Compassion Award from His Holiness the Dalai Lama in 2001.

We also welcomed back Gabriel Masson and his company of dancers for a residency in November. He set his work *A Common Language* on the University of Oregon Repertory Dance Company, and his company performed an exciting theatrical work, *A Place to Hang Your Hat*, to packed houses in Dougherty Dance Theatre.

Our Associated Students group, Dance Oregon, partnered with the Department of Dance to bring acclaimed contemporary dancer-choreographer Mark Haim for an intensive week of workshops, classes, and discussions.

The Department of Dance was invited to perform our annual Faculty Dance Concert, *Dance 2010*, at the newly renovated Robinson Theatre for the first time in almost 20 years, giving us expanded theatrical capabilities and many opportunities for exciting collaborations with the University Theater Design faculty. Some highlights included new Assistant Professor Brad Garner's performance of guest choreographer Alan Sener's demanding solo, *Long Gone*, as well as Shannon Mockli's dynamic group work, *Night Queens*, which also was chosen by adjudicators for the Gala Performance in April at the Northwestern Regional American College Dance Festival.

The University of Oregon Repertory Dance Company (UORDC) toured to many cities and schools in the region, and along with Masson's piece, *A Common Language*, they

had a tremendous opportunity to perform internationally-known choreographer Susan Marshall's stunning essay in minimalism, *Arms*, for a second season—a distinction not granted to many university dance programs.

We also welcomed Brad Garner to our dance faculty ranks. He had a very busy year teaching as well as performing and choreographing for *Dance 2010* and the UORDC tour. His performance of Keith Johnson's signature solo from 1998, *Travelling II (Four Postcards)*, was a highlight of the November shared concert with Gabriel Masson Dance and colleague Shannon Mockli.

Our academic year officially and beautifully culminated with dance educator and Distinguished Alumnus Tim Ryan (B.S. Dance '85, M.S. Dance '89) giving a moving address to our graduating students, faculty, and assembled family and friends about the remarkable power of an education in the arts to transform lives for the better. ♦



New dance faculty member Brad Garner dancing in Alan Sener's "Long Gone" in "Dance 2010."



PHOTO BY BRIAN DAVIES

The UO Opera Ensemble gets final instructions before performing Mozart's "The Magic Flute" inside an old dining room at the state prison.

A Captive Audience

UO students perform an opera for penitentiary inmates

By Bob Keefer, *The Register-Guard*

Talk about a tough audience: The first guy I talked to at the opera last week had robbed and killed a man with a baseball bat.

The next guy I met had murdered both his parents.

They were among about 120 inmates at the Oregon State Penitentiary in Salem who were given an opportunity to watch a performance Wednesday night of excerpts from Mozart's *Magic Flute* put on by students in the University of Oregon's opera program.

It was the first time, as near as anyone could recall, that opera had ever been performed at the state prison, which has operated at its current location since 1866.

Opera, with its exquisitely over-the-top fantasies of death, power, jealousy, unending love and ultimate destruction, turns out to make a perfect foil for men who lost their way, long ago, to the real-life seductions of drugs, alcohol, murder, rape, and robbery.

When the music began, the pris-

oners, who ranged from barely 21 to stooped, graying and wrinkled, sat up straight, watched and listened—hard—to the magnificent music.

The unusual performance was part of an outreach program devised by Nicholas Isherwood, an opera baritone who runs the program at the UO.

"You are our most important audience of the year ... If there is anyone who would have a really hard time getting to the opera ..."

—Nicholas Isherwood

"We take vocal music out to people who can't make it to the opera," Isherwood explained to the inmates, who sat primly at long tables in the prison's old dining room. Each man had an enormous cinnamon roll, fresh from the prison bakery, and

milk in a paper carton at his place.

The performers—seven student singers and a keyboardist, with Isherwood to narrate—sang from an informal stage whose only backdrop was a bank of pay telephones and a sign warning in English and Spanish that conversations may be recorded.

"You are our most important audience of the year," Isherwood told the men. "If there is anyone who would have a really hard time getting to the opera..."

The audience cheered.

The prisoners were members of the Seventh Step Club, a self-help group that is one of 13 inmate organizations at the prison, which houses about 2,000 men in all.

"This is the first time we've had opera," club president Lee Warren said. "They're very excited. When we were out running amok and getting in trouble, what were we doing? Drinking! Now we are making changes in our lives. I'm trying to fill that gap with positive stuff."

Not everyone seemed entirely positive as the show began.

"I'm not really looking forward to this, to be honest with you," explained Sam Williams, who was dressed—like the rest of the audience—in starchy blue prison denims stamped "Oregon State Penitentiary Inmate."

Williams, 39, murdered his parents in Oakland, Ore., 17 years ago, and is doing, as he said, "life without."

"I really don't know what to expect," the prisoner said doubtfully of the performance. "That's probably why."

The performers had their own qualms.

They gathered with pre-show jitters in the prison parking lot an hour before showtime, meeting an affable prison staff member, Bill Marion, who went over, once again, the rules: Bring identification. You go through a serious metal detector. Everyone has to go in at one time and must also leave the prison together. No stragglers. Any equipment brought in, such as cameras,

has to be inventoried and brought out again. No wearing blue denim. No short skirts. No visible cleavage. No tobacco. No phones. No money. No ...

Marco Valerio, a 22-year-old Italian-American singer from Eastern Oregon, has been studying with Isherwood long enough to have survived the professor's off-kilter outreach notions in the past. Last year he was required, along with other students in the program, to sing one-on-one performances to random homeless people on the streets of Eugene. The idea, the professor said, was to remove the young singers from their comfort zone.

Last year the opera students sang one-on-one performances to homeless people on the streets of Eugene.

"I can't honestly say that was my favorite experience," Valerio said before the prison show. "But it was a good thing to try. I much prefer a concert setting."

The prisoners got a stripped-down 60-minute performance of Mozart's full two-hour opera.

For one thing, the singer performing as the Queen of the Night arrived late and wasn't allowed into the prison. She waited in the park-

ing lot while the rest of the troupe performed. Isherwood didn't even try to bring in costumes; the gaudy, gauzy outfits would have a hard time meeting the visitor dress code. The singers wore basic black, high collars and long pants, accented by their official bright red visitor identification badges.

Valerio, a natural clown, threatened to steal the show with his strutting interpretation of Papageno, the magical half bird, half human comic hero of the opera. He flapped his arms, he perched on one foot and—to the cheers of the audience—dreamily fantasized about "making whoopee" with a bird-girl, if he could but ever find one. (Naturally, there eventually would be a Papageno, too ...)

In a discussion after the show, the prisoners peppered Isherwood and his singers with nonstop questions. Does everyone speak German? How does the pianist keep a straight face? How long is the real opera? Who is your idol as far as opera singers go? Do you compete with other colleges? Do you perform outside of Oregon? When did you start singing? How do you tell if you're a success in opera? Is Papageno a bird or a human?

The questions were direct, respectful, and more energetic than you'd get from most college audiences.

One questioner put his finger right on a trend in contemporary opera: Do the performers have a background in theater? Do they identify with their roles like theater actors?

Absolutely, answered soprano Catherine Olson, who just got her master's degree this year at the UO.

"A lot of times opera, back in the days, was—we call it 'park and bark.' You

stand, you sing. That was it. And the audience listened," she said. "These days we're all working toward a revolution in opera, where we are actually trying to be really true to the characters."

Olson's singing formed the emotional climax of the evening.

The plot may have been convoluted and silly, but Olson sang passionately about lost love to a group of dead-silent men who know well what it means to be abandoned.

In the role of Princess Pamina, she sang a haunting aria about her abandonment by the prince. (OK, this is opera, Isherwood explained. The prince is actually going through a trial by silence and so cannot explain himself to his true love, even though she's heartbroken.)

The lyrics may have been in German, the music may not have been rock 'n' roll, and the plot may have been convoluted and silly, but Olson sang passionately about lost love to a group of dead-silent men who know well what it means to be abandoned.

"This was an amazing audience," the singer said after the show. "They wanted to be here. They made that choice. And that's the way they approached the art. There was no one in that audience who thinks it's just all automatic. Everyone appreciated what's going on."

"Everyone," by the way, included Sam Williams, who stood smiling at the back of the room after the show while other prisoners joined the singers on stage for more questions, lots of handshakes and a giant group photo by the Seventh Step Club photographer.

"That was all right," Williams said quietly. "That was all right." ♦

Reprinted by permission from The Register-Guard, May 23, 2010.



PHOTO BY BRIAN DAVIES

Inmates enjoy the UO opera singers' performance.

OREGON BACH FESTIVAL

40th Anniversary Hits Record Heights

A standing ovation for the Oregon Bach Festival's season finale, Elijah.



PHOTOS BY JON CHRISTOPHER MEYERS

After a three-week musical revelry of concerts and events, the Oregon Bach Festival capped its 40th anniversary celebrations with a box office record.

Finishing its concert schedule with the high drama of Mendelssohn's masterwork *Elijah*, the Festival announced its highest-ever ticket sales of nearly \$520,000—an increase of 18% from last summer and eclipsing its previous high from the Olympic Trials year of 2008 by 3%.

A total audience of more than 41,000 included ticket buyers from 32 states and five countries.

Artistic Director Helmuth Rilling presided over a 50-event schedule in Portland, Bend, and Eugene that presented 300-plus artists and participants from Russia, Hong Kong, Europe, Israel, Cuba, Canada, and virtually every U.S. state.

The record sales mark and a diverse program fulfilled the Festival's aim in honoring its past and celebrating its future, said Executive Director John Evans.

"Our goal was to create a Festival as ambitious as possible," said

Evans. "We wanted to celebrate, in every way—from education, to performance, to innovation—what we've stood for in our first 40 years. I'm delighted to have exceeded sales beyond expectations. I think it proves that if you are ambitious in programming classical music, the community will come along with you."

Ambitious new projects included production of a filmed documentary of Rilling's four lecture-concerts of Bach's *B Minor Mass*; the July 3 gala anniversary concert that integrated video tributes with musical numbers involving 200 performers and ten stage changes; and a sold-out performance by vocalist Bobby McFerrin and the Stangeland Family Youth Choral Academy, in which 85 high

school singers tackled the complex choral compositions of McFerrin's new CD, *VOCABuLaries*.

The Festival also achieved organizational milestones. Just days before the first concert, Evans announced the Festival had surpassed its \$10 million endowment. And a new, major gift from donors Andy and Phyzzz Berwick initiated underwriting of the Berwick Chorus of the Oregon Bach Festival.

Tackling the Unexpected

An unexpected challenge presented itself early in the Festival as pianist and conductor Jeffrey Kahane—a long-time Festival favorite—became ill shortly after arriving in Eugene. Kahane was scheduled to appear in five Festival events, including accompanying Thomas Quasthoff in Schubert's *Die Schöne Müllerin*.

Continued next page



A rare and memorable duo: Bobby McFerrin and Thomas Quasthoff do vocal improv at the 40th gala concert.

FACULTY NEWS

Tyler Abbott: jazz performances at Ax Billy Grill (DAC), Oregon Bach Festival, Agate Alley, Club 201, The Loft, The Jazz Station, Pleasant Hill Jazz Festival, and King Estate Winery; classical performances with Eugene Symphony and Eugene Opera; solo recitals in Gorizia, Italy; International Double Bass Master Class with Christine Hooch, Univ. of Mozarteum (Salzburg, Austria); concerts at Sisters HS (OR), Corvallis/OSU Symphony, Whitman College (WA), Oregon Festival of American Music, Jacqua Concert Hall (Eugene), Wildish Community Theatre (Springfield OR).

Barbara Baird: performed at St. Stephen's Cathedral (Vienna, Austria); and St. Michael's Church (Budapest, Hungary); presented workshops at the Mid-Columbia Music Teachers Assoc. (The Dalles) and American Guild of Organists (Ashland); adjudicated and performed at Oregon Music Teachers Assoc.

Molly Barth: published article:

BACH FESTIVAL, *continued*

With only 12 hours' notice, pianist Robert Levin stepped up to handle the Quasthoff recital, even though he had never performed the 75-minute work before. Nicholas McGegan, who had conducted the *Four Seasons* program at the 2008 Festival, flew in on 24 hours' notice to perform in the gala anniversary concert—conducting the orchestra in Poulenc and Mozart, and accompanying Quasthoff for a pair of show-stopping Broadway standards. And Levin stepped in again to perform Beethoven's *Fantasy in C Minor* at the gala concert.

Portland Baroque specialist Monica Huggett took over a Discovery Series lecture in Kahane's place, and Executive Director John Evans was able to book award-winning

“Running a Chamber Ensemble,” *Flutists Quarterly Magazine* (Winter 2010); CD recording: Beta Collide New Music Project, titled *Psst Psst*, release date 8/31/10, Innova Recordings; performances: Beta Collide New Music Project (Astoria OR, Stanford CA), Oregon Bach Festival, Atelier de la Main d'Or (Paris, France), European American Musical Alliance (Paris), National Flute Association Convention (New York City), Eugene Opera Orchestra, Oregon Symphony, Eugene Symphony; solos: Univ. of Wisconsin-Madison, Northwestern U., DePaul U., Univ. of Wisconsin-Milwaukee, Univ. of Illinois, Champaign-Urbana; adjudicator: Seattle Flute Society Horsefall Competition.

Wayne Bennett: principal clarinet for Sunriver Music Festival; performed with Eugene Ballet and Eugene Symphony; assistant editor of *CODA Journal* 2:1-2; festival adjudicator in Seattle, Boise, and Silverton OR; guest conductor/clarinet master class at Humboldt State Univ.; performed with Oregon Wind Quartet in Salem, Bend, and Eugene.

Israeli pianist Shai Wosner to replace Kahane in back-to-back recital programs.

Soprano Tamara Wilson also served as a substitute. She had seven days to prepare as soloist for two performances of the Verdi *Requiem*, delivering what critic James Bash of the Oregon Music News called “a jaw-dropping performance,” in her first-time performance of the role.

Although it was a scramble to make the multiple adjustments on such short notice, the results were all first-rate—a testament not only to the Oregon Bach Festival's stature and reputation, but to the depth of talent among the Festival musicians and the willingness to pull together in a crisis.

Festival dates for 2011 are June 23–July 10, with program and schedule to be announced in the fall. ♦

Jack Boss: published: “The ‘Musical Idea’ and the Basic Image in an Atonal Song and Recitation of Arnold Schoenberg,” *Gamut (The Journal of the Mid-Atlantic Music Theory Society)* 2/1 (Fall 2009): (special *Festschrift* issue for Allen Forte); presented research: “Broken Communication, Hebrew Models, and Other Themes in Act I, Scene 2 of Schoenberg's *Moses und Aron*,” Music Theory Society of New York State; president/chair: West Coast Conference of Music Theory and Analysis; chief organizer and planner of West Coast Conference of Music Theory and Analysis.

Andiel Brown: performances at MLK Celebration, Highland Christian Center (Portland), five Portland high schools, Springfield and Thurston HS, UO Business Hall of Fame dinner (Portland Art Museum), investiture of UO President Lariviere, and UO commencement.

Steven Chatfield: journal publications: “A test for evaluating proficiency in dance,” *Journal of Dance Medicine & Science* 13(4); Herman & Chatfield, “A detailed analysis of DanceAbility's contribution to mixed-abilities dance,” *Journal of Dance Education* 10(2); Krasnow & Chatfield, “Development of the Performance Competence Evaluation Measure: Assessing qualitative aspects of dance performance,” *Journal of Dance Medicine & Science* 13(4); two research presentations at the 19th Annual Meeting of the International Association for Dance Medicine and Science (The Hague, The Netherlands); Chatfield, Eddy, Batson, “Integration of somatic methodologies and practices into the traditional dance technique class”; and Chatfield, “A method of teaching dance technique that encourages automatic neuromuscular reorganization instead of conscious muscular control”; executive director of the International Association for Dance Medicine and Science.

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FACULTY NEWS, continued

Christian Cherry: creative activities: *Free 350! Artists for Climate Action Event*, (electronic score); *Our Sunday Best*, (four movement electroacoustic score performed as part of *Dancing In Our Time*, Michigan State University); *Café Lorraine* (electroacoustic work, Sacramento State Univ.); *The Ladies That Lunch* (jazz score for Carrie Goodnight, Merlino Arts Center, Tacoma WA).

Jenifer Craig: 12th season as UORDC lighting designer and company and concert director; relationship development: North Bend HS, Springfield Academy of Arts & Academics, Springfield HS; lecture-demonstrations at North Bend MS, Southwestern Oregon CC, North Bend HS; partnership development with Renaissance Academy of Crater HS, and Dancing People Company (professional modern dance company); Springfield HS workshops, A3 master classes, residencies at Central Point, Crater Renaissance Academy, North Bend HS/MS, concert at SOCC; produced faculty concert, Robinson Theatre.

David Crumb: premiere of commission: *Kinetikus* for percussion ensemble (Univ. of Houston); performances: *Improvisations on an English Folk Tune* (Univ. of Nevada at Las Vegas, and Bowdoin Int'l New Music Festival, Brunswick ME).

Michael Denny: CD recording project, Neptune Rodeo *Into the Fire* (Modensky label); performances: Winston OR Music Festival, Mike Denny Quartet (Ax Billy Grill), St. John's Music Festival (OR), featured artist at the Portland Jazz Guitar Summit, appearances with Portland jazz legend, drummer Mel Brown.

Alexandre Dossin: released recordings: *Chamber Music of David Bernstein* (North Pacific Music), *Tchaikovsky: Album for the Youth*, and *Tchaikovsky: The Seasons* (Schirmer Perf. Editions Series), *Kabalevsky:*

Complete Preludes, and *Kabalevsky: Complete Sonatas and Sonatinas* (Naxos); solo performances in Brazil with conductor Isaac Karabtchevsky: Petrobrás Symphony, *Momoprecoce* (Rio de Janeiro), and Porto Alegre Symphony, *Rhapsody in Blue* (Porto Alegre); national lecture-recitals and solo festival performances: Univ. of Washington, Lincoln Symphony (NE), Univ. of Puget Sound, Liszt-Garrison Int'l Piano Competition and Festival (MD); soloist with Eugene Symphony; Oregon clinics and master classes: Roseburg District OMTA, Linn-Benton OMTA, and UO OMTA conference.

Brad Foley: performances: Oregon Bach Festival, Eugene Symphony, OMTA Annual Conference; scholarship grants received: Theodore Presser Foundation, and Liberace Foundation; Oregon Bach Festival board member, and appointed chair of Artistic Director Search Committee; Eugene Symphony, board of directors.

Fritz Gearhart: performances: Chintinmini festival (Corvallis, Newport), Marrowstone festival (Seattle), Columbia Piano Trio, Pittsburg State U. (KS), Mississippi Symphony, featured soloist (Nachez), UC-Davis (CA); research presentations and master classes, Univ. of Pacific (CA), Sacramento SOM (CA), National ASTA conference (Santa Clara, CA); adjudications: Salem and Bend.

Brad Garner: performed original works including the Gabriel Masson Dance (Dougherty Dance Theatre), Faculty Dance Concert, and *Sweet Suite Trio* (Ginger Rogers Theatre, Medford); choreographed the annual Faculty Dance Concert, UO Music & Dance Fest (Medford), UORDC Spring Season, and Music and Dance commencement.

Amy Goeser Kolb: presented guest master classes for St. Norbert's College (WI), Univ. of Wisconsin, Lawrence Conservatory (WI), Univ. of Iowa, Millikin and Wheaton Col-

lege (IL), Cologne Conservatory, and Stuttgart Conservatory (Germany); performed in festivals in Astoria OR, Oregon Bach Festival, Chamber Music at the Barn (KS); and gave solo recitals in England (London, Birmingham), in Germany (Troisdorf, Cologne, Freiburg, Stuttgart, Hamburg, Duesseldorf), in Springfield MO, and with Eugene Opera.

Michael Grose: gave 40 performances, including solo (OcTUBAfest) and orchestral (Eugene Symphony, Oregon Symphony, Oregon Ballet Theatre), chamber (Oregon Brass Quintet), and others (UO Tuba-Euphonium Ensemble, and Int'l Tuba and Euphonium Conference (Tucson AZ)).

Rita Honka: choreographed and performed with Dance Africa; on tour to elementary and middle schools in Sutherlin and Eugene, at the Hult Center, and In-reach for Shelter Care (Eugene); new choreography for faculty concert and UORDC; co-directed UO Repertory Dance Company; week-long residency with Malawian dancer, drummer, and international peace leader Masankho Banda.

Nicholas Isherwood: lectured, performed, and gave master classes in Berlin, Germany; Wellington, Christchurch, Hamilton, NZ; Bratislava, Slovakia; and Italy, Spain, and Holland; performed with Eugene Opera; recorded CD of Claude Lefebvre *Lucifer*, and DVD of Alvin Curran's *Living Room Music*.

John Jantzi: performed complete works of Ernest Bloch at the 50th Commemoration Organ Concert and presentation, First Presbyterian Church (Newport OR); performed in Eugene Opera Artist Mentor Program, and with Oregon Mozart Players; director of Eugene Opera Company Artist Mentor Program; chorus master of Eugene Opera Company; music director of The Eugene Gleemen; organist of Eugene First Christian Church; presented at the Seattle Regional Convention of

the American Guild of Organists.

Loren Kajikawa: journal article: "Eminem's 'My Name Is': Signifying Whiteness, Rearticulating Race," *Journal for the Society of American Music* 3/3 (Fall 2009); book review "Review of Alien Encounters: Popular Culture in Asian America," *Popular Music and Society* 33/1; research presentations at annual conferences: "The Analogue Sound of Digital Production: Dr. Dre's G-Funk in Post-Rebellion L.A.," Experience Music Project (Seattle); "Black Skin, Metal Mask: MF Doom's Supervillainy," American Comparative Literature Assoc. (New Orleans); "Urban Dreams of Mobility in Los Angeles-Based Gangsta Rap," Cultural Studies Association (UC-Berkeley).

Walter Kennedy: choreographed the musical *Big River* for University Theatre, and *Dance 2010* Faculty Concert; ongoing visiting artist residency at Randolph College (VA); guest master teacher and adjudicator for Cultural Convention of Int'l Assoc. Southeast Asian Schools (Taipei American School); Board of Trustees for Bouand Dance Co. (Portland).

Toby Koenigsberg: instructor in UO Summer Music Institute, Jazz Improvisation Camp; performed with Carl Woideck Quartet (Ax Billy's, The Shedd, and elsewhere in Eugene), and in Bristol CT (Jazz Mass); guest artist in New York City Contemporary Jazz Artists.

Dean Kramer: gave two piano performances with Claire Wachter

for the OMTA state conference; member of screening jury for Eighth Nat'l Chopin Piano Competition; performed first complete Eugene performance of J.S. Bach's *The Well-Tempered Keyboard* (Beall Hall, and Sherman Clay Pianos in Portland); featured in "Played in Oregon" radio broadcast; master class at San Jose State (CA).

Lori Kruckenberg: elected to Council of the American Musicological Society; editorial board member and editor/consultant for *Corpus Monodicum* (project director Andreas Haug, professor, Universität Würzburg); appointed to editorial board of *Plainsong and Medieval Music* (Cambridge Univ. Press); reviewed: "Introts and ingressae: The elaboration of chant and the operation of musical memory in an oral tradition ca. 800-ca. 1050" for *Plainsong and Medieval Music*.

NEW FULL-TIME FACULTY AND STAFF

Frank Diaz joins our faculty as an assistant professor of music education.



He earned his B.A. and Ph.D. from Florida State University, and the M.M. in instrumental conducting from the University of South Florida. He has taught and conducted in elementary and secondary schools, including electronic music, trombone, and other brass. He has published in refereed journals and has made several public presentations. Diaz will also teach research methods in music and psychology of music, and advise and guide graduate research.

Henry Henniger joins the faculty as an assistant professor of trombone, replacing the just-retired Jeff Williams. Henniger is an active trombone and euphonium performer and educator. He completed his master's degree at the Manhattan School of Music, and while in New York he studied and performed with members of the New York Philharmonic and Metropolitan Opera Orchestra. He has served most recently as adjunct professor of low brass at Oregon State University and as principle trombone of the Oregon Ballet Theatre and Portland Opera.



Eska Laskus joins the staff in a newly-created position: Director of Admissions and Recruitment. Laskus has several years experience in arts administration and in music admissions, most notably as Assistant for Admissions and Records at the Colburn School Conservatory of Music in Los Angeles. She holds a master's degree in violin performance from Arizona State University and a B.A. from the University of Miami, where she double majored in violin performance and economics. ♦

Steve Larson: visiting faculty research associate (Institut for musikkvitenskap, Univ. of Oslo); fellow, Mannes Institute for Advanced Studies in Music Theory—Music and Mind; published "Analyzing Jazz—A Schenkerian Approach" (*Harmonologia, Studies in Music Theory* No. 15, Pendragon Press, 2009); conferences: "Circular Thinking—A Roundtable on Blue in Green and Nefertiti", Society for Music Theory, Montreal (joint presenter); "Listening Through Time: Psychological and Music-Theoretical Perspectives on the Temporal Dynamics of Musical Listening," Music Theory Society, Montreal (panelist); "Music Analysis and Form," Int'l Conference on Music and Emotion, Durham U., UK (chair).

Don Latarski: performed in Eugene with Jessie Marquez; Eugene Celebration with Don Latarski Quintet; and Hult Center Christmas shows with Mason Williams; solo gigs for Holt International auction and Vero Café.

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FACULTY NEWS, *continued*

Mark Levy: video review of “Call of Dudy: Bohemian Bagpipes Across Borders,” *Ethnomusicology* 54:2 (2010); curator of “World Harmony: Musical Instruments from Around the Globe,” UO Museum of Natural & Cultural History (six-month exhibition of 70-plus instruments from 30 cultures, with descriptive text panels, audio and video stations, hands-on learning, and a series of public lecture-demonstrations); presenter and moderator for two performances of South Indian classical music by

Sreevidhya Chandramouli in Washington DC as part of “Homegrown: The Music of America,” including concerts at the Kennedy Center and Library of Congress; week-long workshops of Balkan Music and Dance sponsored by East European Folklife Center (CA and NY).

Kathryn Lucktenberg: concertmaster, Eugene Symphony; concerto performance, Vivaldi’s *Winter* with Sprague HS strings (OR); adjudicated solo competition national semi-finals, Music Teachers Nat’l Assoc. (Honolulu HI).

Terry McQuilkin: composed *Celestial Fantasy* for violin and piano (performed by Fritz Gearhart and David Riley); reviewed classical music performances for *The Register-Guard* for Oregon Bach Festival, Eugene Symphony, Oregon Mozart Players, and others.

Brian McWhorter: released several audio recordings including *Psst Psst*, with Beta Collide (Innova), *Leave Your Sleep* with Natalie Merchant (Nonesuch), and *Concertos II* with Sequitur (Albany); performed with the Oregon Bach Festival, Beta Collide (Stanford, Astoria Music Festival), Meridian Arts Ensemble (Philadelphia, Sacramento, UC Davis, and NYC); soloed with Third Angle New Music Group (Portland); and produced and performed 350! Artists for Climate Action (Eugene).

STEVE OWEN AND ROBERT KYR ARE NEW KNIGHT PROFESSORS

Professors **Steve Owen** and **Robert Kyr** have been awarded Knight Professorships at the School of Music and Dance.

The Knight Professorships are five-year rotating endowments that give both salary and program support to the recipients. The Knight Professorships were made possible by a \$15 million donation from Phil and Penny Knight in 1996 that required matching funds from the UO’s schools and colleges. Candidates must have an outstanding record of teaching, scholarly and creative activity, and achievement in their respective fields.

For the past ten years the School of Music and Dance’s Knight Professors have been Charles Dowd and Jeffrey Stolet.

Both Kyr and Owen have brought regional and national attention to the University of Oregon. **Robert Kyr**, chair of our composition department, has developed an international reputation with a wide range of activities that include musical composition, performance, film work, and publishing/writing. His works have been commissioned by individuals, organizations, and institutions from throughout Europe, across the United States, and from Asia. Kyr has established a highly visible and successful program in composition at the University of Oregon during his twenty years on the music faculty. Kyr was one of three music recipients selected for the 2007 UO Research Innovation Awards because of his many outstanding achievements.



Steve Owen, chair of our jazz studies department, has developed a nationally renowned and award-winning jazz studies program almost entirely on his own over the course of the past twenty-two years. He is a highly sought-after adjudicator, clinician, composer/arranger, conductor, and performer in the field of jazz education and performance. Owen is the only faculty member in the School of Music and Dance to have received the coveted Ersted Award for excellence in teaching. In 2007, Owen was nominated and was awarded support from the Fund for Faculty Excellence. ♦



Eric Mentzel: directed performance of Collegium Musicum for 9th biennial meeting of Society for Renaissance and Baroque Hispanic Poetry (solo and polyphonic works from 16th-century Spain, hosted by UO); performed concert *City, Chant, and the Topography of Early Music* at musicological conference honoring Thomas Forrest Kelly (Harvard).

Shannon Mockli: choreographed and performed: *Faster than a Speeding Bullet* (Schnitzer Museum of Art, Superhero Gala, Eugene); *Trio with the Johns* (Astoria Music Festival, with Beta Collide; IUGTE Physical Theater Lab, Slovenia; AWARD Show, On the Boards, Seattle); *Night Queens* (UO Robinson Theater; American College Dance Festival Adjudication & Gala Concert, Ogden UT); UO Opera, *The Magic Flute* (choreography and video collaboration); *REplace* (Lane Community College); Lane Council Artwalk Performance; *Sweet Suite Trio* (performance, Music & Dance Fest, Medford OR).

Christopher Olin: presentations: “Harmonic Overtone Singing” (Contra Costa Children’s Choir); and at

OMEA meeting District 12: "Gender Equality in the HS Choral Program," and "Vocal Pedagogy and Physiology for the Choral Director"; consultant-ships: Choir of America; clinician for OMEA Choral Festival, Milwaukie MS Choral Festival, and UO Choral Invitational; conducted the Contra Costa Children's Honors Choir.

Steve Owen: composed/arranged *One Voice* (2010) for big band (UNC/Greeley Jazz Festival, CO); director UO Summer Jazz Improvisation Camp; faculty member Univ. of Kansas Jazz Camp; performances at Univ. of Northern Iowa, Univ. of Kansas Jazz Festival, and Univ. of Northern Colorado Jazz Festival.

Tim Pack: gave Chamber Music@Beall pre-concert lectures and program notes.

Phyllis Paul: published *Hymns and Winds: Resource Guide to Hymns, Chorales, and Spirituals in Selected Wind Band Literature*, with T. A. Paul (Meredith Music Pub.); presented "The Effect of Performer's Sex and Vocal Vibrato on Fifth Grade Students' Music Preference," 2010 Pennsylvania Music Educators Assoc. Annual Conference.

Sharon Paul: conducted Eugene Symphony Chorus; conducted HS Treble Honor Choir and presented "From Warm-Up to Cool Down: Keeping Singers Engaged Throughout Rehearsal" at ACDA Eastern Div. Conf. (Philadelphia); conducted and adjudicated at District XII Metro Festival (nine local high schools); UO ensemble performances: Pacific Northwest Tour (Northwest high schools; and ACDA Northwest Conference, Seattle); UO Invitational Choral Festival; OMEA State Conference; collaboration with Oregon Mozart Players; joint concerts with Estonian male choir, Revalia (Beall Hall and Portland); adjudicator and clinician for festivals and high schools: Festival Disney; Three Rivers Choral Festival; Portland high schools; District XII HS Choral

Festival; clinics with Eugene and Portland high schools; hosted HS choirs at UO.

Tim Paul: invited to teach at Idaho Band Director's Assoc. District III Concert Festival (Boise); OMEA District VI (Hermiston); Univ. of South Florida Festival of Winds; Int'l Wind Ensemble Competition (Thailand); Mahidol Univ. (Thailand); published: "Sight-reading requirements at concert band festivals: A national survey" (*Contributions to Music Education*, 37); and "The effect of changing syllables to facilitate slurring by middle school trumpet students" (with P. Paul, *Contributions to Music Education* 36); performances: Mahidol U. Wind Symphony (Thailand, guest conductor); Int'l Tuba and Euphonium Symposium (guest conductor); Festival of Winds

PHYLLIS PAUL NAMED AS NEW ASSOCIATE DEAN

Associate Professor **Phyllis Paul** has been named Associate Dean for Undergraduate Studies, replacing the retiring Jeff Williams.

Paul joined the UO music education faculty in 2003. She teaches undergraduate and graduate courses in elementary music methods, music for special learners, and research methods. She also coordinates music classes for students from the College of Education, giving her special insight into the curricular issues facing undergraduates.

Paul received the B.M. in music education from Lenoir-Rhyne College and holds the M.M. and Ph.D. in music education from Florida State University. ♦



Honor Band (Univ. of South Florida, conductor/clinician); research presentations: "Sight-Reading Requirements at Concert Band Festivals: A National Survey," 2010 MENC on Research in Music Education (CA); "Repertoire and Its Responsibility," College Band Directors Nat'l Assoc. Western/Northwestern Division Conf. (NV); "Programming Practices of Big Twelve University Wind Ensembles," Texas Music Educators Assoc. Clinic/Conf. (TX); "Pac-Ten Wind Ensemble Programming Trends," Ohio Music Educators Assoc. Professional Development Conf.

Steven Pologe: performed at Green Mountain Chamber Music Festival (VT), and Grand Teton Music Festival Orchestra (WY); adjudicated Solo and Ensemble Competition (OR).

Robert Ponto: conducted American Band College (Ashland), University of Toronto, Colorado St. Univ. (guest lecturer and conducting clinician); guest conductor and lecturer: Miami Univ. of Ohio, Univ. of Wisconsin; performances: Rocky Mountain Music Camp Wind Ensemble (CO), Univ. of Wisconsin Wind Ensemble and Symphony Band, CMEA Capitol Section HS Honor Band (Sacramento), Sonoma County HS Honor Band (CA), Vermont All-State HS Honor Band.

David Riley: national performances with violinist Jasper Wood in MN, SD, IA, ND, MT, CO, IL; the Columbia Piano Trio (Pittsburg St. Univ., Kansas, and Oregon State) and in Linfort and Goch, Germany; performed with Oregon Bach Festival; BBC radio broadcast Riley and Jeffrey Kahane performing Mendelssohn's *Midsummer Night's Dream* (4 hands).

Stephen Rodgers: book review in professional journal: "Paradigms, Prototypes, and Other Analytical Adventures: A Review of Kofi Agawu's *Music as Discourse*,"

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FACULTY NEWS, continued

Theoria 16 (2009); tenor in Oregon Bach Festival chorus; articles accepted for publication: "Music Smashed to Pieces: The Destructive Logic of Berlioz's *Roméo au tombeau*," forthcoming in *Current Musicology* 89 (2010); and "Review of Matthew Santa's Hearing Form: Music Analysis With and Without the Score," forthcoming in *Music Theory Online* (2010); research presentations: "Sibling Sympathy: Allusion, Influence, and Musical Style in the Songs of Felix Mendelssohn and Fanny Hensel," paper presented at the Conference on 19th-Century Music (Univ. of Kansas); Oregon Humanities Center, Faculty Research Fellowship, for book project, *Fanny Hensel: Finding Her Voice*.

Doug Scheuerell: voice recording: "The Aristocracy Reunion"; performed in Eugene at Perugino's, WOW Hall, First Christian Church, Unitarian Universalist Church, Electric Station; in Portland's Benson Hotel; in Springfield at Riverbend Hospital, and in Sun Prairie WI at Forester Hall; received grant from Lane Arts Council for Ali Akbar Khan Birthday Celebration Concert.

Idit Shner: classical performances at Oregon Bach Festival, Eugene Symphony, Oregon Symphony, UO Symphony (soloist), and in Tel Aviv (Striker Conservatory, saxophone quartet concert); invited performance in premiere of new music with ensemble Third Angle; other performances: North American Saxophone Alliance Biennial Conf. (Univ. of Georgia), Gonzaga (WA), Bonney Lake HS (WA); jazz performances in Eugene (Jazz Composers Orchestra); publications: "Music for Saxophone and Harp," VDM Verlagsservicegesellschaft mbH/ LAP Lambert Academic Pub; *Fissures: 20th Century Music for Saxophone and Harp* (Origin Classics, CD).

Marian Smith: awarded grant: UO Humanities Center Residential Fel-

lowship for research on Balanchine and the Opera (winter 2011); research presentations: "Piercing the Veil of Petipa," Nat'l Meeting, Society for Dance History Scholars (Stanford); "The Forgotten Cortège," *Bewegungen zwischen Horen und Sehen: Music, Tanz, Theater, Performance und Film* (Thurnau, Germany); "L'Opéra (1830–48)," *Le repertoire de l'Opéra de Paris* (1671–2009), Analyse et interprétation (Paris); "Processions in Ballets and Operas," Musicology Speaker Series (Univ. of Miami); editorial boards: *Dance Chronicle*; *Cambridge Opera Journal*; historical consultant: Pacific Northwest Ballet (Seattle), for 2011 production of *Giselle*.

Jeffrey Stolet: compositions presented at Third Practice Festival (Richmond VA); 2009 SEAMUS Nat'l Conference; Int'l Workshop on Computer Music and Audio Technology (Taiwan); and MusicAcoustica Festival (Beijing); presentations: "Data to Actualization: Real-time Performance of Interactive Electroacoustic Music," Int'l Workshop on Computer Music and Audio Technology (Taiwan); Dept of Music, Univ. of Virginia; Kyma computer music system and live computer music, MusicAcoustica, Central Conservatory of Music (Beijing); performances of *Light*, for custom interactive performance environment, real-time video analysis and two flashlights in Taiwan (Int'l Workshop on Computer Music and Audio Technology and Nat'l Taiwan Univ., Nat'l Arts Education Complex, and Nat'l Univ. of Tainan), in Richmond VA (Third Practice Festival), and at the National Conference of SEAMUS; premiered *Light has no back or front*, real-time performance composition for two digital drawing tablets and the Symbolic Sound Kyma System, MusicAcoustical Festival.

Leslie Straka: performed in Portland, Eugene, and Salem, including performances with Oregon String Quartet, Oregon Mozart Players, Eugene Opera, and Eugene Symphony.

Steve Vacchi: performed with Oregon Bach Festival, Cabrillo Festival of Contemporary Music (CA), Eugene Opera, Oregon Ballet Theatre, Any-When Ensemble@The Stone (New York City), and Music on the Hill Festival (RI); adjudicated OMEA State Solo Contest and presented master classes at Amherst College.

Lydia Van Dreel: published two reviews in *The Horn Call, Journal of the International Horn Society*: "The Lotus Pond" (Bohayrat Al-Lotus) by Gamal Abdel-Rahim, arranged for wind quintet by Adam Lesnick; and "The Saavy Musician: Building a Career, Earning a Living and Making a Difference," by David Cutler; performed with Bach Festival, Eugene Symphony, Loon Lake Live! Chamber music festival (NY), Quadre, Voice of Four Horns (CT), Iris Chamber Orchestra (TN and MI), Hornsaplenty Christmas (guest soloist, WI), Northwest Horn Symposium, and the Oregon Symphony.

Marc Vanscheeuwijck: published journal article: "Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J.S. Bach," *Early Music* 38 (May 2010); reviewed book, Jerome Carrington: *Trills in the Bach Cello Suites. A Handbook for performers* (Univ. of Oklahoma Press, 2009) for *Performance Practice Review* (online 2009); principal cellist of Exxential Bach (dir. Björn O. Wiede) in Bach's *St. John Passion*, *Easter Oratorio*, and *Easter Cantata* BWV 66 in Berlin (Sophienkirche) and Potsdam (Nikolaikirche & Petrikirche); Baroque cello workshops (Brussels Conservatory, Prague Tynska Skola, and Zagreb Academy of Music); research presentations at The Hague; Royal Conservatory; Paris Conservatoire; Brussels Conservatoire; Prague Tynska Skola; Brno, Academy of Music; and University of Zagreb (Croatia).

Claire Wachter: adjudicated at Linn-Benton Ensemble Festival (Corvallis), and MTNA (North West

Division Piano Competitions, Portland, and South West Division Piano Competitions, Honolulu); presented master classes at San Jose State (CA) and OMTA Eugene District (“Robert Schumann’s Theme of Childhood: Album for the Young and Scenes from Childhood”).

Sean Wagoner: performed percussion and/or timpani with Eugene Symphony, Oregon Mozart Players, Eugene Opera, Eugene Concert Choir, and Oregon Festival of American Music’s *Oklahoma!*

Laura Decher Wayte: Performed with Oregon Mozart Players (Mozart’s *Exsultate Jubilate*), Eugene Concert Choir (Brahms’ *Ein Deutsches Requiem*), Music on the Edge Festival, Portland (*Micro-Dramatic Songs from Prague I*), and Umpqua Community College Spring Concert, Roseburg (Pergolesi’s *Stabat Mater*).

Lillian Wells: performed with Eugene Symphony and Oregon String Quartet; organized “Pennies for Peace” fund drive (UO Suzuki Strings program donation to educa-

tion in Afghanistan and Pakistan); and outreach performances for Suzuki Strings Program (Cascade Manor, South Eugene HS, and Emerald Art Center).

Jeffrey Williams: principal trombone with Eugene Symphony; performed with Oregon Brass Quintet for Oregon recruitment concerts and clinics in Portland-area high schools and Portland Youth Philharmonic.

Eric Wiltshire: *European Classics* (marching band arrangement), commissioned by the Univ. of Washington Husky Marching Band for their European tour; conducted at Mountain West Music Festival (HS honor band conductor, Oakridge OR); published “My Take on Marching” (*The Instrumentalist*, 2009); adjudicated: Zia Marching Band Fiesta (Univ. of New Mexico), Oregon State Concert Band Festival, and Mountain West Music Festival (Oakridge).

Carl Woideck: performances at the Shedd Institute, Eugene (Carl Woideck Jazz Heritage Project, performing music of Horace Silver and Antonio Carlos Jobim); and at the Downtown Athletic Club; awarded UO Rippey Innovative Teaching Award.

Laura Zaerr: published *More the Merrier*, a collection of Celtic tunes for harp ensemble, with Kim Robertson (Kamlu Productions), and *Medieval and Renaissance Music for the Celtic Harp*, a collection of songs and dances with translations and historical notes (Mel Bay); presented workshops at Big Sky Folk Harp Festival (MT), August Harp Camp for Kids (Corvallis), Fort Warden Harp Retreat, with Seattle Chapter of Folk Harp Society (WA), and Cascades Harp Retreat (Suttle Lake Methodist Camp, OR); performed at Festival of Harps (CA), Camerata Musica (Salem), 2009 Festival of Harps (CA), and with Oregon Mozart Players, *Celtic Concerto*, an original work for harp with string orchestra. ♦

WILLIAMS RETIRES AFTER 30 YEARS

Family, colleagues, and friends gathered in June to celebrate the retirement of Jeff Williams as professor of trombone, associate dean, and director of undergraduate studies.

During his 30-year career at Oregon, he served our music program, the university, and the music profession throughout the state in hundreds of important ways—through his nearly 1,000 performances, his presentations to professional associations, his teaching of hundreds of students, and his numerous adjudications for solo and ensemble contests.

“Jeff Williams has served our students and many of his faculty and staff colleagues as an important counselor, advisor, and mentor over the past 30 years,” said Dean Foley. “His musical and creative talents, along with his outstanding organizational and administrative skills, and the supportive friendship he has given many of us will long be remembered.” ♦



PHOTO BY LAURA LITTLEJOHN

Trombone professor Jeff Williams (center) at his retirement celebration, flanked by colleagues Don Latarski (left) and Carl Woideck (right).

TROTTER PROFESSORS AND GUEST ARTISTS LEAVE THEIR MARK

The Robert M. Trotter Visiting Professorships, established in 2002 in honor of former UO Music Dean Robert Trotter, continue to bring an eclectic mix of distinguished musicians, scholars, and educators to the UO campus.

This past academic year had an especially productive trio:

- **Hirvo Surva**, Estonian choral conductor, principal conductor of the Estonian Song Festivals, professor of conducting at the Estonian Music Academy, was on campus with his men's choir, Revalia, from October 22 to November 16, working with our composers and choral ensembles.

- **Wayne Vitale**, Balinese music specialist, composer, and director of the Gamelan Sekar Jaya, was in residence the entire winter term. His activities included teaching, lecturing, and working with the UO's Balinese gamelan.

- **Lucy Shelton**, famed mezzo-soprano, was on campus April 11–17, and her residency included a workshop, a master class, and concerts in both Eugene and Portland. Shelton's visit featured a particularly interesting collaboration, as composition students wrote new material for solo voice, and those pieces were then performed in a recital setting by UO voice students. Shelton, who is renowned for her performances of contemporary vocal music, was an ideal mentor for students in both areas.

"This residency was one of the most successful and inspiring events the School of Music has hosted in all the time I've been here," said Associate Professor Milagro Vargas. "The students are still talking about it!"

"It was wonderful to watch the students grow and transform through the master classes, seminars and countless individual coachings," she added. "Lucy guided,

inspired, encouraged, and challenged everyone to be the most aware, responsible, and courageous musicians that they could possibly be."

The Trotter professors for the 2010–11 academic year will include: flutist **Luis Julio Toro** (October); music theorist **Joseph Strauss** (January); and Baroque specialists **Peter Van Heyghen** and **Kris Verhelst** (winter term).

Other Guest Artists

Among the nearly two dozen guest artists and ensembles who appeared on the 2009–10 calendar, perhaps the one that created the most lasting buzz among students and the community was jazz guitar alumnus **Richard Smith**, who brought Sicilian classical guitarist **Francesco Buzzurro** with him for a master class and duo concert that drew a sold-out crowd to Beall Hall and a standing ovation.

Smith, who grew up in Eugene, clearly enjoyed his reunion at the music school, and *The Register-Guard* did a feature story on his professional career and previewed the concert in Beall Hall. ♦

UO OPENS KAPPA KAPPA PSI CHAPTER

The University of Oregon was formally installed with a chapter of Kappa Kappa Psi, the Honorary Band Fraternity.

Representatives from the national office attended the Feb. 14 ceremony, and Boise State University was the sponsoring chapter. The UO is now officially Mu Pi Chapter.

UO Professor Wayne Bennett, a member of Alpha Chapter at Oklahoma State University during his college years, also attended.

The UO chapter has thirteen undergraduate and six graduate members. President is Cameron Huntting. ♦

KUDOS

Alison Altstatt, Ph.D. candidate in musicology, was awarded the Alvin H. Johnson AMS 50 Dissertation Fellowship for the 2010-11 academic



year. This prestigious fellowship, which provides support for a student in his or her final year, is awarded by the American Musicological Society, the

flagship society for academic music scholars in North America. This is the first time a UO student has received this award. Past recipients have come from Princeton, Harvard, University of Chicago, Cornell, Columbia, and the University of California-Berkeley.

Ben Corbin was principal keyboardist with the Oregon Mozart Players in the world premiere of John Musto's song cycle, *Quiet Songs*. Corbin also was musical assistant to conductor Andrew Bisantz for Eugene Opera's production of *Le Nozze di Figaro*.

Thérèse Hurley (Ph.D. candidate in musicology) is to receive the Donald and Darel Stein Graduate Student Teaching Award. The award of \$1,000 is available to those who have demonstrated outstanding teaching performance as graduate teaching fellows while excelling in their own academic program.

Andrew Rowan won the *Downbeat* magazine award for best Jazz Arrangement in the Undergraduate College category for his piece, *The Longest Night*.

Freshman **Jenna Han** won second prize and senior **Rachel Walker** won third prize in the OMTA Piano Competition, held in May in Portland. Both study with Claire Wachter. ♦

DISTINGUISHED ALUMNI FOR 2010

Doree Jarboe (B.Mus. 1962) and Timothy Ryan (B.S. Dance 1985, M.S. Dance 1989) honored in June

Doree Jarboe taught music for 46 years at all vocal music levels, including elementary, middle school, high school, and students with developmental disabilities.



She has held vocal music positions in Washington, Ohio, Kentucky, New Hampshire, New York, and West Virginia.

She holds a B.A. in music education from the University of Oregon and an M.A. from West Virginia University. She was the director of choral activities at Grant High School in Portland for 21 years; her a cappella choir participated in the OSAA State Choir Championships for 19 of those 21 years at Grant.

The best known of her choirs was the Royal Blues chamber ensemble. Under her direction, they represented Oregon in the 50-year D-Day Celebrations in Normandy, France, followed by singing tours throughout Europe, and later toured Canada and the Washington, D.C., area. The Royal Blues performed with the Oregon Symphony with Ken Kesey and Mason Williams as well as with Doc Severinsen, Pink Martini, Tom Grant, and Josh Groban, among others. They performed at conventions of the Oregon Music Educators Association and Northwest American Choral Directors Association, as well as the National ACDA convention in Los Angeles.

Jarboe was organizing chairperson for the OMEA 1994 Oregon All-State Choir. She is past president of the Oregon American Choral Directors Association.

In 1997 she was nominated as a "Community Treasure" by Portland

General Electric in their annual awards, and she received nominations in 1998 and 2001 for Excellence in Teaching by the Portland Public Schools. In 2000, she was Radio K103 Teacher of the Week and was featured in two articles in *The Oregonian*. Jarboe was presented the Pride of Portland Award by the Lions organization in 2002. In 2003, she was one of five to receive the Oregon Symphony's Excellence in Education Award. In 2005 she was knighted by the Portland Royal Rosarians for her work in music education, and in 2006 was presented the Excellence in Teaching award by the University of Oregon College of Education. In 2008 the Oregon Symphony presented her with the Patty Vemer Lifetime Achievement in Music Education as the Music Educator of the Year.

Timothy Ryan is director and co-founder of Center for Movement Arts in Portland, Oregon. Since 1997, the Center for Movement Arts has been dedicated to bringing excellence in dance education to children and



adults in a positive nurturing atmosphere. With a growing student body of more than 400 students, the Center for Movement Arts strives

to develop technically and artistically strong dancers, intelligent dance audiences, and enthusiastic dance supporters.

Ryan has taught dance since 1977 in public and private schools in both Portland and Eugene. He received a graduate teaching fellowship and earned his M.S. and B.S.

in Dance, emphasizing pedagogy, from the University of Oregon. He completed his post-graduate study, as one of five students accepted from a pool of 5,000 applicants, at the Royal Academy of Dance Teachers College in London.

Ryan began studying ballet in 1974 and is conversant in English, Vagonova, and Bournonville styles. Ryan has studied ballet under noted teachers and artists, including John O'Brian (RAD), Susan Zadoff (Ballet Russe de Monte Carlo), Oleg Briansky (Bolshoi Ballet), Melissa Hayden (Royal Ballet), Robert Irwin (American Ballet Theater), Toni Pimble (RAD/Eugene Ballet), Pamela Hayes (RAD/Sacramento Ballet), and Edna Odum (North Carolina School for the Arts).

Ryan has danced with Eugene Ballet, Ballet Oregon, Oregon Ballet Theater, and St. Clair and Co. Dance. He has been a featured soloist in *The Nutcracker*, *Bolero*, *Pulcinella*, *Cinderella*, *Coppelia*, and *Seven Deadly Sins*. In Portland, he has twice served as a grant review panelist for the Regional Arts and Culture Council.

Ryan's students have been accepted at many prestigious schools, including Houston Ballet, San Francisco School of Ballet, Juilliard, Boston Ballet, North Carolina School of the Arts, The Harrid Conservatory, San Francisco Conservatory of Dance, Lines Ballet, Chicago Ballet, Goucher College, Interlochen Arts Academy, and The Joffrey Ballet. ♦

DISTINGUISHED ALUMNI NOMINATIONS

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

ALUMNI

Tom Bergeron (D.M.A. 1989) recently released a new CD with UO music alum and former guitar instructor **Garry Hagberg** (B.A. 1976). *You've Changed* is on Tom's Teal Creek Music label, which now publishes 16 titles. Bergeron is a professor of music at Western Oregon University; Hagberg is a professor of aesthetics and philosophy at Bard College in New York.

Tiffany Mills (B.A. Dance, 1992) was artist-in-residence with Dance New Amsterdam in New York, where she choreographed "berries and bulls," collaborating with experimental theater artist Peter Petralia. Her Tiffany Mills Dance Company is in its tenth anniversary season.

Charmaine (Fran) Leclair (Ph.D. 1995) is in Charleston SC, where she has begun a business, Music One Center for Creative Leadership, which offers a six-lesson e-mail course, "Exploring the Essence of Music." She plans to offer an adult



Four of the UO percussion alumni attending the memorial tribute to Charles Dowd: Brian Scott, Alan Keown, Sean Wagoner, Aaron Trant.

literacy program, using music as a tool to help with adult learning.

Rebecca Oswald (M.Mus. 2001), saw her song "Regatta" on her *October Wind* CD nominated for a 2009 Just Plain Folks Song Award in their Solo Piano category. She also wrote

and produced new opening and closing music themes for the weekly TV interview show *UO Today*, produced by the UO Humanities Center and UO Media Services. *UO Today* began airing with its new format and

Continued next page

KELLY KUO WINS PRESTIGIOUS SOLTU AWARD

Kelly Kuo (B.A. 1996), assistant conductor of the Cincinnati Chamber Orchestra, was one of three recipients of the 2009 Solti U.S. Assistance Awards. The Solti Foundation U.S., established to honor the memory of the legendary conductor Sir Georg Solti, seeks to lend significant support to talented young American conductors, providing critical assistance to them at the start of their professional careers. Honorary Chair Lady Valerie Solti sent a congratulatory statement which read, "There could be no better way to remember Maestro Solti and the standards of excellence he set in orchestral performance, than the accolade The Solti Foundation U.S. is giving to these highly gifted young conductors. It is my hope the awards will continue his work and inspire future generations.... I hope these awards will help to fulfill their dreams of creating beauty through music."



Assistant conductor of the Cincinnati Chamber Orchestra since 2007, Kuo previously served as assistant conductor and Repetiteur for Cincinnati Opera, Kentucky Opera, and Opera Pacific. Kuo has also served as cover conductor for Los Angeles Opera and Italy's Festival Euro Mediterraneo. In the 2009-10 season, Kuo led *La Traviata* for Kentucky Opera and *Hansel and Gretel* for Lyric Opera San Diego, and returns as music director for Opera International's Vocal Gala Concert. This past season, Kuo made conducting debuts with the Lyric Opera of Chicago (*Porgy and Bess*) and Madison Opera (*Così fan tutte*), and returned to Lyric Opera San Diego to lead *Trial by Jury* and the world premiere of Nicholas Reves's *Rumpelstiltskin*, as well as performances of *Porgy and Bess* at Hamburg Staatsoper. ♦

ALUMNI, *continued*

new music themes in January, and can be viewed streaming online. Talent: Carl Woideck, alto sax; Gordon Kaswell, guitar; Rebecca Oswald, piano and bass.

Charmaine Gaffrey (B.S. Dance, 2002) teaches contemporary dance at Oregon Ballet Academy in Eugene, performs with Traduza Dance Company, and is a certified Gyrotonic instructor.

Lindsey Primich (B.S. Dance, 2005) recently spent six months in New Zealand and has traveled extensively throughout South America. She has been working at Dancers' Workshop in Jackson Hole WY, and occasionally includes some African dance for variety.

Chris Thomas (B.Mus. 2006) is scoring music for film and TV in Los Angeles. He recently wrote music for a documentary, *Woman Rebel*, which was shortlisted for a 2010 Academy Award—meaning it was on a list of eight films considered for the documentary category, although it did not make the cut to five.

Valerie Ifill (M.F.A. Dance, 2009) has continued teaching both youth and adults at the REACH Community Center in Eugene. She was involved in a collaborative project with UO graduate students A.T. Moffett and David Horton, creating and producing a concert in Portland. Val recently joined a new dance community in Philadelphia.

Josh Deutsch (M.Mus. 2009) has kept busy in New York with a good balance of playing and teaching. He has reconnected with some favorite musicians from his middle and high school days in Seattle, summers at the Banff Jazz workshop, and his time at the New England Conservatory, in addition to meeting and playing with new musical collaborators. He's had music teaching residencies in NYC public schools,

IN MEMORIAM

Gloria Peters (M.Mus. 1969) died last December of respiratory failure at age 81. She received her bachelor's degree from Willamette University before getting her master's degree from the UO. She was an orchestra and humanities teacher for the Eugene School District, primarily North Eugene High School, until her retirement in 1987.

Marcella Poppen (M.Mus. 1971) died in May 2009, following more than 60 years in music education and church music. She had been a music teacher in Iowa before serving four years at schools in Japan. She was then supervisor for the Long Island NY public schools for 14 years, and also received certification by the Evangelical Lutheran Church, which led to her vocation as a church organist and choir master with secular education positions. She taught at SUNY in Brockport, at Simpson College in Iowa, and at North Central College in Minnesota. Part-time music positions at various churches led to full-time positions at churches in Schenectady NY, Budd Lake NJ, and Bloomsburg PA. She retired to Orange City IA, where she served as

as well as a growing private studio of trumpet and piano students. Deutsch was featured in the February issue of Seattle's monthly jazz magazine, *Earshot*, in an article that highlights some of his recent projects, including *The Ligeti Project*, which was performed in Seattle in February. Deutsch also was in Oregon for a few shows in Portland and Eugene with some of his favorite West Coast musicians. Soon after he headed back east, the quartet Four Across (with Carmen Staaf, Matt Aronoff, and Brian Adler) began a brief East Coast tour, with shows in Philadelphia, Washington D.C., and New York, all leading up to recording their second album. ♦

an organist and continued her life's work and passion for music education through providing Kindermusic classes for young children and giving private piano lessons.

Janet Descutner, an associate professor emerita in dance, passed away in late July, just as *Ledger Lines* was going to press. She graduated Phi Beta Kappa and *cum laude* with a B.A. from Ohio State University, majoring in French literature with minors in art history and dance. While teaching at Ohio State, she completed an M.A. in Dance, presenting the first choreographic master's thesis in the OSU dance program. She subse-



quently was a dance faculty member at the University of Michigan and at Kent State University before joining the UO faculty in 1971. In her research, Descutner

focused on modern dance and tap choreography and performance, and reconstruction of dances recorded in Labanotation, particularly the work of Doris Humphrey. From 1989–96, she was co-director of the NorthWest Tap Consort, a semi-professional company that toured Oregon and Washington. She was on the Asian Studies faculty, teaching Dance in Asia, and collaborated with UO Theater Arts colleagues on several Asian/Western fusion productions, inspired by Japanese and Balinese artistic traditions. Descutner served as chair of the dance department from 1988–92, and retired from full-time teaching in 1999. ♦



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- We will be updating our alumni website this fall with useful information, including a career resources section and alumni connections.
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