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UNIVERSITY
OF OREGON

LEDGER



SCHOOL of MUSIC *and* DANCE



Music Building
Naming Ceremony
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LEDGER LINES

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

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COVER PHOTO: Members of the Frohnmayer family (Dave, Phil, Mira, and John) along with donor Lorry Lokey (center) are all smiles as the music building is named in honor of MarAbel Frohnmayer. Story, page 2. Photo by Jack Liu.

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UNIVERSITY OF OREGON

Mark Your Calendar!

“The Spirit of Oregon: Music Takes Flight”

Sunday, Nov. 13 • 3 p.m. Silva Hall, Hult Center



A special event with a theme inspired by the Oregon state motto, “She Flies With Her Own Wings,” featuring many of our premier ensembles: University Symphony, University Singers, Oregon Wind Ensemble, UO Repertory Dance Co., UO Chamber Choir, plus some solo appearances by members of our faculty! The program will be a collage of musical activities from the stage, the balcony, the aisles, even the lobby. TICKETS: \$10 / \$5 students

SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

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

VICE-CHAIR: Mira Frohnmayer, '60,
Pacific Lutheran University emeritus
voice professor; Yachats, OR

PAST CHAIR: Sue Keene, '72
UO Foundation Trustee;
Eugene, OR

Marcia Baldwin, *emeritus voice*
professor, Eastman; Yachats, OR

Judy Clinton, *architectural designer;*
Bend, OR

Zarah Dupree, *Sherman-Clay/Moe's*
Pianos; Portland, OR

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

Niles Hanson, *Northwest Stamp, Rosen*
Products Sunvisor; Eugene, OR

Mary Ann Orchid, *arts patron;*
Eugene, OR

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

Lynn Sjolund, *retired choral director and*
music educator; Medford, OR

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

John Wells, *violinist, Springfield, OR*

FROM THE TOP

Brad Foley, Dean

New School Name

I am pleased to announce that effective July 1, 2005, our official name became **The School of Music and Dance** following a recommendation of the full faculty with endorsements from the university-wide Undergraduate and Graduate Councils and the OUS system-wide Provost's Council. Through our new official title, it is my hope that our various constituencies will have a better understanding of the full scope of our program offerings.

Music Building Named for MarAbel B. Frohnmayer

Monday, July 11, was one of the more historically significant days in the history of our school as we publicly acknowledged and recognized the significant gifts of Mr. Lorry Lokey to the music building expansion and renovation project. Due to Lokey's additional gift of \$2 million—bringing his total gift to \$4 million—and the significant support of Bob and Leona DeArmond, Lokey's gift enabled our two lead donors to request naming the building. Today, we are now housed in the MarAbel B. Frohnmayer Music Building. (See related story on page 2.) The growing level of support will allow us to facilitate a spring sale of the legislative bonds—launching construction of our project nearly two years ahead of my previously projected schedule.

We have recently appointed a building planning committee of faculty, staff, students, and other campus-wide officials that has selected an architectural design team to be led by Tom Pene of Boora Architects in Portland and Joseph Myers of Kirkegaard Associates (acousticians) of Chicago. They will begin working with the faculty, staff, student body, and campus planning staff to complete the schematic and final design

phases of the project throughout the 2005–06 academic year with an anticipated official groundbreaking ceremony slated for August or September, 2006. A tentative project completion date at this time is fall term 2008.

Needless to say, school-wide morale is high as we face the realities of actually developing the final design documents for our much needed new spaces. But our fundraising work is not complete. We continue to seek and secure funds to help us offset the nearly \$2 million worth of inflationary costs that have occurred in the past three years due to rising costs of steel, concrete, and general construction related materials. We also do not want to be faced with building an empty space, and we anticipate the need for more than \$1.5 million in equipment, especially in the areas of pianos, percussion, and technology related items.

Guest Artists

Elsewhere in this issue of Ledger Lines you will read about some of the exciting guest artists who will enrich our programs this year, including two new Robert M. Trotter

Monday, July 11, was one of the more historically significant days in the history of the School of Music ...

Visiting Professors: Sam Pilafian, tubist from Arizona State University; and Michael Tenzer, ethnomusicologist and theorist from the University of British Columbia. Janet Stewart continues to assemble a stellar list of performers for the university's 38th annual Chamber Music Series, and through special funding received from the Office of Academic Affairs to enhance our diversity, I have assembled a series of guest performers and teachers who will each



be in residence working with our students, faculty, and community members throughout the year.

Upcoming Performances

Due to the enormous success of our choral-orchestral performance at the Hult Center last October, we will again present a School of Music and Dance program in Silva Hall at the Hult Center on Sunday, November 13. We hope to present a wonderfully varied collage of ensembles from throughout the school, providing our students with the opportunity to perform in a professional setting, and extending our outreach and visibility in a more significant manner in Eugene.

I invite you to join us on campus in 2005–06 if your schedule permits, and I encourage you to attend one of the many outstanding programs we present. To obtain an up-to-date listing of events, please call our Community Relations office at (541) 346-5678 or consult our website for the most recent schedule of events: <http://music.uoregon.edu/EventsNews/calendar.html>.

Best wishes,

Brad Foley

DEVELOPMENT

Music Building To Be Named for MarAbel Frohnmayer

Lorry Lokey gives additional \$2 million gift; groundbreaking projected for fall, 2006



PHOTO BY JACK LIU

Smiles were everywhere at the July 11 press conference. Front row, from left: Amy Frohnmayer, Joanne Harrington, Dave Frohnmayer, 2005 music graduate Hallie Silverston, and Dean Brad Foley.

*By DeNel Stoltz
Director of Development*

Lorry Lokey, CEO of Business Wire news service headquartered in San Francisco, previously donated \$2 million for the \$15.2 million expansion and renovation of the music building project. And he's done it again. With an additional \$2 million gift by Lokey (totaling \$4 million), the building housing the University of Oregon School of Music will be named for the late MarAbel Frohnmayer, a 1932 University of Oregon music graduate, longtime arts supporter, and mother of University of Oregon President Dave Frohnmayer.

Announcements at the July 11 press conference included the new building name, Lokey's most recent \$2 million gift to the building, and

an additional \$4.5 million gift from Lokey to help create the University of Oregon School of Journalism and Communication George S. Turnbull Portland Center.

Lokey suggested naming the music building after MarAbel Frohnmayer because she is well known in Oregon for her extensive public service and because "she loved and supported music and the music school."

"My siblings and I are all extremely moved by Lorry's generous and thoughtful gesture in suggesting that the music building be named after our mother," said Dave Frohnmayer. "She was a proud graduate of the UO School of Music and would be gratified beyond measure to know that it carries on her legacy not only in spirit but in name."

MarAbel B. Frohnmayer infused

the lives of her family and her community with music. She was born in 1909 in Minneapolis, Minnesota and moved with her family to Albany, Oregon in 1912. She graduated with a bachelor's degree in music from the University of Oregon in 1932. She was a member of Kappa Alpha Theta Sorority and was elected to the music honorary Mu Phi Epsilon.

MarAbel Braden married Otto Frohnmayer in 1936. Otto earned his degree from the UO School of Law in 1933 and was a longtime Medford attorney. They had four musical children: Mira, Dave, John, and Phil.

Before the children were born, MarAbel taught elementary and secondary education in McMinnville, Merrill, and Medford, Oregon from 1932–1936. For nearly seventy years she was instrumental in shaping the musical and cultural community in Medford. She was co-founder of the Rogue Valley Symphony, first president of the Rogue Valley Chorale, and chairwoman of the Civic Music Association and Community Concerts in Medford. She was the recipient of the 1993 University of Oregon Distinguished Service Award, 1993 UO School of Music Distinguished Alumna Award, the 1986-87 Zonta Woman of the Year, and the 1985 Bertha Holt Award from the Oregon Association of American Mothers.



MarAbel Frohnmayer

In October 2003, MarAbel died at the age of 94. According to her family, she played the piano almost every day of her life, accompanied sing-alongs for family and friends, encouraged all four of her children to sing and play instruments, and founded or supported nearly every music and arts organization—including the Oregon Shakespeare Festival and the Britt Festivals—in the Rogue Valley for seven decades.

Two of Otto and MarAbel's children—Mira and Phil—earned degrees from the UO music school and are professional musicians. Mira Frohnmayer received her undergraduate degree in 1960 and went on to get a master's degree from the New England Conservatory of Music. She is a retired professor of music and vocal studies at Pacific Lutheran University.

Dave Frohnmayer J.D., is University of Oregon President.

John Frohnmayer J.D., is professor of liberal arts at Oregon State University. Philip Frohnmayer returned to Oregon to get his master's degree in music in 1972 after graduating from Harvard University. He is a profes-

sor of music and vocal department chair at Loyola University in New Orleans.

"I'm just overwhelmed—this was such a generous thing that Mr. Lokey did," said Mira Frohnmayer.

"Music has been mother's legacy for

the whole family. Her piano skills were quite exceptional. She had perfect pitch, so could play a lot of songs by ear. We often had evening sing-alongs. She would play and we would all sing, especially if

"My siblings and I are all extremely moved by Lorry's generous and thoughtful gesture in suggesting that the music building be named after our mother."

—Dave Frohnmayer

we had friends over."

"Mr. Lokey's generosity is breathtaking, really," said John Frohnmayer. If MarAbel were still alive, he added, "she would be terribly modest about it, but she would be thrilled."

"Music was really the theme of her life, the recurring theme that held all her activities together and, in a certain way, the glue that held the family together," said Phil Frohnmayer.

"Thanks to Lorry and the other generous donors to the project, such as Bob '52 and Leona '51 DeArmond, our school will become a place of improved collaboration and interaction, providing limitless opportunities for students to learn and create," said Brad Foley, dean of the School of Music and Dance. ♦



PHOTO BY JACK LIU

Philanthropist Lorry Lokey

FUNDRAISING CONTINUES FOR NEW ADDITION

With Lokey's additional gift, new construction and renovation of the music building are expected to begin in August 2006 and be completed by the fall of 2008. The university now has commitments from private donors to match the \$7.6 million provided by the state of Oregon and anticipates a spring bond sale. BOORA architects, who provided the conceptual building plans, have been retained as the architects for the final building plans.

"We are excited that the project is moving forward rapidly and is approximately two years ahead of the projected schedule," said Dean Brad Foley. "The funding is not complete, though. Our goal is now to raise \$3 million in additional funds by the time construction begins, to cover inflation and to equip the building appropriately." ♦

For more information on making a gift to the School of Music and Dance, contact DeNel Stoltz at (541) 346-5687 or denel@uoregon.edu

RECENT DONORS

—To the Building Initiative—

- **Laura Graves Avery:** \$26,807 to name the teaching studio of the Suzuki Strings director for her two grandchildren.
- **Ewart Baldwin:** \$50,000 to name a teaching studio in memory of Margaret Baldwin.
- **Mira Frohnmayer and Marcia Baldwin:** additional \$10,000 for a piano teaching studio in memory of MarAbel Frohnmayer.
- **Tim and Virginia Foo:** an additional \$50,000 for the building.
- **Ival McMains '70:** \$10,000 for the building.
- **Lorry Lokey:** additional \$2,000,000 to name the MarAbel B. Frohnmayer Music Building.
- **Mary Glass O'Leary and Jay O'Leary:** \$25,000 to name a jazz or strings teaching studio.
- **Cal and Marilyn Smith:** an additional \$76,450 to name the music ensembles library for Marilyn's father.

—For Scholarships—

- **Kenneth Singer** and the late **Georgianne Teller Singer:** \$104,000 to endow the Georgianne Teller Singer Dean's Graduate Fellowship in Dance.
- **Robert '52 and Leona DeArmond '51:** additional \$10,000 to the Robert and Leona DeArmond Vocal Scholarship.
- **John Mortensen:** \$7,200, with an eventual \$25,000 endowment to establish the Tamara Lueck Memorial Piano Scholarship.

—For Guest Artists—

- Estate of **Clarice Krieg:** \$17,500 for the highest priorities of the Chamber Music Series.

—For Equipment—

- **Elaine Jenkins Armes:** a 1929 mint condition Steinway B grand piano.
- **Clement Bosch:** a superb cello and two bows for cello students.

ADVANCEMENT COUNCIL CITES PROGRESS

By David Hilton, chair

It has been just about a year since the School of Music and Dance Advancement Council was reconfigured after a two year absence. What a good year it has been. We have accomplished quite a bit, but our biggest challenges are still in front of us.

The council agreed to meet twice a year, but as of this November, we will have met four times in the past year. The council's chief objective is for the advancement of the school—primarily to assist in fundraising due to declining state support, but also in outreach and recruiting. We participated in the Lights, Camera, Oregon! gala in January to highlight the university's Campaign Oregon: Transforming Lives; met in the spring; and will have a full meeting in the fall. In June we added two

new members to our board, Lynn Sjolund '51 of Medford, Oregon, and John Wells of Springfield, Oregon.

Our members have been actively looking to create opportunities to promote the school.

We celebrated the gift of a magnificent Steinway piano from Elaine Jenkins Armes with a wonderful party on August 21 at the Armes residence. We held a concert and



David Hilton

large party in Medford on August 29, with key concert assistance by the Sjolunds to celebrate the naming of the new building for

MarAbel Frohnmayer, and look forward to the many new friends and supporters in the southern Oregon area as a result. We have tentatively scheduled two more friend-raising concerts in the Eugene-Springfield area before year's end.

When the council meets in November, we will have the first rotation of officers since the board was reconfigured. I will step down as chair, and Mira Frohnmayer will become the new chair for the next two years. Mira has recently retired from her position as chair of vocal studies at Pacific Lutheran University and has just moved back to Oregon.

As I look back on the past year, I am very pleased with all that the Advancement Council has accomplished and I feel very strongly that our goals and commitment to the School of Music and Dance will continue to create a greater awareness of their programs and introduce more friends and prospective students to them. ♦

ELAINE JENKINS ARMES STEINWAY BEQUEST

The School of Music and Dance is delighted to announce an irrevocable bequest of a Steinway B grand piano to the school, by Elaine Jenkins Armes. A concert celebrating and announcing her gift was performed at her home on August 21, 2005, several weeks after her 93rd birthday.

Elaine was born on July 24, 1912. She enrolled at the University



Elaine Jenkins Armes

of Oregon in 1931 and majored in Allied Arts, which in those days included music. Partly due to the loss of hearing in her right ear at the age of eleven, Elaine focused on music theory—and excelled at it. She also loved jazz, and would spend hours alone working on improvisation.

Due to financial restrictions, Elaine was able to attend only classes essential to achieving her degree, but supplemented them by auditing others for a significantly reduced fee. After graduating in 1936 Elaine became the assistant to Maude Stehn, the wife of John Stehn, the director of the UO band. She went on to teach private piano lessons.

Empathizing with the frustrations of student hardship, she would often waive her fee to encourage “any student who had promise,” but whose family could not afford to pay for lessons.

Elaine married Cecil Armes and

they had two children, Anne Armes Mace and Romey Armes, who both attended the UO. Romey graduated from the School of Music in 1962.

Elaine was a member of the Oregon Music Teachers Association for three decades and is proud to make a gift of her Steinway piano to the UO School of Music and Dance. The instrument was selected by Fritz Steinway himself, for the home that Elaine and Cecil designed around the piano.

We are pleased to announce that the piano will be housed in the new building addition, and fundraising is under way to name the room in Elaine's honor. Inquiries can be made to DeNel Stoltz, Director of Development for the School of Music and Dance, (541) 346-5687 or denel@uoregon.edu. ♦



TAKING MUSIC ON THE ROAD

Graduate students perform in remote Lakeview, OR

The School of Music Graduate Program initiated an outreach concert series of classical music in Lakeview, Oregon, presented by several of our graduate students. The series developed out of conversations and planning between Ann Tedards, associate dean and director of graduate studies, and Stan Wonderley, a retired educator and advocate for the arts in Lakeview, Oregon. Concerts were offered on three Thursday evenings in February, March, and April 2005 at the First Presbyterian Church in Lakeview. The series was generously sponsored by the Lake

graduate or professional degree.

Lakeview was part of the larger Community Concert Association from 1988 to about 1998, but the small town couldn't keep up with the rising costs of inviting artists to such a remote location.

Enter Stan Wonderley: author and retired educator who taught elementary grades and for years was the curriculum director for Lakeview schools. His commitment to the value of music in intellectual and social development brought him to the UO School of Music in summer 2004 to find a way for the Lake

Arts Council to sponsor some classical concerts and school assemblies. Wonderley and Tedards created the concert series—a “win-win” for Lakeview and the fine graduate student performers.

Ticket sales for the evening concerts helped to cover the cost of paying the students a small fee, and home stays were

provided to allay housing costs. The School of Music provided transportation. The concerts were performed in the local Presbyterian Church, which was determined by the council to have the best acoustics and a good grand piano. Short receptions followed the concerts for the performers to meet and talk with members of the arts council.

Although programs listed the music to be performed, the artists usually introduced each piece, often talking about the composer or the musical genre. People attending the concerts were very receptive and appreciative of the music selections and quality of playing, with many

sharing their impressions with the artists after the concert. “I knew we were going to a music performance, but I had no idea it would be of this professional caliber,” said one patron.

“I knew we were going to a music performance, but I had no idea it would be of this professional caliber.”

—Lakeview patron

The audiences included a number of enthusiastic children brought by their parents. One boy sought autographs from the performers, but not for himself. He asked that his copy of the evening's program be dedicated to Joann Murphy for all she had done for them; Murphy was co-director of a recent production of *Romeo and Juliet* performed by elementary students.

The artists found the community very welcoming, and it was a good opportunity for our graduate students, many of whom are not from Oregon, to experience a part of the state they would not normally visit.

The first two concerts were followed by a Friday morning assembly at Lakeview High School for all of the town's K-12 students. A shortened program was presented and the students were engaged in a question and answer period. ♦



Percussionist Erica Drake (seated) explains the marimba to two young students and a teacher's aide.

Arts Council.

Lakeview—self-titled a “frontier town” and the “tallest” city in Oregon at 4,798 feet in elevation—is in the heart of the Oregon High Desert. It's a tough part of the state to live in, with 13 inches of annual precipitation, an unemployment rate higher than the state's already notoriously high rate, and a 10 percent decrease in population over the past 20 years. Wonderley said that, especially when timber mills closed, the economy “took a dive.” According to the 2000 census, 2,474 people call Lakeview home with 18.2 percent of the population holding a baccalaureate or higher, and 4.7 percent a



Stan Wonderley with grad students Cara Okano and Jennifer Hoff.

OREGON BACH FESTIVAL

Premieres and Diversity End 36th Festival on a High Note

Premieres, diversity, and high artistic achievement marked the 36th Oregon Bach Festival, which concluded July 10. But as the ovations subsided for *The Creation*, the rousing final concert, University of Oregon officials were already plotting a course for addressing a decline in ticket sales.

Artistically, the Festival reached as high a level as ever, said Helmuth Rilling, artistic director. "From the beginning to the finish, we have done wonderful things this year," he said. "We had great soloists, the orchestra and chorus had very challenging music, which they performed well, and the atmosphere was one of collaboration."

Among the highlights were the Northwest U.S. Premiere of *La Pasión Según San Marcos* by Osvaldo Golijov, which reached a new mix of younger and ethnic audiences; the American premiere of Mendelssohn's lost opera, *The Uncle From Boston*, which was met with an instant standing ovation and audience acclaim; and crowd-pleasing concerts from the Schola Cantorum of Caracas, Imani Winds, and conductor John Nelson, in his Festival debut, leading Handel's Baroque masterpiece *L'Allegro*.

As throughout its history, the Festival attracted music lovers from across the world, including 35 states and six countries. But the total audience of 27,000 and a gross of \$350,000 was a disappointment to Royce Saltzman, executive director. Saltzman said sales were 6% lower than 2004, and 20% below

the Festival's optimistic projections.

"This is of great concern," said Saltzman, "but it is reflective of what is happening with classical music organizations around the country and the world." Saltzman declined to pinpoint any one factor, but said the Festival is conducting research among its own

audiences and among national organizations to find solutions for the decline.

Among the bright spots at the gate was the addition of nearly 1,000 new ticket-buying households, which Saltzman attributed to the diversity of concerts. "We took audiences on a journey from Latin America to Bach to jazz to new music to the Creation," he said, "and by the response in the halls, they were thrilled with the ride."

At its annual Patron Celebra-

tion the Festival announced new pledges, raising its endowment and long-term operational funding to \$2.1 million. In 2005 the organization also reached its all-time high in corporate sponsorship, 30% above its previous level.

"Clearly, there's support for what we do," Saltzman said. "There are always ups and downs. But with that kind of support from businesses, individuals, and the University of Oregon, we will continue to attract and present world class musicians and artistic programs."

The 2006 Festival takes place June 30–July 16 in Eugene, with Rilling to return for his 37th season in a celebration of Mozart's 250th birthday. ♦



The Scola Cantorum from Venezuela performs La Pasión Según San Marcos.

PHOTO BY JURETTA NIDEVER

TROTTER VISITING PROFESSORS

Tubist **Sam Pilafian** and ethnomusicologist **Michael Tenzer** will be Robert M. Trotter Visiting Professors for the 2005–06 academic year.

Pilafian, a member of the Arizona State brass faculty, will be in residence early fall term, and will give two recitals, including a jazz offering with guitarist Mike Denny.

Tenzer, a theorist and ethnomusicologist at the University of British Columbia, will be in residence spring term. He is expected to work with both the history and ethnomusicology faculty, as well as with our Balinese gamelan ensemble.

The Trotter Professorships, established in 2002 to honor former dean Robert Trotter, are designed to bring to campus forward-looking teachers of analysis and criticism, pedagogy, and musicianship. Past recipients have included Helmuth Rilling, Benjamin Bagby, Monica Huggett, Beth Genné, Allen and Madeleine Forte, Diane Monroe, and Clifford Madsen. ♦



DANCE NEWS

GUEST ARTISTS SLATED FOR 2005–06

New York-based dancer **Gabriel Masson** will be in residence for two weeks in November to teach, choreograph, and perform. Known for a high-energy style, Masson's work is based in the technique of modern dance master Jose Limon. He has toured internationally in the companies of Hannah Kahn, Rosalind Newman, Lucinda Childs, and Doug Varone, and has danced in specific projects with various choreographers, including Peter Pucci, Mark Morris, and David Dorfman.

Masson directed his own company from 1997–2001, and since 1989 has choreographed more than 25 pieces for repertory and university dance companies. At the UO, Masson will teach modern dance technique, conduct a composition workshop, and set a new work on the University of Oregon Repertory Dance Company. In November he also will present three of his

works in Dougherty Dance Theatre. Portland dancer and choreographer **Linda K. Johnson** will perform two of her solos in the same concert. Johnson is scheduled for a teaching residency winter term 2006.

Tiffany Mills, recently honored as 2005 School of Music and Dance Distinguished Alumna, is the 2005–06 recipient of the Boekelheide Creativity Award in Chemistry, Music, and Dance. Mills moved to New York after receiving her B.A. in Dance from the UO Honors College in 1992, and her M.F.A. in Choreography from Ohio State University. She soon established a professional company, and ten years later her Tiffany Mills Company is thriving. Her work has been produced in many New York venues, including the Guggenheim Museum, Lincoln Center, Tribeca Performing Arts Center, 92nd Street Y, Joyce SoHo, Dance Theatre Workshop, Judson Church,

and the Brooklyn Museum of Art.

Mills will return to the Department of Dance for an intensive ten-day residency the first week of winter term, during which she will re-stage one of her recent works on the University of Oregon Repertory Dance Company, which will perform it during spring term—both in the Dougherty Dance Theatre, and on the company's fifth tour to Oregon coastal communities and its third appearance in Cottage Grove.

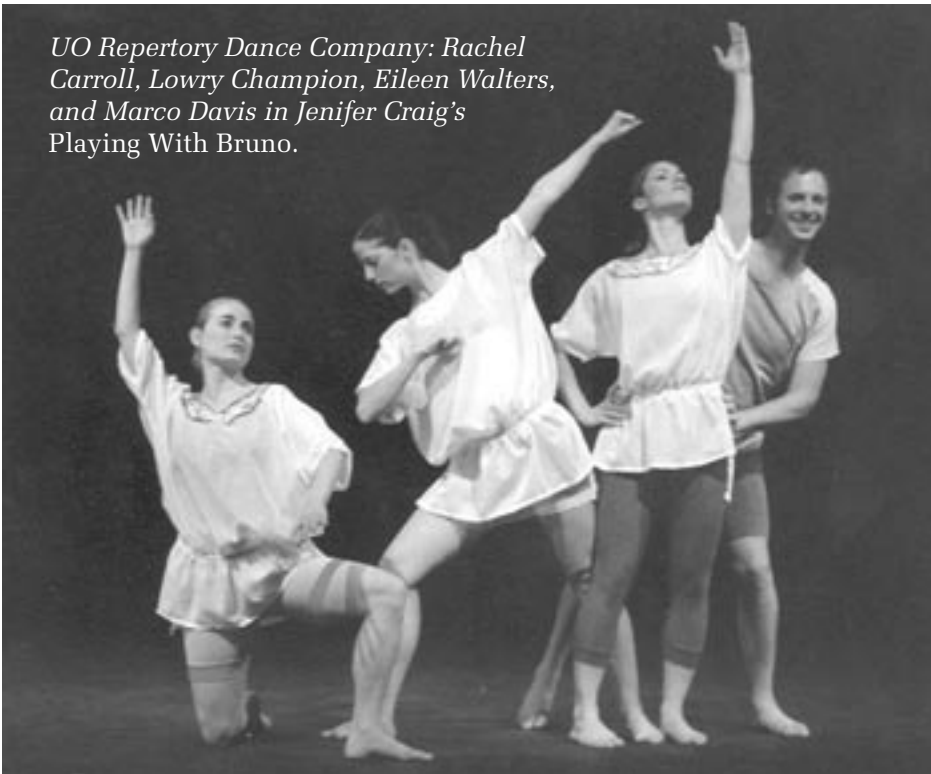
While on campus, Mills also will teach master classes in modern dance technique and visit with students and faculty in selected classes. The public also will be invited to the Boekelheide Award ceremony, tentatively scheduled for Friday, January 13. ♦

DANCE AFRICA CONTINUES OUTREACH

In its 12th season, Dance Africa rocked a packed Dougherty Dance Theatre for two nights, January 14–15, in honor of Martin Luther King, Jr. Returning Congolese guest artists—dancer Mabiba Baegne and drummer Massengo Constant—were joined on stage by 18 energetic company dancers and drummers. One of the highlights was a trio performed by Dance Africa director Rita Honka, new Lane Community College instructor Kim Vetter, and Baegne, who was Vetter's mentor. Musical director Brian West led UO drummers through challenging rhythms from Congo and the Central African Republic, taught by Constant, and in music from Guinea and Zimbabwe.

On eight Friday mornings from February through April, Dance Africa performed in six area elementary schools, including two shows at Laurel Elementary in Junction City, and for 300 new dance converts at East Primary School in Sutherlin. They appeared at Hilyard Center for Shelter Care, International Night on campus, and concluded the season for Art Walk at the Eugene Public Library. ♦

UO Repertory Dance Company: Rachel Carroll, Lowry Champion, Eileen Walters, and Marco Davis in Jenifer Craig's Playing With Bruno.



STUDENT AWARDS & ACTIVITIES

KUDOS:

Ji-Won Lee, a doctoral piano student of Dean Kramer, won the 2005 Bradshaw & Buono International Piano Competition in New York, leading to a performance in Carnegie Weill Recital Hall. She also won the Korean Honor Scholarship from the Korean Embassy in Washington, D.C.

Andy McKelvey, a graduate student of Steve Vacchi, was appointed principal bassoonist of the Corvallis Symphony and second bassoonist of the Eugene Opera Orchestra.

Jonathan Vetter, a cello student of Steven Pologe, won the NW Division of the MTNA's Young Artists Collegiate Competition, and also competed at the MTNA nationals in Seattle.

Freshman pianist **Kanako Ishihama**, a student of Claire Wachter, was a prize winner in the Symphony of the Elizabeth Harper Vaughn Concerto Competition in Tennessee. Ishihama was also a prize winner at the OMTA's Gladys Strong Scholarship Competition in Portland.

Junior **Maykin Lerttamrab**, a student of Claire Wachter, was one of 60 pianists invited worldwide to participate in the 7th International Franz Liszt Competition in Utrecht, The Netherlands. At the UO, Maykin won the Phi Beta award.

Katie Caulley and **Eric McKirdy**, organ students of Barbara Baird, performed in the Young Artists Concert at St. Mark's Lutheran Church in Salem, held in February. In March, **Christopher Wicks** played an organ recital at Salem's First Presbyterian Church for the American Guild of Organists chapter. Baird's harpsichord student **Matilda Butkas** was a featured performer in the University at Albany, NY, Department of Music concert recital, "Harpsichord x 2: Music for One and Two Harpsi-

chords." Harpsichord student **Rose Whitmore** received a grant for summer study at the Harpsichord Week in Washington, D.C., sponsored by Southern Methodist University.

UO pianists **Crystal Zimmerman** and **Cara Okano** were invited by the Oregon Festival of American Music to perform in a master class for Russian concert pianist Yuri Rozum in April. Both Zimmerman and Okano study with Dean Kramer. Okano also performed a solo piano recital in Carnegie's Weill Hall in New York as winner of the Artists International Special Presentation Award.

John Edens, **Cody Forcier**, **Skylar Johnson**, and **Luke Storm** all advanced to the final round of the 2005 Harvey Phillips NW Big Brass Bash Solo Tuba/Euphonium Competition held in July. All are students of Michael Grose.

PRESENTATIONS:

Current students and recent graduates in our music theory program were very active in conferences around the country this spring.

Carolyn Mullin (Ph.D. 2005) gave a presentation titled "How one thing leads to another": The Notion of Process as Unity in Webern's Atonal Music," in March at the Music Theory South East meeting at the University of Miami (FL), and in April at the Music Theory Society of the Mid-Atlantic conference at Wilkes University in Wilkes-Barre, PA.

David Castro (Ph.D. 2005) gave a presentation titled "Form in Shostakovich: Toward a Post-Tonal Sonata Principle," in February at the Texas Society for Music Theory meeting, and a presentation titled "Centricity and the Sonata Principle in the First Movement of Shostakovich's Second String Quartet" in March at the West Coast Conference for Music Theory and Analysis. He will be an assistant professor of music theory at the University of Texas-Arlington this fall.

Kaori Noland (doctoral student, theory) gave a presentation on tonal organization in the music of Debussy and Schoenberg at the spring 2005 meeting of the Pacific Northwest Chapter of the College Music Society.

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Several of our doctoral theory students gave presentations at the March 2005 West Coast Conference for Music Theory and Analysis at the University of San Francisco:

Jennifer Russell's title was "What Profound and Moving Little Motives': A Comparison of Text-Painting and Motivic Structure in Songs by Wolf and Schoenberg";

Darin Hoskisson's title was "Harmonic Stability in Webern's First Cantata, Op. 29";

Keith Salley's title was "In its Own Sweet Way, a Well-Known Jazz Standard Reveals Structural Secrets";

Caitlin Snyder's title was "Every Note Counts: Motivic Development, Hidden Repetition, and Turnarounds in Nat King Cole's *Blues in My Shower*."

GTF NEWS:

Dave Camwell won a tenure-track position as director of jazz studies and saxophone at Simpson College, Iowa. Camwell is now endorsed by Beechler Mouthpieces, in addition to Yamaha, Protec, and Sax Scarf.

Nolan Stolz performed all of the drums and percussion as well as keyboards on the latest Art Rock Circus album *Tell a Vision*, released by the Tributary label in April. The CD is currently on radio station playlists in the U.S., Canada, Mexico, Argentina, in Europe, and several Internet radio stations. Reviews and sound samples are on www.tributarymusic.com.

Jamie Webster presented her paper, "Performing Polishness: Musical Choices in a Professional Polish-American Ensemble," at the Society for American Music Annual Conference and at the Western States Folklore Society Conference. ♦

FACULTY

Barbara Baird visited Australia in January 2005 to play four concerts in the Ballarat Goldfields Organ Festival: the opening night concert at St. Patrick's Cathedral in Ballarat; an organ/voice recital in Daylesford; an organ/recorder recital in Maryborough; and an organ solo recital at the Anglican Cathedral in Ballarat. Baird presented a duo-organ recital with Julia Brown in March at Eugene's Resurrection Episcopal Church as part of the church's dedication of their new organ built by John Brombaugh. Baird traveled to Anchorage and San Diego in April to play solo organ concerts, and at the University of Oregon she appeared in two faculty concerts, including a concert of music by Hal Owen and Victor Steinhardt, playing Owen's set of character pieces for harpsichord. In May, Baird played June Kirlin's *Song of the Sun* in a concert at Eugene's First United Methodist Church, to honor Kirlin's work as a composer. Baird was re-elected for another year as dean of the Eugene chapter of the American Guild of Organists.



Barbara Baird in San Diego

Jack Boss gave a presentation titled "Partitioning Schemes that Represent the 'Musical Idea' in the Third Movement of Schoenberg's Wind Quintet, Op. 26" at the 2004 Society for Music Theory/American Musicological Society conference in Seattle. He gave another presentation in June 2005 called "Diverse Musical Forms and Global Coherence in Schoenberg's third *Satire*, Op. 28," at the Dublin International Conference on Music Analysis, sponsored by University College in Dublin, Ireland. Both presentations come from a book he is preparing for Yale University Press that surveys the twelve-tone music of Arnold Schoenberg. Boss was appointed to the editorial review board of the *Journal of Music Theory Pedagogy* in January 2005, and, as part of his duties as president of the West Coast Conference for Music Theory and Analysis (WCCMTA), he chaired the program committee for that society's meeting at the University of San Francisco. He also chaired a session at the WCCMTA meeting pertaining to "Vocal Compositions of the Second Viennese School."

Shannon Chase taught at Virginia Commonwealth University's Summer Master Program, where she offered a seminar titled "Conducting Multicultural Choral Literature: Vocal Pedagogy & Performance Strategies." She also offered a workshop titled "Group Vocal Pedagogy & Warm-up Techniques" for the 4J School District Professional Teacher In-service. Chase presented several interest sessions at regional and state conferences: "Building Musicianship Through Performance of Varied Literature: Repertoire for Secondary Choral Ensembles" at MENC Northwest; and co-presented "Academic, musical and professional preparation for teaching: Developing exemplary job skills" with **Phyllis Paul**. Chase also served on a national panel discussing the topic of "College & University Choirs: Advocacy and Service" at the 2005 American Choral Directors

Association's National Conference in Los Angeles. Chase currently serves as the Multicultural Repertoire & Standards Chair for Oregon ACDA and writes a column for the national award-winning state journal, *The Oregon Choral Focus*. She also serves the Oregon Music Educators Association as Collegiate Chair and writes a column for the *Oregon Music Educator*. Chase conducted the Metropolitan Choral Festival in Eugene, and served as clinician for choral festivals in Washington, Nevada, and Oregon. Chase also adjudicated solo & ensemble festivals in Oregon.

Corrie Franz Cowart, adjunct instructor in Dance and a 2003 M.F.A. alum, presented three sold-out shows in February of "Co-Motion," an evening of choreography at the Lord Leebrick Theater in Eugene. Cowart also presented a paper titled "Henry Ford's Dance Crusade: A Choreographed Social Program" at the Congress On Research in Dance's annual conference in Tallahassee.

David Crumb's composition, *Vestiges of a Distant Time*, was performed by The Riverside Symphony in June at New York's Lincoln Center. The Third Angle New Music Ensemble premiered Crumb's *Improvisations on an English Folk Tune* in January at The Old Church in Portland.

Charles Dowd performed in more than 45 concerts during the past year as a principal or solo percussionist. His jazz vibraphone album *Snapshot Live!* with marimbist Tracy Freeze was released at the Kansas Day of Percussion in February, and at the Schnitzer Museum of Art on the UO campus as part of a faculty recital. In February, Dowd performed with the Oregon Percussion Ensemble at the Music Today Festival, and conducted *Persephassa* by Iannis Xenakis at the Northwest Percussion Festival in April. He conducted the world premiere of David Johnson's *Oregon Variations* marimba concerto, which

Continued next page

FACULTY, continued

he commissioned for the Oregon Percussion Ensemble. In May he conducted his own arrangement of Eugenio Toussaint's *La Chunga de la Jungla*, William Cahn's *In Ancient Temple Gardens*, and *Six Marimbas* by Steve Reich. Dowd performed with the Oregon Symphony in June and continues as principal timpanist with five orchestras.

Michael Grose made a recital tour of several Illinois universities in April, including Western Illinois, Northern Illinois, Trinity International, and Roosevelt University. Grose's tuba-euphonium studio and UO Tuba-Euphonium Ensemble gave a guest recital at Linfield College on April 1.

Dean Kramer presented a lecture-recital on "The Well-Tempered Keyboard of J.S. Bach" at the MTNA National Conference in Seattle.

Robert Kyr's *Veni Creator Spiritus* was premiered at the 2005 Tallinn

International Choral Festival by the Revalia Men's Chamber Choir, which commissioned the work through the Estonian Choral Society. Kyr attended the festival and toured with the chorus in England, where his work was performed at the Cornwall International Male Choral Festival at venues such as Truro Cathedral, the Tate St. Ives Gallery, and the Minnack Theatre. In November, the New Hudson Saxophone Quartet premiered Kyr's *Fantasy Variations on a Sacred Harp Theme*, which it commissioned and has toured throughout the 2004–05 concert season with plans to record it in the near future. In February, Kyr directed the UO's Music Today Festival, which explored eclecticism in music of the new century, under the theme "Contemporary Mosaic." In May, Kyr's essay "Listening and the Art of Survival" was published as a chapter in the book *Engaging Europe* (Rowman and Littlefield, 2005), a collection of essays written by eight University of Oregon faculty members who co-taught

an interdisciplinary course titled "The Idea of Europe" over the past decade.

Steve Larson performed Walt Weiskopf's *Four Shades for Tenor Saxophone and Piano* with saxophonist James Bunte in a Faculty Artist Series recital. For the University of California at Santa Barbara's Distinguished Lecturer Series, Larson presented a talk titled "Evidence for a Theory of Musical Forces — Analogies Between Misunderstandings in Physics and in Music Theory." He gave the same presentation during a March residency at the University of Colorado at Boulder, where he also lectured on Schenkerian analysis of Bach's music and on how cognitive science can inform the pedagogy of basic musicianship skills.

The Oregon String Quartet (Kathryn Lucktenberg, Fritz Gearhart, Leslie Straka, and Steven Pologe) received a Summer Research Grant to produce a new CD: *The Oregon*

McLUCAS RECEIVES DISTINGUISHED SERVICE CITATION FROM SAM

The Society for American Music (SAM), which held its annual conference in Eugene in February, presented its Distinguished Service Citation for 2005 to Anne Dhu McLucas, a professor of music history and ethnomusicology at the School of Music and Dance, where she also served as dean from 1992–2002. The SAM citation is bestowed each year on a member who has given "exemplary and continued service to the Society and its mission."



Anne Dhu McLucas

McLucas has served SAM in virtually every way possible, including hosting this year's conference. She was a member of the editorial advisory board of *American Music* from 1985–89; served as Second Vice President from 1987–89; was Program Chair for the Virginia conference in 1991; was a member of the Nominating Committee from 1999–2001; chaired the search for a new journal editor in 2000–01; chaired the Honors Committee from 2001–03; and held the society's highest office, president, from 1997–99.

Paul Wells, former president of SAM and current head of the Honors Committee, presented the award to McLucas, saying "there has always been a core of people who comprise the human essence of the Society. Anne is one of these. She is one of those who make the Society the exceptionally human organization that it is. Anne has contributed enormously to the growth, sustenance, and management of our society on many levels, for the entire time of its existence."

Dean Brad Foley applauded McLucas' award: "I am grateful for Anne's continued leadership and enthusiasm for not only her scholarly research, but for her service to the profession. She is clearly held in high esteem by her peers from across the nation, and her hosting of the SAM Conference in Eugene has helped to reinforce our school's importance and high ranking as a leader among music schools in the United States." ♦

String Quartet and All That Jazz: Jazz Influences in the Contemporary American String Quartet.

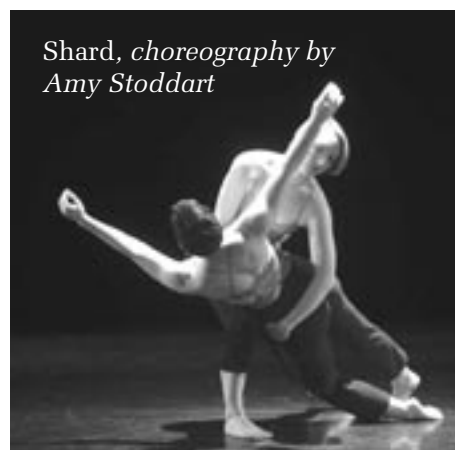
Kathryn Lucktenberg has been named concertmaster of the Eugene Symphony Orchestra, beginning in the fall of 2005. Lucktenberg performed with the symphony this past year and says she “can’t wait for the next season to begin.” Lucktenberg’s pre-college student, Alison Luthmers, won the High School Strings NW Division of the Music Teachers’ National Association National Solo Competition, and competed at the finals in Seattle last spring.

Anne Dhu McLucas was chair of the arrangements for the national conference of the Society for American Music (SAM), which met in Eugene February 16–20, with several events at the School of Music. During the meeting she was given SAM’s Distinguished Service Award (see story, page 10). In April, McLucas read a paper at the Pacific Northwest Regional meeting of the American Musicological Society, titled “Oral/Aural Tradition and the Brain.” Her chapter for the book *Different Childhoods* (in press for 2005 with Wesleyan University Press), is titled “Silent Music: The Apache Transformation of a Girl to a Woman” and stems from her fieldwork with the Mescalero Apaches in New Mexico.

Phyllis Paul co-presented a clinic, *Academic, Musical and Professional Preparation for Teaching: Developing Exemplary Job Skills*, at the OMEA 2005 State Conference. She also presented a research poster, *The Effect of Inclusion or Deletion of Initial Attacks and Final Decays on High School Band Students’ Abilities to Identify Woodwind and Brass Instruments*, at the Northwest MENC 2005 biennial conference. In addition, she organized and coordinated the 2005 Orff Level I Teacher Certification Course and initiated a joint University of Oregon and 4-J School District Kodály Workshop.

Doug Scheuerell played tanpura with sitarist Kartik Seshadri in February at Beall Hall. In April he made a cameo appearance on tabla at the Jordan Schnitzer Museum of Art with jazz duo **Charles Dowd** and **Tracy Freeze**, performing on two compositions on Dowd and Freeze’s new CD, *Snapshot Live!* In June he gave a solo tabla performance at the UO International Studies graduation ceremony.

Amy Stoddart gave birth to Grace Marie Stoddart February 4, 2005. Stoddart choreographed two new works this year: *Shard*, which premiered at the dance faculty concert in February, was an eleven-minute work created in collaboration with M.F.A. candidates Sarah Nemecek and Heidi Diaz (see photo); *I/logical Progressions* was a six-minute contemporary solo for Eileen Walters, M.F.A. candidate, and premiered in Newport, OR, as part of the UO Repertory Dance Company’s spring tour. Stoddart served as co-director of the UO Repertory Dance Company this year; **Jenifer Craig** and **Rita Honka** took the company on the road while she was on maternity leave. The spring tour included performances and residencies in Eugene, Springfield, Newport, Cannon Beach, Astoria, and Cottage Grove.



Shard, choreography by Amy Stoddart

Marian Smith, who was on sabbatical winter and spring terms 2004, was Benedict Distinguished Visiting Professor at Carleton College fall term 2004, where she taught two courses, one on 19th/20th

century music, and one on music for dance. She also gave an invited paper titled “La Sylphide/ Les Sylphides” at an international NEH-sponsored conference (“The Institutions of Opera”) last October, which took place on the campuses of Duke University and UNC-Chapel Hill.

Charles Turley gave numerous performances with Eugene Opera, both as Dr. Falke in *Die Fledermaus* (2004) and in community outreach performances. He was a semifinalist in the Belle Voci National Voice Competition in February, was the featured baritone soloist with the University Singers in Vaughan Williams’ *Five Mystical Songs* spring term, and won the Ladies Music Club of Seattle Competition in June. During the summer he performed a series of recitals at the Casalmaggiore International Festival in Cremona, Italy, where he also directed a scenes program, and gave a recital tour in Washington in September.

Bassoonist **Steve Vacchi** participated in 45 performances since February, including work with the Eugene Opera, Eugene Symphony, Oregon Mozart Players, OFAM, Oregon Bach Festival, Third Angle Ensemble (Portland), and the Cabrillo Festival of Contemporary Music (Santa Cruz, CA). He also was a faculty artist at San Francisco’s Early Music Baroque Workshop and a guest performer/lecturer at the New England Music Camp in Maine.

Marc Vanscheeuwijck presented pre-concert lectures last summer for all evening concerts at the Laus Polyphoniae festival in Belgium, and participated in concerts with New York State Baroque, Arcangeli (California), La Venexiana (Portugal), More Maiorum (Belgium), and the Jefferson Baroque Orchestra (Southern Oregon), which he conducted last April in an all-Boccherini program. He recently recorded a CD of Italian, Flemish, and Dutch music published in Antwerp in

Continued next page

FACULTY, continued

the 1650s with More Maiorum for the KlaRa label (Belgian national radio). He presented a lecture at the “Structures of Feeling in 17th-Century Cultural Expression” symposium at UCLA and at the biennial conference on Sacred Music in the Po Valley in Brescia (Italy). At the conservatory in Brussels, he presented two seminars on Henry Purcell’s music and on sacred music in 17th-century Italy. His article “Colonna and Franceschini: Building Acoustics and Compositional Style in Late 17th-Century Bologna” recently appeared in the Yearbook of the Orpheus Instituut (Ghent).

Laura Zaerr produced a CD with Chaucer Studio this summer featuring Medieval narration of two Middle English romances: “The Tournament of Tottenum” and “Floris and Blancheflor.” The narration, by Laura’s sister Linda Marie Zaerr, was in Middle English, and Laura played her Gothic harp as accompaniment. With Laurie Goren and Laura Berryhill, Zaerr formed a Celtic band, Trilogy. Their debut CD, *Far Morning*, engineered by Don Latarski, is now available. Zaerr participated in “Ceolas,” a week-long Scottish Gaelic language and culture course in the outer Hebrides. ♦

Claire Wachter received the International Institute for Young Musicians **Working Partnership Award** at the Music Teachers National Association (MTNA) Conference on April 4. She was the unanimous first choice of the



Claire Wachter

awards committee. In making their decision, the committee gave great weight to Wachter’s role in establishing a nationally recognized pedagogy program at the University of Oregon, and of her fine reputation as an artist-teacher and performer. Another factor, according to IYIM President Dr. Scott McBride Smith, was her service to teachers: on the national level, through the Music Teachers National Association, The National Conference on Keyboard Pedagogy, and the World Piano Pedagogy Conference; and at the local level, as president of the Eugene Music Teachers Association. ♦

ALUMNI

Ray Miller (M.A. Dance 1977, Ph.D. Theatre 1984) has accepted the position of Chair for the Theatre and Dance Department at Appalachian State University.

Lisa Cooper Fulks (B.A. 1989) has joined the Boise Philharmonic.

Victor N. Mansure (D.M.A. 1992), associate professor of musicology in the Hayes School of Music at Appalachian State University, was one of six professors to receive Appalachian’s School/College Teaching Award for \$1,000. Mansure coordinates the music history program in the Hayes School of Music and is in charge of music history curriculum development. He has lectured at Appalachian’s Institute for Senior Scholars, and conducted sectional rehearsals for the N.C. Northwest Regional All-State Orchestra. Mansure received the Hayes School of Music’s Outstanding Teacher Award in 1998–99 and was nominated for the Student Government Association’s Outstanding Teacher Award in 1995. He also was recognized in 1993 at Appalachian’s Teaching Fellows Honors Dinner.

Whitney Moulton (B.Mus. 1993)

has been hired many times by Sarah McLawler (one of the first artists to popularize the organ in jazz) and toured to Roanoke, VA with her in March. She also played the Lester Young Tribute Concert with McLawler. On the classical front, she auditioned for and was accepted into two orchestras in New York; one of the performances from these orchestras will be at Lincoln Center.

Matthew G. Montague (Ph.D. 2000) was promoted to associate professor and awarded tenure at Pittsburg State University (in Kansas). As coordinator of music education and liaison to PSU’s College of Education, he has led the Department of Music through three accreditation processes: the National Association of Schools of Music, Kansas State Department of Education, and the National Council for Accreditation of Teacher Education. He also founded the Music Teacher Education Consortium to provide meaningful experiences for preservice teachers.

Eric Jones (B.M. 1994) recently accepted a full-time position at Hillsdale College in Hillsdale, MI, where he is artist/teacher of music and director of percussion studies. In addition to teaching percussion/drumset, directing percussion ensemble, and teaching music appreciation, Eric also performs regularly with the Greater Lansing Symphony Orchestra, Jackson Symphony Orchestra, Oregon Coast Music Festival, Hillsdale Faculty Jazz Ensemble, and performs with his wife Stacey in the percussion duo Equal Temperament.

Kelly Kuo (B.A. 1996) is artistic administrator and assistant conductor of Opera Pacific in Santa Ana, CA. This past season he conducted *La Traviata* for Opera Pacific; led gala concerts for Wichita Grand Opera; worked on the world premiere of the revised version of Jake Heggie’s *The End of the Affair* at Madison Opera and edited both its piano-vocal and full scores; and served as music director and pianist for Opera Inter-

national's Vocal Gala Concert in the newly constructed Strathmore Hall. Of Kuo's performance at the Gala, Bev Cosham of Freelance Arts Critics wrote: "Not enough can be said of Mr. Kuo, who was an orchestra of one as he accompanied the singers with great warmth and aplomb." Coming engagements include coaching and conducting opera scenes for TSP Workshop in New York, leading a concert for Opera Pacific's Opera Ball, serving on the music staff of Seattle Opera for *The End of the Affair*, and accompanying soprano Anna Christy in recital in Omaha, NE.

Tomoko Isshiki (M.M. 1997) won the Special Presentation Award by Artists International in New York. She will give a solo recital at Carnegie's Weill Recital Hall on June 18, 2006. Isshiki and **Yoko Nakatani** (M.M. 1997) helped the Boston Alumni Chapter win the Mu Phi Epsilon National Helen Haupt Project Grant. The award provides funding for the development of a CD and book of contemporary piano music for children; the composers for the project are from the Boston area and include Nakatani. The main pianist for the CD is Isshiki.

Kuo-Hua Chen (D.M.A. 2002) joined the Tainan National University of the Arts faculty in 2003 as an assistant professor, teaching violin making, musical acoustics, music history, history of musical instruments, and music appreciation. Chen first studied violin making with Lynn Berg in the U.S; while completing his doctoral degree, he studied with and worked for world-renowned violinmaker David Gusset from 1997-2003. Chen has been a frequent guest and exhibitor at violin making conventions, international competitions and workshops for the Violin Society of America (VSA), the International Viola Congress, and the World Cello Congress. Chen has also appeared as a guest speaker and artist at several festivals and music schools around the U.S. and Taiwan. He received a Certificate of Merit for

Cello Workmanship from the 2004 VSA International Violin Making Competition in Portland, Oregon.

So Jin Chong (M.M. 2002) is an adjunct faculty member at the University of Hawaii, where she teaches group piano classes, applied music lessons, and is the accompanist for all three of the University of Hawaii choirs. She is also an adjunct faculty member at Hawaii Pacific University where she teaches music fundamentals, piano fundamentals, and is the accompanist for both Hawaii Pacific University choirs. She also is a part-time musician with the Honolulu Symphony Orchestra, maintains a private piano studio, and is an active accompanist in the community.

Siaw Sing Koo (D.M.A. 2002) presented a lecture-recital in April on the Debussy Preludes at the 2005 MTNA National Conference in Seattle. Koo toured China and Malaysia in May and June, performing solo recitals and giving master classes and

lectures. Koo is assistant professor of piano at Augustana University.

Keith Kirchoff (B.M. 2003) was the soloist for a performance of McConnell's *Concerto for Toy Piano* with the New England Conservatory's Symphony Orchestra as part of NEC's commencement concert. In May, Kirchoff performed Poulenc's *Aubade* with NEC's Jordan Winds.

Gina Gephart Alm (M.M. 2003) has been hired as a keyboard instructor at Vanguard University of Southern California.

Erica Brookhyser (B.A. 2004) received a rave review as Cinderella in a New England Conservatory production of Massenet's *Cendrillon*. Boston Globe music critic Richard Dyer wrote that Brookhyser "boasts a full, secure and attractive mezzo, flexible and at ease with high, soft notes. She sings with exquisite musicality; she also offers a special,

Continued next page

Malcolm Lynn Baker (M.M. 1981), director of jazz studies and commercial music at the Lamont School of Music, University of Denver, was named one of three recipients of *DownBeat* magazine's annual Achievement Awards for Jazz Education. According to Dave Zaworski of *DownBeat*, Baker was selected for the award because his "students have been winning awards over the years, and we've heard about the program and Lynn's leadership from other educators and via word of mouth." Baker's program includes three big bands, eleven small ensembles, and seventy-five jazz majors. They present



Malcolm Lynn Baker

more than forty concerts a year and release an annual recording. Baker also serves on the Advisory Panel of the Smithsonian Institute's New Collection of Classic Jazz, the Board of the Colorado Conservatory of the Jazz Arts, and continues an active schedule of concerts and clinics. He has taught at the University of Denver since 1993, following teaching engagements at Indiana University and at Carleton College in Northfield, Minnesota. Baker graduated from McNary High School in Salem, Oregon, received a B.S. in Music from Western Oregon University, and received his master's in saxophone performance from the University of Oregon. ♦

ALUMNI, continued

radiant stage presence.”

Paul Lombardi (Ph.D. 2004) gave two presentations of “Symmetrical Properties of Rotational Arrays in Stravinsky’s Late Music,” first in March 2005 at the West Coast Conference for Music Theory and Analysis, and in April 2005 at the Music Theory Society of the Mid-Atlantic. Lombardi is assistant professor of composition and theory at the University of New Mexico.

Mike Pardew (B.M. 2004) teaches jazz guitar at the University of Portland and at Lewis & Clark College. He is writing a book with fellow guitar professor Dan Balmer, and spent the past year teaching and touring with Eleven Eyes.

Rika Uchida (D.M.A. 2004) accepted a position this fall as assistant professor of piano and music theory at Drake University in Des Moines, IA.



Dean Brad Foley poses with Distinguished Alumnae Julie McCornack Sadie '70 (left) and Tiffany Mills '92, who were honored at Commencement Ceremonies and at a special dinner in early June.

Michael Walker (Ph.D. 2004) accepted a position this fall as assistant professor of music theory at the University of Texas Pan-American. ♦

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9/05 **UO School of Music & Dance Alumni**
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**ALUMNI
 NOMINATIONS
 REQUESTED**

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

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

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

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More than 1,112 contributions yielded a record \$5.67 million to the School of Music and Dance in academic year 2004–2005. Ninety-nine percent of the total dollars were gifts from individuals, with corporate and foundation philanthropy rounding out the remainder. We are immensely grateful for such generosity.

Space constraints limit public acknowledgment to only those who made gifts of \$100 or more during the past academic year. However, we thank all of our donors. Your gifts are exceptionally important in helping us transform the lives of students, faculty, and the community by creating tomorrow's outstanding music educators and performers.

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 Michael Bien
 James Bills
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 Sally '52 and Ralph Bolliger
 June and George Boskovich
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 Sally-Jo Bowman '84
 Barbara Brandt
 Ruby Brockett

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- Margaret and William Brower '73
 Lynn Thiede Buchanan '76 & Hugh Buchanan '76
 Yvonne Stuve Buermann '63 & Hugh Buermann
 Martha '75 and Larry Bunyard '66
 Margaret and Anthony Burden '82
 James Bursch
 Edna Anderson Burson '42 and George Burson
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 Kenneth Butters
 Judy '88 and Windsor Calkins '67
 Suzan Eklof Campbell '68 & Richard Campbell '68
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 Blyth and Russell Carpenter
 William Carsillo '58
 Peter Carson '68
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 Li-Chen Chin '91
 Alexa Hibbard Chittick '59
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 Michelle Cole '80
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 Berthenia Crocker
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 Wendy Frey
 Merilyn Fullerton '56
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 Janice and Monte Johnson '57
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 Arax '80 and Vahe Khanbabian
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IN MEMORIAM

Charlotte Plummer Owen '39, recipient of the School of Music's Distinguished Alumna Award in 2001, died last December at age 87. She earned her B.A. in music from the University of Oregon and taught instrumental music in the Portland and LaGrande public schools. A highlight of her life was being the conductor of the Women's Marine Corps Reserve Band during WWII. She is credited with becoming the first conductor of an all-women military band, and with being a pioneer in opening the door to women in the armed service bands. During her career she was first clarinet in the Arlington (VA) Symphony, and when her husband joined the Philadelphia Orchestra, she became first clarinet in the Main Line Symphony in Pennsylvania. When the couple moved to Michigan, Charlotte conducted the Ann Arbor Summer Civic Band, and gave private clarinet and saxophone lessons to many students. She was a Life Member of many music and civic organizations, including Mu Phi Epsilon, Marine Corps League, Rotary International, Women Band Directors International, and the Association of Concert Bands. She was president of her Women Reserve Band Chapter of the Women's Marine Association, and her honors included the D.A.R. Award for American Women in History.

Jean Adams Davenport died last October at her home in Klamath Falls. She was 69. She became an accomplished pianist and vocalist at an early age, attended the UO in the 1950s, and taught piano and voice lessons most of her life. She conducted many choirs, was organist at First Presbyterian Church for 17 years, and sang at numerous weddings and funerals.

Ted Stern died June 20 of heart failure. Stern and his late wife Mary were long-time supporters of the School of Music and Oregon Bach Festival. Stern was a professor of anthropology at the University of Oregon from 1948 to 1987, when he retired. During his

career at the university, he focused on linguistics and social anthropology. Stern had served on the board of the Eugene Symphony and volunteered with the Boy Scouts, and sang in the choir at First Congregational Church in Eugene. Memorial contributions may be made to the University of Oregon Museum of Natural and Cultural History or the Oregon Bach Festival.

Mary Ann Bisio '77 died March 30, after a short battle with cancer. She was 50. She spent her life in choral music—singing it, studying it, conducting it. Best known for her work with the Seattle Symphony Chorale, she prepared the group for its exceptional Sept. 11, 2002, performance of the Mozart *Requiem* at Safeco Field. She received her bachelor and master of music degrees from the University of Oregon and Boston University, both in piano performance. Bisio was an important figure in the Northwest choral community as a director, organist, pianist, and singer. She was music director for St. Paul's Catholic Church in Seattle, and served as the director of cantors and organist at Sacred Heart Church in Bellevue. She received a Carnegie Corp. scholarship and sang several times in Carnegie Hall with the renowned Robert Shaw as part of a training program for conductors. She also sang with Seattle's St. James Cathedral Choir and with the chorus of the Oregon Bach Festival, and was on the teaching staff of the Bach Festival's Youth Choral Academy. She also was artistic director of the choral ensemble Seraphim Music.

Ray Becerra '03 died April 27; he had been battling lymphoma cancer since 1998 while he was attending the UO School of Music. He majored in music education and played in the marching band, the basketball band, and the Green Garter Band. In 1999, the school held a special benefit concert for Ray that included the Oregon Wind Ensemble, the Oregon Symphonic Band, the UO Trombone Ensemble, and the Green Garter Band. Ray was a faculty member at Pleasant Hill High School, where he was director of bands. ♦

FALL CALENDAR

FACULTY & GUEST ARTISTS:

Mozart Piano Quartet

Chamber Music Series, October 6.

Sam Pilafian, tuba

Robert M. Trotter Visiting Professor
Recitals on October 11 and 12.

Otis Murphy, saxophone

Guest Artist Recital, October 13.

Faculty Jazz Concert

Faculty Artist Series, October 14.

Laura Zaerr, harp

Nancy Andrew, flute

Faculty Artist Series, October 25.

Violinist Andrew Manze and the English Concert

Chamber Music Series, October 30.

Oregon String Quartet with Ronald Leonard, cello

Faculty & Guest Artist Recital, Nov. 8.

Gabe Masson and Linda K. Johnson, dancers

Guest Artists, Nov. 11–12.

William Chapman Nyaho, piano

Guest Artist Recital, Nov. 15.

SPECIAL EVENTS:

Festival of Bands

Marching Band Competition, Oct. 22.

Homecoming Game

Saturday, November 5 at 12:30 p.m.
against the California Bears. Those
interested in performing with the UO
Alumni Band should check their web-
site: www.oregonalumniband.com

The Spirit of Oregon

“Music Takes Flight,” featuring many
of our premier ensembles in a special
performance at the Hult Center.
3 p.m., Sunday, Nov. 13.

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

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