

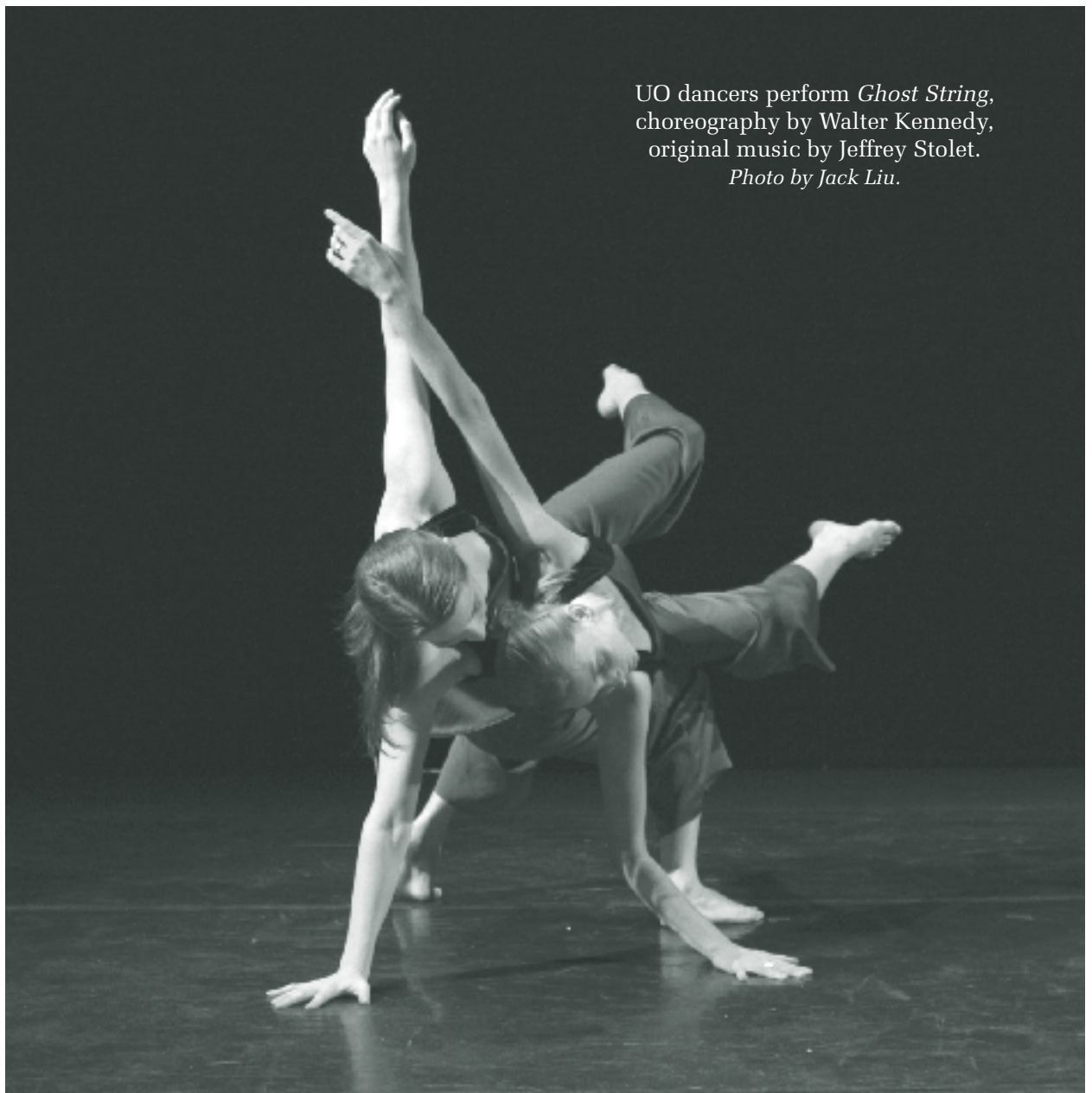
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UNIVERSITY
OF OREGON

LEDGER

 LINES

SCHOOL of MUSIC *and* DANCE



UO dancers perform *Ghost String*,
choreography by Walter Kennedy,
original music by Jeffrey Stolet.
Photo by Jack Liu.

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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LEDGER LINES
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COVER PHOTO: The Dance Department provided two dramatic numbers in the School of Music and Dance's "Collage Concert" at the Hult Center on Nov. 13.

SCHOOL OF MUSIC STAFF

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UO High School Summer Music Camps

JULY 9–15:

59th Annual Concert Band Camp

JULY 16–22:

Marching Band Camp (Drum Major, Section Leader, Colorguard, Percussion)

JULY 23–28:

Jazz Improvisation Camp

FOR BROCHURE OR MORE INFORMATION, CONTACT:

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SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

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

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

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

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

Judy Clinton, *architectural designer;
Bend, OR*

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

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

Sue Keene, '72, *UO Foundation Trustee;
Eugene, OR*

Mary Ann Orchid Hanson, *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*



UNIVERSITY OF OREGON

FROM THE TOP

Brad Foley, Dean

As we enter the first weeks of 2006, I continue to be amazed and delighted by the quality of our students and faculty in music and dance and the commitment they have for our art forms. Throughout the fall 2005 term, we presented a number of distinguished guest performers who enriched the educational opportunities available to our students and the greater community.

Performers and Guest Artists

Under the auspices of our Robert M. Trotter Visiting Professorship, we experienced the enthusiasm, energy, musicianship, and teaching skills of Samuel Pilafian, tubist extraordinaire, former member of the Empire Brass, and professor of tuba and jazz studies at Arizona State University. Throughout his residency, he taught and coached students, presented brass and jazz master classes, met with CMENC, met with several area public school teachers and their students, gave a class on breathing, and performed in two concerts. Sam returns to Eugene for a second residency the week of Feb. 12-19 with on-campus presentations scheduled for February 16 in Beall Hall.

Our second Trotter Visiting Professor for the year will be Dr. Michael Tenzer, Professor of Ethnomusicology, Theory and Composition at the University of British Columbia in Vancouver, B.C. and noted as one of the world's leading experts on the music and culture of Bali. Tenzer will join us weekly throughout spring term, working with our Balinese gamelan ensemble, team teaching a theory seminar titled "Periodicity in Music," and making a number of special presentations, including one for the Center for Asian and Pacific Studies.

This fall the 38th season of the UO Chamber Music series presented the Mozart Piano Quartet and Violinist Andrew Manze with

the English Concert. Both ensembles presented outstanding programs to large audiences in Beall Hall. We look forward to the Pacifica Quartet, the Imani Winds, and the Debussy Quartet during winter term. Our students also had the chance to experience pianist Emily White; the saxophone-piano duo of Otis and Haruko Murphy; cellist Ronald Leonard; dancers Gabe Masson and Linda K. Johnson; and pianist William Chapman Nyaho. Each of these artists—and those to come—bring a wealth of new ideas and repertoire to the campus to provide excellent learning experiences.

Our Collage Concert on November 13, "The Spirit of Oregon: Music Takes Flight," was a wonderful success for our school. Nearly 700 people attended the program in Silva Hall at the Hult Center for the Performing Arts, where many of our performing groups had the opportunity to perform in this space for the first time. The ensemble directors hope to build upon the experience in future years.

New Faculty

Many new faculty and staff members have joined our School (*see pages 7-8*). Meanwhile, we are conducting a number of national searches that will greatly impact our school for years to come. We are presently searching for new assistant professors in the areas of bands and instrumental music education, dance, horn, piano, and trumpet. Two of these searches are to replace long-time faculty members and recent retirees George Recker and Victor Steinhardt. We appreciate their many years of service and willingness to phase their retirements over the past two years until replaced next fall.

Building Update

Throughout much of the past several months, my energies continue to be consumed with the planning and fundraising associated with our music building addition and renovation. The building plan-



ning committee has met throughout the fall with our architects (BOORA) and design team. (*See pages 2-3 for project details and schematics.*) Even though the School of Music has now achieved its initial \$10 million dollar goal for Campaign Oregon: Transforming Lives, we now need to focus our energies on surpassing our goal by several million more dollars in order to complete all the necessary renovations to existing facilities as planned in 2003.

Next, we need funding to equip the new facilities with adequate pianos, percussion, and technology. All totaled, these additional items will require \$3 to 4 million additional dollars (*see details on pages 4-5*). We are positive that our goals can be reached and appreciate the support of all our alumni, friends, and donors for helping us come so far since my arrival in 2002 ... with ground-breaking slated for late summer or early fall 2006.

Best wishes to all of you in 2006. I encourage and invite you to come to our programs either on campus or wherever we might be to see and hear how we are transforming the UO School of Music and Dance.

Brad Foley

WHAT'S NEW

Music Building Completes Schematic Design Phase

Fundraising continues in order to cover \$2 million for renovation components of the project

The Schematic Design phase of the \$15.2 million addition and renovation project for the newly named MarAbel B. Frohnmayer Music Building has just completed, and the Design Development phase will continue into April 2006. The Building Planning Committee, chaired by Dean Foley and made up of faculty and staff, has been actively involved with the project since last summer when the design team was selected.

The design team includes BOORA Architects, acousticians from Kirkegaard Associates, Lango Hansen Landscape Architects, and PAE Consulting Engineers.

The two groups worked throughout fall term and the beginning of winter term to complete the schematics for the project with input from the entire faculty and staff of the school. The process included a rethinking of the project regarding the priorities for space needs.

"During this phase, compared to the conceptual design process, spaces were laid out with the intention of how they will specifically be utilized," explained Dean Foley. "In the end, numerous adjustments were made to the prior Concept Design that was completed in 2003, and it has resulted in a superior building plan."

Two New Additions Totaling 29,000 Square Feet

Two significant additions will be made to the existing facilities, adding half again as much space as the current building houses. One addition will be positioned on the northeast corner of the current building, tying into the 1978 perfor-



*Architects' conceptual drawing of one of the two new structures; this one encloses the historic courtyard behind the music building. (Also see **B** in drawing on next page.) Note the south side of Beall Concert Hall at the left.*

mance wing. The cornerstone will be a new, large (3,000 square foot) instrumental rehearsal hall, which will appropriately accommodate the entire symphony, with capabilities for being a small performance venue as well. It also will feature: a smaller jazz rehearsal space; two percussion teaching studios; six new practice rooms and three faculty offices dedicated to the jazz and percussion programs; a new recording studio; and a long overdue and much-needed freight elevator.

The second addition will be to the east of the current facilities and will enclose the existing courtyard. This three-story structure will

feature the first floor being built partially into the hillside parallel to the Pioneer Cemetery behind our current building, with a "green earth" rooftop. This first floor will connect at the same elevation as the existing first floor spaces and will contain one new 90-seat classroom—a new home for Music Education—that will have capabilities to be a performance venue in addition to serving

a wide range of classes. It also will house two 40-seat classrooms, and all three will be equipped with state-of-the-art technology to aid us in improving the quality of instruction available to our students. The first story will also include a hearth or lounge area that will serve as a gathering place overlooking the newly landscaped courtyard, which will be easily accessible. Also slated for this level are nine new practice rooms and office and teaching space for the Community Music Institute.

The two upper floors will face north and south, providing a new face toward 18th Avenue that will enhance visibility from that

direction. These floors will house approximately 28 new faculty teaching studios, which will be sound isolated and designed as state-of-the-art teaching and learning spaces.

The new construction will result in nearly double the number of practice rooms available to our student body (from 30 to 51); and a new total of 55 faculty teaching studios, eliminating the need to use as studios what once were practice rooms, storage closets, and in some cases, rest rooms.

The Budget: \$2 Million to Be Raised for Renovation

Throughout the course of the schematic design process, the planning committee and design team struggled with the budget for the project. Operating with a budget set to achieve legislative bonding that was approved in 2001, it is clear that since that time severe inflationary problems have occurred. While this matter was revealed in the 2003 concept design study and an inflationary cushion was built into the plan at that time, it simply was not enough for the unforeseen aftermath of the numerous hurricane-related catastrophic events of this past fall. Thus, the planning committee decided to focus on building all of the 29,000 new square feet of building and is optimistic about phasing in the renovation of significant portions of the existing building as private dollars are raised for this purpose.

Fundraising is already underway for the nearly \$2 million additional needed to enable renovation of several existing spaces, including current rehearsal spaces in the performance wing, the entire 1920s portion of the building, and limited renovation in the 1950s wing.

External Improvements: New Ramps and Gateway on 18th Avenue

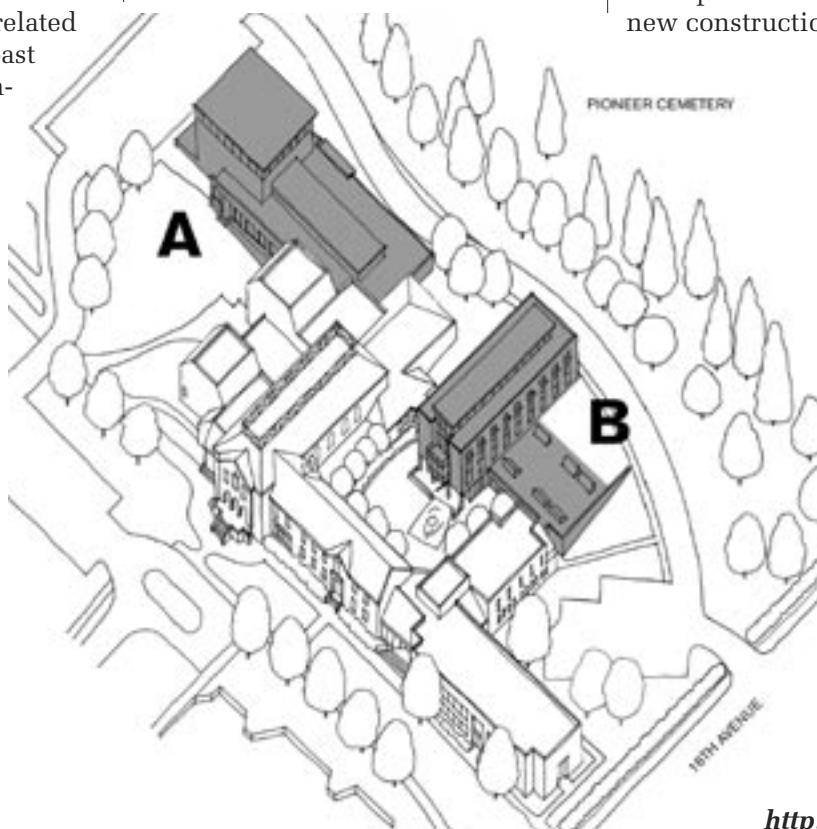
External site improvements will include two new ADA accessibility ramps: one to replace the existing ramp to the north of the Beall Hall lobby, and a new one to enter the student lounge farther to the south, which will become the new primary entrance for the building's academic wings. Additionally, a new service road will pass behind the east side addition, parallel to the Pioneer Cemetery; a new campus gateway structure will be constructed with prominent signage, including a marquee, along 18th Avenue in conjunction with a drop-off site for patrons; and the inner courtyard will be redesigned to make it accessible and usable throughout the year as a central gathering area and place of beauty.

"The Building Planning Committee and design team have worked hard to meet a plethora of necessary regulations and still keep within the state approved budget," said Dean Foley. "In the end, the new and renovated facilities will enhance the

quality of teaching, learning, and music making that our school and university can be proud of for years to come."

Timeline: Groundbreaking Fall 2006; Completion Spring 2008

Once design development is completed in April, the architects will work until early October preparing all of the necessary construction documents. The design development phase becomes extremely detailed as decisions about such things as wall and floor surfaces, interior design elements including color schemes, lighting fixtures, furnishings, and the like will be made. The planning committee will continue to meet with the design team during this period to finalize plans and ensure that we remain on budget for the project. Projections for site preparation and hosting an official groundbreaking ceremony are slated for late summer or early fall of 2006. Following the completion of construction documents, the project will be sent out for bids and the major construction efforts will begin early in 2007 with anticipated completion date for the new construction in spring 2008. ♦



Birds-eye view of the two new additions to the music building. (A) houses a new large rehearsal space as well as areas for jazz and percussion studies. (B) contains classrooms, faculty studios, a lounge area, and additional practice rooms.

To view the schematic plans in more detail, visit the school's website at

<http://music.uoregon.edu>

DEVELOPMENT

Piano and Instrument Needs for the New Music Building

Two recent gifts kick off the initiative

By DeNel Stoltz
Director of Development

For more than a century, the school has been an outstanding source of performers, educators, and composers. Some of the school's pianos are nearly that old. Of the school's 107 pianos, 25 date to pre-World War II.

While fundraising continues for nearly \$2 million in inflation that will enable renovation of the existing building in the expansion project, a significant need as a result of the project is equipping the new, state-of-the-art facilities with new pianos for nearly 30 teaching studios, practice rooms, and performance spaces, as well as upgrading the existing piano and instrument inventory. Roughly \$1 million is needed for pianos and \$250,000 for additional instruments.

A piano analysis conducted in June 2005 by Sherman-Clay/Moe's Pianos based in Portland, Oregon, revealed that nearly half of the

idly depreciating.

Recent generous gifts from Carol and Tom Williams and the Swigert Foundation will enable the purchase of the first two pianos for the piano and instrument initiative, which



Tom and Carol Williams gave one of the first gifts to the piano initiative, to purchase a new Steinway Model "B" grand piano.

is one of four fundraising goals for the school as part of the university's \$600 million *Campaign Oregon*. The two new Steinway Model B grand pianos will replace two pianos—both more than 80 years old—used by the school's piano performance professors for teaching piano performance majors, as well as for honing their own performance skills.

Carol and Tom are formerly from Eugene and now split their time between Seattle and Florida. Carol has been a UO Foundation trustee since 2001 and Tom was a trustee from 1989–99. Both are avid Duck supporters. They established the

endowed Tom and Carol Williams Fund for Undergraduate Education in 1995, which provides annual funding for innovative ideas in teaching university-wide.

"Music has been an important aspect of my life since my piano and violin lessons during childhood. Now I'm mostly a listener," says Carol. "And I am pleased for the opportunity to help provide instruments for the developing musicians at Oregon. The new practice facilities and new instruments will excite the music students, I am sure. And I'm thrilled to be a part of that."

Swigert Foundation board member George Spencer of Portland, Oregon, was instrumental in aiding with the Swigert Foundation grant. He served as a UO Foundation trustee from 1986–1998 and continues to be an avid advocate for the University of Oregon.

The Piano Program

Five piano faculty teach nearly 100 students each year. Currently, both pianos in one professor's studio are more than 80 years old. One professor has two pianos each nearly 30 years old, and another professor's pianos are 25 years old and 80 years old. All of these pianos have been repeatedly rebuilt and restored to the point that they are in need of full replacement. These pianos, played more than 25 hours per week by faculty and students, are simply worn out.

Piano and Instrument Initiative

The goal of the School of Music and Dance is to purchase new pianos for teaching studios, practice rooms, and concert use.

Based upon their handcrafted quality, longevity, and beautiful sound, a Steinway piano is a highly desirable performance piano; according to Steinway & Sons company, 98% of all professional concert pianists in the world perform on Steinways, all of which are less than

"The new practice facilities and new instruments will excite the music students, I am sure. And I'm thrilled to be a part of that."

—Carol Williams

School of Music and Dance's pianos are years past their useful life, and have reached the optimal point of selling or trading them in toward purchase of new pianos based upon their current value—which is rap-

7–8 years old. None of the school's pianos fall into this age range. Only 14 of the music school's 107 pianos are 9-10 years old. Of the school's 31 Steinway pianos, three-quarters are 25-80 years old; none are less than eight years old.

"The Steinway Model 'B' grand is the model that all aspiring artists and piano performance majors would expect to learn and rehearse on, therefore making it the ultimate, useful tool for the serious pianist's craft," explains Zarah Dupree, of Sherman-Clay/Moe's Pianos in Portland, Oregon, and vice-chair



Zarah Dupree

"Equipping the new facilities with much-needed pianos and instruments is critical. Equally impor-

Of the music school's 31 Steinway pianos, most are 25 to 80 years old; none are less than eight years old.

of the School of Music and Dance Advancement Council. Dupree is spearheading the piano and instrument initiative for the school.

tant is establishing endowed funds for instrument purchase and maintenance to ensure a continual high-quality inventory of instruments to recruit and retain the most talented musicians and faculty," says Dean

Brad Foley. For each instrument gift, there is an endowment component, to begin building the endowments.

"I am immensely grateful to the Williams

as well as Swigert Foundation for their recent gifts for pianos," continues Dean Foley. "The school and I also owe significant appreciation to C. Sheldon and Patricia Roberts of Eugene, who stepped forward very early, before the instrument initiative was fully formulated, to purchase well over 100 instruments for the marching band, as well as instruments for our symphony and several professors' teaching studios, because they saw the need."

There also are a plethora of music education and percussion instrument needs. Most of the percussion instruments—including marimbas, timpani and drum sets—are loaned to the school from individuals, or are more than thirty years old. These are expensive and large instruments that most students and their families are unable to afford to purchase for themselves. Music education majors are expected to learn and become proficient on several different instruments; therefore music schools are expected to provide these instruments for the students.

The impact that a significant investment in the piano and instrument inventory would have on the school is immense. Imagine the possibilities in a new, world-class facility—one capable of producing the highest quality performances and invaluable educational experiences for students—enabling them to learn and play on quality instruments to prepare them for careers as professional musicians or teachers. ♦

RECENT DONORS

We are grateful to the following individuals for their thoughtful gifts to the School's priorities:

—Building Initiative—

- **Robert '52 and Leona DeArmond '51:** Additional significant gift. Their generous contributions will help name the MarAbel B. Frohnmayer Music Building and the courtyard for Leona's voice professor, Penny Vanderwicken Duprey.
- **Tim and Virginia Foo:** Additional \$50,000, making their total commitment \$100,000.
- **Ford Family Foundation:** Additional \$20,000 matching gift to help name the MarAbel B. Frohnmayer Club Room.
- **Niles and Mary Ann Hanson:** \$25,000 to name a trumpet teaching studio in memory of Niles' father, Milo Eugene Hanson.

—Scholarship Endowments—

- **Robert '52 and Leona DeArmond '51:** Additional \$30,000 to the Robert and Leona Anderson DeArmond Scholarship.
- **Henry Easley:** Additional \$30,000 to the Henry and Patricia Easley Scholarship.
- **Natalie Giustina Newlove and Robin Newlove:** \$10,000 to the Euphemea Laraway Culp Scholarship.

—Instruments—

- **Swigert Foundation:** Purchase of a Steinway Model "B" grand piano.
- **Carol and Tom Williams:** Purchase of a Steinway Model "B" grand piano.

—Dean's Enrichment Fund—

- **Estate of Marguerite Grundig:** \$74,490 for the Dean's highest priorities; \$25,000 will name a teaching studio in the new building in memory of Marguerite Grundig.

Make a Gift for Pianos and Instruments

Pianos:

- (5) Steinway "B" @ \$60,000
- (6) Steinway "L" @ \$50,000
- (2) Steinway "A" @ \$55,000
- (15) Upright pianos @ \$15,000

Instruments:

- (6) flutes, clarinets, oboes, saxophones, trumpets and trombones @ \$500–\$1,000 each
- (1) Bass Flute @ \$8,000

Piano Maintenance or Instrument Fund

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

UO TO HOST SEAMUS CONFERENCE

Electro-acoustic music event runs March 30–April 1

The Society for Electro-Acoustic Music in the United States (SEAMUS) will hold its 2006 National Conference in the music building of the University of Oregon on March 30 and April 1.

The conference will feature the presentation of approximately 100 new electro-acoustic compositions from around the United States and the world, in addition to the world premiere performance of a new *Synchronisms* by Pulitzer Prize-winning composer Mario Davidovsky.

Founded in 1984, SEAMUS is a non-profit national organization of composers, performers, and teachers of electro-acoustic music representing every part of the country and virtually every musical style. Electro-acoustic music is a term used to describe those musics which are dependent on electronic technology for their creation and/or

performance. Many members of SEAMUS, like Jon Appleton (B.A. '61, M.M. '65), the guiding light in



the conception of the Synclavier, are recognized world leaders in their fields. All are dedicated to the use of the most advanced technology as the tools of their trade.

“The great creative energy produced by the presentation of all these new works promises to make this conference one of the most memorable,” said Jeffrey Stolet, the principal organizer and administrator for the conference (and responsible for bringing the event to the UO campus). Stolet is the Knight Professor of Intermedia Music Technology at the University of Oregon. His works, one of which has been selected for performance during the conference, have been presented globally, and are available on the Newport Classic, Cambria, and ICMC labels.

Stolet’s student composers have been tremendously successful having their work presented at the most prestigious national and international computer music and new media events world-wide. ♦

TROTTER PROFESSORS HAVE IMPACT ON STUDENTS, COMMUNITY

Tubist **Sam Pilafian** returns for a second residency under the Robert M. Trotter Visiting Professorships, and ethnomusicologist **Michael Tenzer** will be a Trotter Visiting Professor during spring term.

Pilafian, a member of the Arizona State brass faculty, was in residence early fall term, and was a big hit with not only our students, but the community as well. Pilafian gave two concerts and made several trips to schools in the local area, giving master classes and presentations to young brass players. “Sam’s outreach in the community was widespread and highly effective,” said tuba professor Michael Grose.

Tenzer, a music theorist and ethnomusicologist at the University of British Columbia, will work with our history, theory, and ethnomusicology faculty, as well as with our Balinese gamelan ensemble.

Tenzer is a musician whose

interests span the globe and whose dedicated achievements cover all kinds of things musicians do: performance, composition, research, teaching and mentoring, analyzing, thinking and writing about music, promoting interest in the world’s

finest musics, and envisioning what can be done to best shape our future world of music. Tenzer’s five years in Indonesia studying gamelan and a year of drumming and singing in India give him a strong global perspective on music. ♦



Tubist Sam Pilafian works with local high school and middle school students as part of his fall term residency on campus as a Robert M. Trotter Visiting Professor. Pilafian also appeared in jazz and classical recitals.

MUSIC SCHOOL WELCOMES NEW FACULTY & STAFF

DAVID BENDER

Adjunct Instructor of Trumpet

Bender received his M.M. in trumpet performance from the University of Oregon in 1990, and his Bachelor of Music in trumpet performance, *magna cum laude*, in 1988. He has a private trumpet studio of 30 students in Eugene, and teaches at Lane Community College. He works with brass players in the Eugene Junior Orchestra and the Youth Symphony, and has conducted master classes at the UO Summer Band Camp. Bender performs with the Emerald City Jazz Kings, the Eugene Symphony, the Oregon Mozart Players, and Caliente, among others.



JOSEPH BERGER

Instructor of Horn

Berger received his B.M. from Juilliard in 1987. He is on sabbatical from the Oregon Symphony (Portland), where he is the associate principal horn. He is adjunct faculty at Reed College, and has been the featured clinician, recital, and master class director for numerous universities and institutes. His chamber music and solo experience includes the Aspen Music Festival, the Schleswig-Holstein Music Festival, the Music Academy of the Northwest, Chamber Music Northwest, Third Angle New Music Ensemble, Oregon Bach Festival, Oregon Symphony Orchestra, Rose City Chamber Orchestra, and Arizona Opera, among many others.



JUDY WEIGERT BOSSUAT

Instructor of String Pedagogy and Director of CMI

Bossuat received her B.A. in music education from the State University College, Crane School of Music in Potsdam, New York, graduating *magna cum laude*. She is also a 1978 graduate of the Talent Education Institute in Matsumoto, Japan, where she studied with Sinichi Suzuki. Sixteen years of her teaching career were spent co-directing the Suzuki School in Lyon, France. Bossuat is a frequent lecturer, conductor, and teacher at workshops in Europe,



Canada, and throughout the U.S. An authorized teacher trainer for the Suzuki Association of the Americas and the European Suzuki Association, Bossuat held similar positions in music education at the University of the Pacific in Stockton, CA, and at California State University at Sacramento.

PATRICK CARNEY

Interim Assistant Director of Athletic Bands

Carney received his Ph.D. in music education from Florida State University in 2005, his M.S. in music education from Syracuse University in 1998, an M.A. in music theory from FSU in 1996, and a B.A. in music from FSU in 1994. He has been a doctoral assistant at Florida State and an assistant director at Charleston Southern University, with full responsibilities for marching, basketball, and concert bands, wind ensembles, chamber winds, and wind orchestras. He has been Dean of Student Life at summer music camps, and has athletic band experience at bowl games and basketball tournaments.

DANA CLARK

Assistant to Dir. of Development

Clark received her B.S. degree in molecular biology from San Francisco State University. She assists the Director of Development during this busy time of fundraising for the new music building. She produces all of the development and dean's office events and receptions, and manages the donor and scholarship stewardship programs. Clark has an extensive background in fundraising. Previously, she was regional director for the American Heart Association in Eugene.

AMY GOESER KOLB

Assistant Professor of Oboe and Music Theory/Musicianship

Goeser Kolb received her D.M.A. in oboe performance at State University of New York-Stony Brook in 1999, and a master's degree from Staatliche Hochschule für Music, Cologne, Germany, in 1991. She comes to us from Wichita State University, where she taught oboe studio, repertoire, reedmaking, chamber music, and woodwind pedagogy. During her time in Kansas, she was principal oboe with



the Wichita Symphony Orchestra, and played with several other orchestras. Goeser Kolb has performed throughout the U.S., Canada, Argentina, Europe, Japan, and Panama, and has recorded several CDs.

GLENN GRIFFITH

Adjunct Instructor of Trombone

Griffith received his M.M. in jazz studies from North Texas State University in 1997, and a B.M. from Capital University in Columbus, Ohio in 1982. Griffith has played trombone with the Eugene Sym-

NEW FACULTY, continued

phony Orchestra, Eugene Opera Orchestra, Sinfonia Concertante of Portland, and the Oregon Bach Festival Orchestra, as well as the Latin



Expression and Caliente salsa bands. His Big Band experience includes the Jazz Kings, Starlighters, Manhattan Transfer, the Supremes,

Natalie Cole Big Band, Jimmy Dorsey Band, and touring with the Guy Lombardo Orchestra.

TIMOTHY PACK
Instructor of Music Theory and Musicianship

Pack received his Ph.D. in music theory from Indiana University, and his M.Mus. (with distinction) from Westminster Choir College,



Princeton, NJ. He was a visiting assistant professor in music theory at Oklahoma City University and at Indiana University.

Pack has won several awards and prizes, including the John Ness Beck Foundation Scholarship and Composition Award. He has several publications in process, and has been active in recording, composing, and performance (piano, tuba, organ, keyboard).

TIMOTHY PAUL
Associate Director of Bands;
Assistant Professor of Instrumental Music Education

Paul, who had been an adjunct instructor in instrumental music education at the UO School of Music since 2004, holds an M.A. in music education from Florida

State and a B.A. in music education from Lenoir-Rhyne College; he also studied conducting and horn at the North Carolina School of the Arts, and expects his D.M.A. in wind conducting from the University of Colorado within the year.

ALAN PHILLIPS
Piano Technician

Phillips studied horn (with Ed Kammerer) and music education at the University of Oregon from 1978 to 1983. He was the School of Music piano technician from 1989 to 1996, and is again responsible for studio, general and concert tunings; voicing, regulation, and rebuilding; long-range planning and keyboard inventory management; and harpsichord tuning. He was tuner-technician for M. Steinert and Sons Steinway Dealers in Boston, Robert Smith Forte-Piano Builder in Massachusetts, and has been a freelance tuner-technician for Lane Community College, Don Lawson's Keyboard Center in Eugene, and several local churches and school districts.

STEPHEN RODGERS
Assistant Professor of Music Theory and Musicianship

Rodgers received his Ph.D. in music theory in 2005, as well as the M.Phil. degree in 2001 from Yale University. He has received several prizes and fellowships, including those from Yale University and the Andrew W. Mellon Foundation.



Rodgers has been an instructor at both Yale University and Lawrence University, his alma mater. In addition to reviewing movies for the Lawrence

Scene and singing tenor in the Yale Schola Cantorum, he has published academic journal articles, presented papers at annual meetings and international colloquia, and written several commissioned compositions.

IDIT SHNER
Instructor of Saxophone and Jazz Studies

Shner received her Master of Music Education, *summa cum laude*, from the University of Central Oklahoma-Edmond, and is ABD in saxophone performance with jazz studies emphasis at the University



of North Texas-Denton. As a teaching fellow at UNT, she taught saxophone studio for both jazz and classical majors, and received

several awards and honors. She was the lead player in the North Texas Two O'Clock Lab Band, and has played with the Israeli Air Force Jazz Band. Shner toured with the DIVA Jazz Orchestra, played concerts at the Kennedy Center with Betty Carter's Jazz Ahead, and has recorded several CDs.

SIQIN TAOLI
Adjunct Instructor of Piano

TaoLi received her M.M. in piano accompaniment and piano pedagogy from the UO in 2001. She teaches applied piano and a weekly master class, and helps supervise GTFs who work in studio and class piano. She was a GTF in the UO School of Music for five years, and continues to teach piano at Lane Community College and at OFAM.

SARAH TURLEY
Administrative Coordinator of Athletic Bands

Turley received her D.M.A. in clarinet performance with a minor in musicology from the University of North Texas-Denton. Before joining the UO band staff in 2004, she was an assistant professor at Middle Georgia College. For the UO band department, she maintains schedules, arranges lodging and transportation for band trips, assists with budget preparation, and administers the Summer Band Camps. ♦

OREGON BACH FESTIVAL

Transformations, Explorations to Highlight 2006 Festival

Reconceptions of two Bach classics, explorations of six different versions of the liturgical mass, and a celebration of Mozart's birthday are the musical "Transformations" that highlight the Oregon Bach Festival, June 30-July 16, 2006 in Eugene. Helmuth Rilling of Stuttgart, Germany, returns for his 37th season as founding artistic director.

The University of Oregon's cultural treasure opens with a new completion of the Mozart *Mass in C Minor*, the first of four concerts that pay tribute to the Viennese giant on his 250th anniversary year.

The *Mass* was one of only a few major works left unfinished at Mozart's death, and is usually performed in its fragmentary form of 35 minutes. A completion by musicologist and performer Robert Levin on a commission from Carnegie Hall was given its world premiere with Rilling conducting in January of 2005. It was met with a standing ovation and the praise of critic Allan Kozinn of *The New York Times*, who called it "a glorious, fully Mozartean vision."

The Festival will feature Robert Levin's new completion of Mozart's Mass in C Minor.

The music of Mozart flows freely through the Festival, with pianist/conductor Jeffrey Kahane soloing and conducting three of Mozart's

piano concertos and a symphony in two concerts.

Rilling leads a performance of Mozart's *Coronation Mass* as part of the afternoon Discovery Series of lecture-concerts. The *Requiem*, another of Levin's Mozart restorations, is the Festival finale.



Filmmaker Bastian Clevé uses both traditional and contemporary images to illustrate Bach's music in The Sound of Eternity, a film interpretation of the Mass in B Minor set for this year's Oregon Bach Festival.

The Festival also will reveal two updates of great Bach works. New York jazzman Uri Caine brings a nine-piece ensemble to the Hult Center for his re-imagining of Bach's *Goldberg Variations*. Caine uses Bach's set of thirty variations on a theme for a departure point, interspersing some of the original Bach variations, performed on conventional instruments, with arrangements and original compositions for horns, strings, gospel choir, and a disc-spinning DJ.

It took German filmmaker

Bastian Clevé 25 years to realize his dream, a cinematic interpretation of Bach's *Mass in B Minor*. His film, *The Sound of Eternity*, receives its American Premiere on July 9 in a full-stage projection with live chorus and orchestra conducted by Helmuth Rilling. Clevé's *Eternity* consists of 27 short films to follow the mass's movements, each complete unto itself, with imagery of alpine glaciers and peaceful valleys, pulsating modern cities, and ancient architecture. Thematically, the segments are connected by the endless pilgrimage of mankind in search of perfection, spirituality, and meaning.

The next night, Rilling leads a conventional, community-oriented performance of Bach's *Mass in B Minor* in Eugene's First Baptist Church.

With the Bach and Mozart masses, and Beethoven's *Mass in C Major* and Haydn's *Creation Mass* as highlights of other concerts, the Festival gives patrons the opportunity to explore different moods, settings, styles, and forms of the central liturgical text.

Other performances and artists:

- Six "Intimate Evenings" of chamber music concerts, including a piano recital by Levin, the Bach's Circle baroque ensemble, the Russian classical virtuosos Trio Voronezh, and the Szymanowski Quartet from Poland.

- A showcase performance by the high school singers of the Festival's Youth Choral Academy, conducted by Anton Armstrong of St. Olaf College.

- More than a dozen free events including family concerts, lectures, and meet-the-artist sessions. In all, the Festival presents nearly 50 events in its 17 days, anticipating a worldwide audience of more than 30,000. Tickets go on sale March 21. For more information, go to oregonbachfestival.com or call (800) 457-1486. ♦

FACULTY

Nancy Andrew was a featured guest artist at a weekend symposium in Switzerland in early November titled “Flöte Aktuell,” sponsored by The New Flute Generation, a Swiss flute society (see www.newflute-generation.ch). Andrew presented a lecture on flutist Marcel Moyse, gave a master class, and performed on the gala recital. She then repeated the presentation and master class at the Zurich Conservatory the following week. She also visited Sir James Galway (see photo below) at his home in Lucerne, Switzerland, and was interviewed and photographed for a new feature on his website titled “Conversations with.” <http://www.thegalwaynetwork.com/interviews/intervue.htm>

Barbara Baird, with organist Julia Brown, presented an Organ Duo Recital in July at Beall Concert Hall, as a part of the Oregon Bach Festival. Later in July they traveled to Sao Paulo, Brazil, where they played two organ duo recitals and taught two master classes as a part of an international organ festival. In

September they played organ duo concerts in Richmond and Charlottesville, Virginia. They performed a combination organ duo and solo recital at Pacific Lutheran University in October.

Charles Dowd was principal timpanist with the Oregon Bach Festival, Oregon Coast Music Festival, Cascade Music Festival, and continues with the Eugene Symphony. He played multiple percussion in Stravinsky’s *Histoire du Soldat* with Oregon Festival of American Music and conducted the West Coast premiere of *Vespertine Formations for Four Marimbas* by Christopher Deane in Silva Hall. He performed jazz vibraphone at Piramidal Grafica in Guanajuato, Mexico, in December, and participated in the Percussive Arts Society International Convention in November.

Mike Grose performed the James Barnes *Tuba Concerto* with the Portland Festival Orchestra, conducted by Lajos Balgh, in August. He hosted Enrique “Hank” Feldman, noted jazz tubist from Arizona, in an October master class, and hosted Sam Pilafian in an eight-day resi-

dency as a Robert M. Trotter Visiting Professor. Grose also hosted international euphonium artist Adam Frey in a November master class, and hosted Chicago area freelance tubist Charles Schuchat in a master class and at the annual OctTUBAfest concert.

Robert Kyr’s *Violin Concerto Trilogy* was released by New Albion Records (NA 126) in a recording by the Third Angle New Music Ensemble (Portland), with Kyr conducting; it also features the UO’s Pacific Rim Gamelan. Kyr recently completed a commission for Chanticleer, the Grammy Award-winning group; it is titled *Eternity’s Sunrise*, and is a setting of several texts by the mystical poet William Blake.

Steve Larson was selected as a Fellow of the Mannes Institute for Advanced Studies in Music Theory. He gave a presentation for the Seattle Chamber Music Festival’s Educate Your Ear Lecture Series, titled “May the Force Be With You—How ‘Musical Forces’ Can Deepen Musical Experience.” Supported by a UO Summer Research Award, Larson worked on his book, *Musical Forces: Motion, Metaphor, and Meaning in Music*. At the national meeting of the College Music Society in Quebec last fall, Larson chaired a session devoted to Theory Classroom Strategies and participated in mock interviews to help younger academics seeking college teaching positions. At the national meeting of the Society for Music Theory in Boston, he chaired a meeting of the Music Cognition Group. During a residency at the New England Conservatory, Larson gave a lecture-demonstration, “Musical Forces, Rhythm, and Expressive Meaning in Chopin’s *Nocturne in D-flat Major* (Opus 27/2),” and gave a lecture-performance with Keith Waters titled “Conversations with Monk and Evans,” which involved their two-piano performance of Bill Evans’ overdub recording of Thelonious Monk’s *Blue Monk*—a transcription created by Larson,



Flute professor Nancy Andrew was invited to famed flutist James Galway’s 60th birthday celebration last summer.

KYR CREATES WORK FOR NAGASAKI

The score of a symphony composed by Robert Kyr, professor of composition and theory, was presented on August 10 at ceremonies in Nagasaki, Japan marking the 60th anniversary of the dropping of the atomic bomb.

The work, *Ah Nagasaki: Ashes into Light*, is Kyr's tenth symphony and was commissioned by the

Nagasaki Peace Museum. The musical forces of the symphony are: four vocal soloists (SATB); a boy and a girl soprano; a chanter; mixed chorus; children's chorus; and orchestra with a percussion section that includes Japanese taiko drums as well as

Western instruments. The text of the symphony was written by the composer and renowned Japanese writer, Kazuaki Tanahashi.

The presentation ceremony on August 10 was broadcast live on Japanese television and featured the premiere of an excerpt from the

symphony that Kyr arranged for a cappella chorus. The seven-minute work, titled "Living Peace," was performed by a chorus of Japanese and American singers.

At the beginning of "Living Peace," the Japanese and American choral groups are physically separated on stage. The two ensembles first sing in alternation so that one



Robert Kyr during rehearsal with Japanese singers

PHOTO BY JENNIFER BRINKMAN

hears a "call-and-response" between Japanese and English. Gradually, the musical phrases overlap as the singers move slowly toward each other, while ringing bells symbolize their hope for peace. As the singing finishes, the bell sounds fade away; in the August performance, the last bell

to be heard was rung by a survivor, Masahito Hirose, Chairman of the Nagasaki Survivors Association.

The emotional arc of the symphony is the transformational journey of Nagasaki itself: from the horrors of nuclear devastation, through utter grief, to an awakening that has brought an enduring commitment to peace. The first movement, "Light into Ashes," features witness accounts of the *hibakusha* that reveal the depths of their suffering.

The second movement, "Lament," is a primal expression of grief that includes choral chanting, as well as a haunting elegy sung by the alto soloist and children's choruses. The final movement, "Ashes into Light," is a vow for peace: "Light into ashes/Ashes into light ... Now and every day: Living peace ..." It is a musical expression of Nagasaki's invitation to all people to join in active peace-making so that it may remain the last place on earth to suffer the horror of nuclear holocaust.

Over the next several years the project will bring together Japanese and American musicians to perform the entire symphony in both countries. "Every aspect of the work is intercultural," remarked Kyr. "It is intended to be a journey of reconciliation for the listeners, as well as the musicians." ♦

FACULTY, *continued*

Waters, and UO doctoral student Keith Salley.

In a summer devoted to writing, **Anne Dhu McLucas** finished portions of her upcoming book on *Oral Tradition in American Music*, as well as two substantive essays for other publications: an examination of the only example of published secular music in 17th-century Scotland (Forbes' Cantus, songs, and fancies) for a book on 17th-century Scotland, and a substantive proposal accepted for the prestigious MUSA series (Music in the United States of America) published by the

American Musicological Society. The volume will be on Folk Songs of the U.S.—a selection of 100 of the most popular songs as captured in recordings from the 1920s through the 1940s, transcribed and edited from those recordings.

Eric Mentzel performed with the medieval music ensemble, *Sequentia*. They presented their most recently recorded program, *Lost Songs of a Rhineland Harper* (available from Sony/BMG) at the University of Chicago, the University of California at Berkeley, the RheinVokal Festival, the Fränkische Sommer in Germany, and on concert series in New York, Vancouver, Victoria, and Columbus.

He recently appeared as tenor soloist with the Seattle Medieval Women's Choir, and was heard with the Jefferson Baroque Orchestra in a rare performance of the *Stabat Mater* of Luigi Boccherini under the direction of School of Music professor **Marc Vanscheeuwijk**. Mentzel traveled twice to The Netherlands to teach workshops and master classes on medieval music at the Royal Conservatory in The Hague, where he serves as guest professor.

Phyllis M. Paul organized and administered the annual University of Oregon Orff Schulwerk Level I Summer Teacher Training Workshop,

Continued next page

held in August. Participants included elementary music specialists from five western states. She also presented a lecture, "Music and Pre-School-Aged Students with Special Needs," in the College of Education.

Harry Price presented a paper, "Effect of Keyboard Ownership on Keyboard Performance in a Music Fundamentals Course" at the Fifth Asia Pacific Symposium on Music Education Research last July. With E.C. Chang, he published "Conductor and Ensemble Performance Expressivity, and State Festival Ratings," in the *Journal of Research in Music Education*. Price gave a one-day seminar, in Spanish, at Universidad Centro de Altos Estudios en Ciencias Exactas in Buenos Aires, Argentina. The participants were first and second cohorts of the new and only master's in music education in Argentina. He also gave the keynote address, "International Research in Music Education," at the Fifth Latin American Conference on Music Education in Santiago, Chile.

Marian Smith gave a keynote speech at the "Sound Moves" meeting in London (co-sponsored by Princeton University and Roehampton University) in November. The speech was called "Counts and Beats: Moments in the Dialogue between Music and Dance." Smith also wrote a set of program notes recently for La Scala on the ballet *Giselle*.

Bassoonist **Steve Vacchi** performed 30 times since late August, including work with the Cascade Music Festival, the Oregon Mozart Players, Eugene Opera, and Eugene Ballet. He also played 11 concerts with the Colorado Symphony Orchestra (Denver) under the direction of Jeffrey Kahane and Marin Alsop. Vacchi premiered Mike Van Bebbler's *Three Miniatures for Bassoon and Piano* at the College Music Society's North American Conference in Québec City, Canada, and soloed in two concerts with the Oregon Mozart Players in Vivaldi's *Concerto in C*.

GRADUATE TEACHING FELLOW NEWS

With the support of the School of Music and Dance Graduate Travel Fund, Dance GTFs **Lowry Champion** and **Amanda Herman** presented "An Interactive Workshop to Build Consensus on Methods of Measurement for Total Turn-out in Dancers" at the 15th annual International Association of Dance Medicine and Science conference in Stockholm along with faculty member **Steven Chatfield**. The workshop explored different methods of measurement useful in the assessment of total turn-out in dancers and initiated a dialogue regarding standardization of measurement methods and reporting formats.

Milagro Vargas was a soloist in Handel's *Messiah* with the Honolulu Symphony last April, her sixth appearance with the orchestra. She sang the title role of Astor Piazzolla's *Maria de Buenos Aires* at the 2005 Aspen Music Festival. She performed Paul Schonfield's *Camp Songs* for baritone and mezzo-soprano and Stephen Jaffee's *Homage to the Breath* for mezzo-soprano and ten instruments with The 20th Century Consort in Washington, D.C., and then recorded the Jaffee work for Bridge Records.

Sean Wagoner was commissioned by Danh Pham and the Leslie Middle School music program to compose a new work for wind ensemble; the commissioned work, *Ke`anae*, received its premiere at the Oregon Music Educator's State Conference in January, 2006. Wagoner was interviewed by KWVA radio to discuss the Eugene Symphony's performance of Holst's *The Planets*. He also performed with the Cascade Music Festival Orchestra, and continues as principal timpanist with the Oregon Mozart Players, principal percussionist with the Eugene Opera, and as a member of the Eugene Symphony Orchestra. ♦

Tim Clarke, a D.M.A. student in trumpet performance, recently completed 46 minutes of original music for the forthcoming Family DVD *African Safari*, produced by Stone Canyon Productions and KidsLoveAnimals.com. The soundtrack draws from African folk and popular music, European orchestral music, minimalist music, and a wide range of electronic music. Due to the relatively little narration, the score is included with the compelling video footage as a featured element of the DVD. *African Safari* contains more than an hour of quality footage of the great game parks in Kenya, showing more than 50 species of animals. Bonus features include a behind-the-scenes visit to Wildlife Safari in Winston, Oregon. Because the mission of KidsLoveAnimals.com is to celebrate the beauty of all the animals on our planet, a portion of the DVD sales will be donated to organizations that promote education and the protection of animals and their habitats around the world. The *African Safari* DVD is available on Amazon.com.

Paul Cummings, a D.M.A. candidate in music education, has accepted a tenure-track position as assistant professor of music at Humboldt State University in Arcata, California. He will conduct the university's Symphonic Band, supervise student teachers, and teach wind literature and the full sequence of music education courses.

Helena Kopchick attended the 2005 Aspen Music Festival and School on a contrabassoon fellowship. This season she joined the Eugene Opera Orchestra as second bassoon.

Nolan Stolz, theory / jazz GTF, was commissioned by the Las Vegas Academy of International Studies, Performing and Visual Arts, a Grammy-winning high school, to write a piece for their jazz ensemble.

Distinguished Alumni Named for 2006

Terry Kuhn and Diane Markham to be honored in June ceremonies

For the third year in a row, *two* alumni from music and dance will be honored at our Commencement ceremonies this spring. And we will continue our new tradition, begun last year, to honor our distinguished alums with a special reception and dinner the Friday preceding Commencement.

The reception and dinner are open to music and dance alumni, and friends of the School of Music and Dance and the University of Oregon. (See box for details.)

Terry Kuhn received his bachelor's ('63) and master's ('67) degrees in music education from the University of Oregon, and after teaching band, chorus, and general music in Oregon schools for six years, completed doctoral studies at Florida State University. He was an assistant professor at the University of Maryland from 1972-77, also serving as research chair for the Maryland Music Educators Association.

At Kent State University since 1977, Dr. Kuhn taught numerous classes, ranging from Experimental Research in Music to The Music Business. He has been editor of the Ohio Music Educators Association's *Contributions to Music Education* and member of the editorial review committee for the *Journal of Research in Music Education*, and a

GTF NEWS, *continued*

Stolz, himself an LVA graduate, conducted the piece on their December concert; the Oregon Jazz Ensemble premiered the work last fall. Stolz co-produced, played drums, and arranged the music for Chicago-based jazz singer L. Zaide's new CD, *Planet Chill: Memoirs of a Jazz Band*. The CD was released on Jan. 7 on Rebel Phi Records. Sound clips available from the singer's website, www.lzaide.com ♦

member of the Society for Research in Music Education.

He co-authored three books with Gustav Wachhaus, Harvey Reid, and Clifford Madsen, contributed chapters or articles to five books, and has published numerous articles in music journals.

Kuhn was serving as Vice Provost for Undergraduate Studies, Director of Continuous Improvement, and professor of music at Kent State when he retired in 2003—the same year he became co-editor of the *NACDA Journal* of the National Academic Advising Association.



Terry Kuhn

School of Music & Dance Distinguished Alumni Dinner

Date: Friday, June 16, 2006

Time: 6–7 p.m. social hour and exclusive entrance to the museum's exhibits; 7–9 p.m. dinner award ceremony.

Location: Susie Pape Reception Hall, Jordan Schnitzer Museum of Art on the UO campus.

Cost: \$25

Contact: Development Office, phone (541) 346-3859 or e-mail somd@uoregon.edu

RSVP: by June 9, 2006

Dianne Markham received a Bachelor of Arts in dance from the University of Oregon in 1971. She trained with Hanya Holm, Alwin Nikolais, Murray Lewis, and Phyllis Lamhut, and performed with the Murray Louis Dance Company, and with Nureyev and Friends.

Her choreography has been performed by national and international companies, including the London Contemporary Dance Festival and the Hungarian International Dance Program. She joined the dance faculty at North Carolina School of the Arts in 1980 after touring nationally and internationally as a dancer, and is currently the assistant dean of the Dance Department. Her choreography at the School of the Arts includes *Cowgirls*, *Silent Places/The Looking Glass* (the basis of a PBS documentary on the choreographic process), and *The Little Prince*, among others. Markham is also the 2001 recipient of the UNC Board of Governor's Teaching in Excellence Award.

In teaching and mentoring students, Markham draws on her considerable talents as a choreographer. As a result of her mentoring, a number of NCSA graduates have gone on to successful careers as dancers and choreographers. She also has conducted master classes throughout the U.S., Europe, and South America. ♦



Dianne Markham

ALUMNI

One Final Song

John Drysdale (B.M. '53, M.M. '65) retires from Southern Oregon Concert Band after 15 years as conductor



PHOTO BY DENISE BARATTA

Director John Drysdale with the Southern Oregon Concert Band.

*By Jennifer Squires
(Reprinted with permission from
The Ashland Daily Tidings.)*

This might be the last clipping in the Southern Oregon Concert Band scrapbook for retiring conductor John E. Drysdale.

"I told them two years ago ... that I would plan to conduct until I'm 80," said Drysdale, who turned 80 last March and thought now, when he is in good health and the band is doing well, would be the ideal time to step down.

He directed his final Southern Oregon Concert Band show in the damp Lithia Park bandshell 15 years after he first joined the band as a French horn player.

The overcast weather and light rain kept the crowd sparse—family members of the 62 musicians, a few passers-by and a group of residents from one of the local retirement facilities watched the annual show from underneath umbrellas—but the

inclement conditions did not hold back the band.

"The band really rose to the occasion," Drysdale said after the show, where he promised to return from time to time as a guest conductor and got a round of "For he's a jolly good fellow."

Drysdale, a World War II Navy veteran, closed his final show with *The Stars and Stripes Forever*. Over the years, he has made a habit of honoring veterans with military favorites. The band also played *Armed Forces Salute* at the concert and in-

"Some of those folks are just like family to me."
—John Drysdale

vited all veterans and their families to stand while the song rang out.

Drysdale likes to play songs people recognize and enjoy, although he picked some of his favorites for the

final concert.

"I like the Latin America/Spanish-type things," he said. "Those are very exciting."

The band marches on

The Southern Oregon Concert Band began as the all-male Hillah Temple Shrine Band in 1909 and, under Drysdale's direction, started including female performers in the early 1990s. The band is now "almost half-and-half" men and women, according to Drysdale.

"I was interested in building a more musical organization. ... It has attracted more players and, from a 35-member band, we're now over 60," he said, explaining he had to ask permission to allow women to play. "Some of those folks are just like family to me."

The musicians come from 12 communities throughout Southern Oregon for the once-a-week rehearsals at Ashland Middle School and perform four or five times a year. The youngest musicians are in their 20s, and the oldest are retirees in their 70s and 80s.

A half-century in the Valley

Formally trained as a violinist and a French horn player in the Navy Band, Drysdale spent 34 years as a music educator in Klamath Falls, Redmond, and Medford. He was an orchestra and band instructor, as well as music curriculum director, in the Medford School District from 1953-83.

"He was the same then as he is now," said Medford resident Jim Hawkins, 47, a former student of Drysdale's at Medford Senior High School. "He cracks his little jokes. He doesn't seem to forget a beat."

Drysdale graduated from the University of Oregon with a degree in music and from Southern Oregon College with a supervisors certification, and after so many years in education, plays all of the string and brass instruments, as well as several woodwinds.

And, when he's not playing or conducting, he hums tunes to himself or sings tidbits of songs. ♦

ALUMNI

Matt Cooper (B.M. 1984) recently released a CD of jazz originals for sextet titled *Clovis*, featuring UO alumnus **Tom Bergeron** (D.M.A. '89) and former UO jazz guitar instructor Garry Hagberg, as well as former student and co-founder of the jazz group Oregon, bassist Glen Moore. Cooper performed Gershwin's *Rhapsody in Blue* with the Grande Ronde Symphony Orchestra. In June he accompanied vocalist Peter Wordelman in the premiere of a commissioned work by OMTA Composer of the Year John McKinnon, at the OMTA State Conference in Corvallis. He also accompanied Wordelman in a faculty vocal recital featuring musical portrayals of Figaro and Don Quixote at Eastern Oregon Univer-

sity in September, and played gigs with Northwest bluesman Jimmy Lloyd Rae.

Tiffany Mills (B.A. Dance, 1991) and her Tiffany Mills Company gave a gala performance titled "Masquerade" at the Swiss Institute of Contemporary Art in New York City. The Oct. 29 event, which included dance, live music, and a silent auction, was a fundraiser to support two new works for the 2006 season.

Christine Maddison-Mann (B.Mus. 1992) married Herve Mann on July 21, 2005. The couple lives in Harrisburg, PA.

Allen C. "Kit" Howell (D.M.A. 1993) was promoted to associate professor in the Department of Music at Edinboro University of Pennsylvania,

where he coordinates the music education program. He remembers the frustrations associated with public school funding and Ballot Measure 5 as Pennsylvania legislators duel over property tax relief and school funding. He welcomes e-mail at ahowell@edinboro.edu and his music advocacy website is <http://groups.yahoo.com/group/NW-PAKeepMusicInSchools>

Rebecca Oswald (M.M. 2001) won top honors in the 2002 Waging Peace through Singing choral composition competition for her piece, *Let Him Return*, for women's chorus and piano. The work received its premiere in April 2005 in Ontario, Canada, by the Aurora women's chorus, conducted by Martha Duncan, and was professionally recorded in November 2005. Oswald was

HURRICANE KATRINA BRINGS FROHNMAYER DUO TO CAMPUS

Philip Frohnmayr (M.M. 1972) and his wife, Ellen, enjoy visiting Eugene and the UO campus, not only because Phil is a School of Music alumnus, but also because brother Dave is president of the University of Oregon. Phil, along with his brother, John, and sister, Mira—a 1960 music alumna and chair of the School of Music and Dance Advancement Council—were all on hand in July for the official naming of the MarAbel B. Frohnmayr Music Building, in memory of their mother, a 1932 music alumna.

But Hurricane Katrina put a return trip to Eugene on their schedule much sooner than expected. Phil and Ellen are on the music faculty at Loyola University in New Orleans, where Phil is chair of the voice department at the College of Music. The brutal storm forced closure of their campus, along with the evacuation of countless students and citizens along the Gulf Coast. Although damage to the Loyola campus was not severe, the school remained closed all fall.



Phil Frohnmayr with wife Ellen (c.), daughter Anne Marie (r.) and Sara Litchfield.

So Phil, Ellen, and their 23-year-old daughter Anne Marie moved to Eugene for fall term, and the two voice professors—also accomplished opera singers—served as voluntary and most welcome additions to the UO voice faculty. While Ellen was here, one of her students from Loyola, Sara Litchfield, who is a native of Portland, followed her here and continued her studies with Ellen during fall term. Anne Marie is finishing a master's degree in voice at Loyola. She took a fall term History of Opera course by professor Marian Smith.

"We were so warmly received by the voice faculty at the U of O," said Phil. "It made all the difference for us to continue to teach during our exile from New Orleans. It seemed to us a great luxury to have gifted students singing wonderful music at a time when our future was uncertain."

The family returned to New Orleans just before Christmas after living at Dave and Lynn Frohnmayr's residence. Phil and Ellen still have their jobs at Loyola, and count themselves lucky among the spectrum of hurricane victims. And the School of Music counts itself lucky to have had them here—even for only one term. ♦

commissioned by the Foundation for Universal Sacred Music to write a choral work which was premiered in New York City in October 2005; *Reciprocity* is 11 minutes long, is in 11 languages, and is on the ethic of reciprocity. Oswald also completed two commissioned classical guitar pieces this past year for the Portland Guitar Duo, and last winter she completed a clarinet concerto, commissioned by UO grad **Lisa Taylor** (M.M. 2001). In November 2005 Oswald released her first full-length CD of solo piano music. Audioclips can be heard, and orders placed, via her website, www.rebeccaoswald.com, or on CDBaby.com.

Scott Unrein (M.M. 2004) is an adjunct faculty member at Kansas City Kansas Community College, teaching computer music applications and multimedia production. He is also continuing work on his doctorate in composition at the University of Missouri-Kansas City. In spring of 2006 he will marry Judy Katz. ♦

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, and suggestions for nominees are welcome.

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



IN MEMORIAM

Elizabeth Wilson Oft (B.A. 1935) died in Eugene of age-related causes. She was 90. After receiving her music degree from the University of Oregon, she attended Whitman College in Washington, and was a member of Phi Beta. She worked as a music and grade school teacher, and was affiliated with her family's business, Wilson Music House in Eugene. A singer and pianist, she served as a vocalist and summer organist for the First Congregational Church. She also played at annual concerts with the American Association of University Women, and performed regularly with a small musical group.

Patricia Easley (B.A. 1993) died Oct. 24 of cancer at age 74. A resident of Eugene for 19 years, she belonged to the Oregon Music Teachers Association, the American Guild of Organists, and the Eugene Symphony Guild. She also was active in PEO and the music program at Eugene's First United Methodist Church. In 2005, Pat and her husband Henry established the Henry and Patricia Easley Endowed Scholarship Fund at the School of Music and Dance to help recruit and reward the most talented music performance students. Memorial contributions may be made to the Henry and Patricia Easley Scholarship Fund at the School of Music and Dance, or the American Cancer Society, or Hospice of Sacred Heart Hospital in Eugene. ♦



Patricia Easley

HAVE WE HEARD FROM YOU LATELY?

2/06 UO School of Music & Dance Alumni WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

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

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

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

You may also send your alumni news for *Ledger Lines* via e-mail c/o our Development and Alumni Relations Office: somd@uoregon.edu

Oregon Marching Band at the Holiday Bowl

It was a typically frenzied four days of bowl-week activities for the Oregon Marching Band as they traveled to beautiful San Diego for the Dec. 30 Holiday Bowl. The band and staff flew out of Eugene the morning of Dec. 26, and the schedule was filled with rehearsals, pep rallies, a parade, plus sight-seeing at Sea World and the San Diego Zoo. Though the football team fell short of a victory in the final minute of the game, the OMB did its part to give the Oregon fans a colorful and enthusiastic focus.

For information on how your gifts can support the Oregon Marching Band, contact DeNel Stoltz at (541) 346-5687 or e-mail denel@uoregon.edu.



Sean Wagoner and OMB director Patrick Carney with the Duck



ABOVE LEFT: The OMB and football team gather for a rally at the USS Nimitz aircraft carrier.



ABOVE RIGHT: Battle of the Bands with Oklahoma's marching band at the San Diego Convention Center



BELOW RIGHT: Halftime at Qualcomm Stadium

PHOTOS BY HOLLY MILLER

COMING EVENTS

FACULTY & GUEST ARTISTS:

Nancy Andrew, flute
Faculty Artist Series, Feb. 23

Debussy String Quartet
Chamber Music Series, Feb. 26

Jasper Wood, violin
David Riley, piano
Guest Artist Recital, March 5

Chiayi Orchestra from Taiwan
Guest Ensemble, March 8

Louise Toppin, soprano
Guest Artist Recital, April 6

Sean Wagoner, percussion
Faculty Artist Series, April 24

Fritz Gearhart, violin
Faculty Artist Series, April 30

Robert Kyr, composer
Faculty Artist Series, May 2

**Gundecha Brothers: North
Indian classical vocal music**
World Music Series, May 5

Charles Turley, baritone
Faculty Artist Series, May 9

UO Jazz Faculty
Faculty Artist Series, May 22

SPECIAL EVENTS:

SEAMUS Conference
Electro-acoustic music conference
March 30-April 1

UO MUSIC FEST in BEND
Showcase of UO music and dance at
the Tower Theatre in Bend, Oregon.
Alumni welcome! Thursday, May 25

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

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School of Music and Dance

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