



UNIVERSITY
OF OREGON

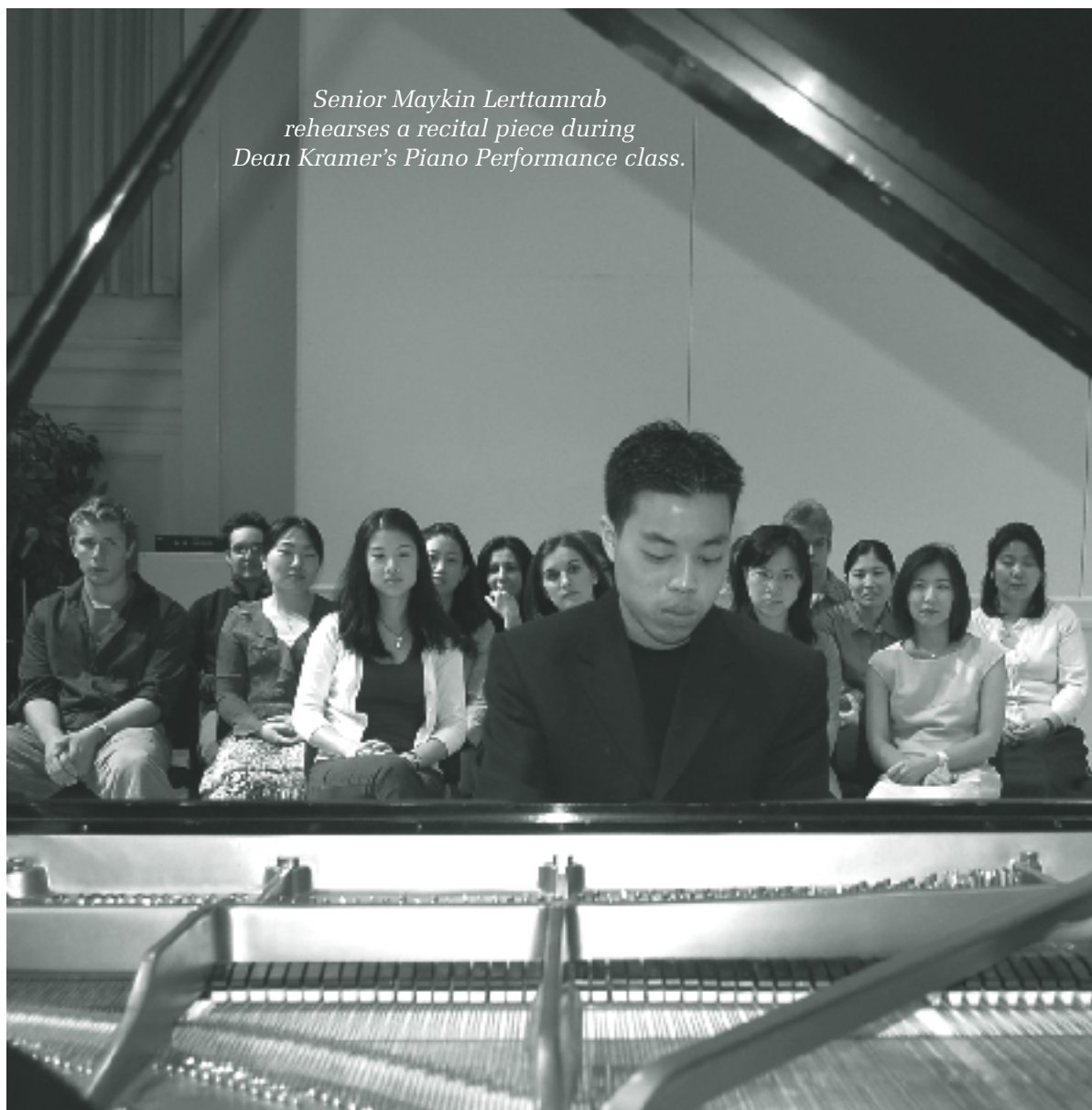
LEDGER



LINES

SCHOOL *of* MUSIC *and* DANCE

*Senior Maykin Lerttamrab
rehearses a recital piece during
Dean Kramer's Piano Performance class.*



LEDGER LINES

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

Address all correspondence to:
LEDGER LINES
School of Music and Dance
1225 University of Oregon
Eugene OR 97403-1225

EDITOR: Scott Barkhurst
scottb@uoregon.edu

ASSISTANT: Carol Roth

CONTRIBUTORS: George Evano,
Julie Polhemus, DeNel Stoltz.

PROOFREADERS: Laura Littlejohn,
Carol Roth

COVER PHOTO by Holly Miller

SCHOOL OF MUSIC STAFF

DEAN: Brad Foley
bfoley@uoregon.edu

ASSOCIATE DEANS:
Ann Tedards—Graduate Studies
tedards@uoregon.edu
Jeffrey Williams—Undergraduate Studies
docjwms@uoregon.edu

DEVELOPMENT STAFF:
DeNel Stoltz, director
denel@uoregon.edu
Dana Clark, assistant
daclark@uoregon.edu

DANCE DEPARTMENT:
Jenifer Craig, chair
jcraig@uoregon.edu

RECEPTION DESK:

Phone: (541) 346-3761 [music]
(541) 346-3386 [dance]

Fax: (541) 346-0723
Web: music.uoregon.edu



UNIVERSITY OF OREGON

Homecoming '06

Friday, Nov. 3

• **11:15 a.m.–Noon: Groundbreaking ceremonies** in the courtyard behind the music school for the new additions to the MarAbel B. Frohnmayer Music Building

• **8 p.m. The Jazz Cafe**, featuring UO jazz combos in a cabaret setting, Room 186. \$5, \$3 at the door.

Saturday, Nov. 4

• **12:30 p.m., Ducks vs. Huskies** at Autzen Stadium. Alumni Band members can register for the weekend's rehearsal and activity schedule by going to:
www.oregonalumniband.com



SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

CHAIR: Mira Frohnmayer, '60,
*Pacific Lutheran University emeritus
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director, music educator; Medford, OR*

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

John Wells, *violinist; Springfield, OR*

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

FROM THE TOP

Brad Foley, Dean

The 2005–06 academic year was an exciting time filled with more than 250 outstanding programs, performances, and creative projects by our students, university ensembles, faculty, and many superb guest artists and lecturers in both music and dance on-campus. Off-campus, thousands of people across the state and region had opportunities to hear, see, work with, and learn from our students and faculty.

Oregon Outreach

As we strive towards a reputation as the School of Music and Dance for the entire state of Oregon and not just the Eugene/Springfield area, we have worked diligently to develop a growing series of public and school outreach efforts across Oregon—including Bend, where we anticipate working more closely with the Osher Lifelong Learning Institute. We plan to continue concerts and events to the south in Lakeview, Roseburg, and Medford; we anticipate continued performances along the coast in Coos Bay, Florence, and Newport; and we hope to expand our performances to various Portland venues, including an annual concert series at the Sherman Clay piano store in the Pearl District. In the past academic year, faculty and students performed, presented, and worked with individuals and groups in more than twenty Oregon communities, thirty-one states and the District of Columbia, and in fifteen international venues. Clearly, we are not just sitting at home in Eugene!

International Outreach

This past spring I traveled with a UO delegation to Hanyang University in Seoul and Ansan, South Korea. They have a large, thriving College of Music and a very sizeable Dance Department within their College of Human Movement Science. I also met recently with leaders from the Yong Siew Toh Conservatory of Music, a program of the National

University of Singapore. Last spring, we hosted officials and the orchestra of Taiwan's National Chiayi University. With these international interactions—and since we continue to be an important member of the Association of Pacific Rim Universities—we are exploring the possibility of expanding our outreach into international venues as a part of the entire university's interest in developing strong Asian connections.

New University Directions

At the end of the past academic year, a number of major administrative changes took place across the campus that will have a tremendous impact on our School and University for years to come. Long-time Provost John Moseley and Vice President for Academic Affairs Lorraine Davis both retired. These senior administrators were huge supporters of the School of Music and Dance over the years, and they will be missed.

New faces that will change the direction for us in the coming months include new Provost Linda

Last year, faculty and students performed and presented in twenty Oregon communities, thirty-one states, and fifteen international venues.

Brady, who joins us from North Carolina State University, as well as a group of newly appointed vice provosts, including Chunsheng Zhang, vice provost for international affairs and outreach, and Charles Martinez, vice provost for equity and diversity. We look forward to working with these new administrative leaders. Additionally, Royce Saltzman will transition into a new role for the Oregon Bach Festival as I chair an international search to find a qualified replacement for one of the festival's founders (*see page 8*).

New School Opportunities

Changes in the School of Music and Dance also will be notable this



coming year as we welcome five new tenure-related faculty members in dance, horn, music education/bands, piano, and trumpet. I anticipate some new directions for the Oregon Marching Band, as our new director brings a wealth of experience from his work in California, Washington, and Ohio. We also anticipate exploring with athletics and the upper administration the possibilities for updating the OMB uniforms.

Building Groundbreaking

Finally, I am delighted to announce that we have met numerous fundraising goals—although the efforts continue (*see pages 2-4*). I invite you to attend the groundbreaking ceremonies for our music building project additions on Friday, November 3, 2006. The building's planning committee completed the design development phase of our project in June. The architects are completing the construction documents, with construction of our new additions to begin during the 2007 winter term. We anticipate the project moving forward on a timeline that will allow the facilities to be completed for fall 2008 occupancy.

I hope you can join us for one of our many outstanding programs throughout the year.

Brad Foley

DEVELOPMENT

Lorry Lokey Gives \$1 Million Challenge to Music Building

Challenge gift to leverage further gifts by December '06

*By DeNel Stoltz
Director of Development*

Despite selling his San Francisco-based Business Wire news service to Warren Buffet last year, Lorry Lokey is far from retired. He remains in a consulting capacity for Business Wire, and he continues to make the business of the MarAbel B. Frohnmayr Music Building his business—much to our delight.

Lokey, of Atherton, California, has issued a \$1 million challenge gift on top of his earlier \$4 million donation for the MarAbel B. Frohnmayr Music Building—for a total commitment of \$5 million to the project.

His generosity seems to be matched only by the absolute joy he feels from making gifts that support higher education. And, as is so vital to his philanthropy, it continues to help leverage additional private funds—particularly to help make the MarAbel B. Frohnmayr Music Building a reality. Lokey made the challenge gift after learning of the \$2 million that needed to be raised to cover inflation for the project—in

part due to the hurricane-related catastrophes of last year—and to ensure that renovations to the existing building will be included in the project.



Lorry Lokey

Lokey's \$1 million will be leveraged if the school can raise an additional \$1 million from other donors by December 31, 2006.

"I've made this additional commitment to spur others to contribute

so we can get this important project done," said Lokey, who likes to use his gifts to increase participation from others. "It's very important to see others than those of us coming in with a big chunk of money participating in the university's expansion," Lokey said. "People who give \$100 or \$1,000 are just as important as those who give \$1 million."

"I'm delighted that Lorry has surprised us yet again with his tremendous generosity and support—the impact of which will touch the lives of so many for decades to come," said Brad Foley, dean of the School of Music and Dance. "As our building planning committee has worked over the past six months with our architects to

"I've made this additional commitment to spur others to contribute so we can get this important project done."

—Lorry Lokey

develop a design, we have struggled with a budget that has been greatly affected by five years of inflationary costs. Lorry's pledge will help us leverage other supporters as we move toward an additional goal of at least \$2 million to offset the inflationary costs we face and complete Phase I



Architects' drawing of the new academic wing. This addition, seen looking north from 18th Avenue, will house faculty studios, practice rooms, three new classrooms, and a new student lounge.

of the project. We are half-way there, and our goal is to match Lorry's pledge by three or even four times. That will cover inflation, furnish the new building with pianos, and create an endowment to cover the additional expense of on-going building operations since the additions will add significantly more space to our current facility."

New fundraising goals include: \$1.5 million endowment for building operations; \$1 million for pianos to equip the teaching, rehearsal, and performance spaces; and \$600,000 for equipment, furnishings, and instruments for the building.

New Fundraising Goals to Complete the Project

The expansion will increase the school's space by fifty percent to better accommodate the 500 music majors and 4,000 nonmajors now using facilities originally designed for 300 music majors. The additions will likely add upwards of \$50,000 annually in operations costs, so establishing an endowment now, to cover these expenses when the building is completed in 2008, is crucial. Efforts are under way to raise funds for classroom media,

MarAbel B. Frohnmayer Music Building Groundbreaking Set for Nov. 3, 2006 as part of Homecoming

The long-awaited celebratory groundbreaking of the new MarAbel B. Frohnmayer Music Building is slated for Friday of Homecoming weekend. Lead donors to the building project will be honored at the public event, including: Lorry Lokey of Atherton, CA; Bob DeArmond '52 and Leona DeArmond '51 of Medford, OR; and Kathleen Richards Grubbe of Eugene, OR.

The project architects, Tom Pene and Pat Harrington from BOORA Architects in Portland, will also be on hand to showcase the building plans.

The groundbreaking is scheduled for 11:15 a.m. in the courtyard behind the music building, and the public is invited.

For more information, or to make a gift, contact DeNel Stoltz, Director of Development, at (541) 346-5687 or e-mail denel@uoregon.edu

risers, student seating, faculty studio furnishings and the like. Additionally, at least nineteen new pianos need to be acquired to equip the new faculty teaching studios, classrooms, performance, and rehearsal rooms.

To meet these needs for completing the building project, new fundraising goals include: \$1.5 million endowment for building operations; \$1 million for pianos to equip the teaching, rehearsal, and performance spaces; and \$600,000 for equipment, furnishings, and instruments for the building.

A groundbreaking ceremony for the MarAbel B. Frohnmayer Music Building will be held on November 3, 2006, in the courtyard behind Beall Concert Hall (*see box, above*). Major construction is expected to begin in early 2007 and renovation work on existing facilities in spring 2008, with completion of the project expected in time for the new 2008–09 school year.

Building plans can be viewed on the School of Music web page, <http://music.uoregon.edu> ♦



On the far right is the new performance wing, as seen looking west from the Pioneer Cemetery. It will house percussion and jazz studies, plus a new large ensemble rehearsal space.

CELLO ALUMNI CONCERT TO HONOR ROBERT HLADKY FOR HIS 80TH BIRTHDAY

Emeritus cello professor Dr. Robert Hladky turns 80 this year on October 6. He taught cello at the School of Music and Dance from 1961-1993, touching the lives of hundreds of students during his more than forty years of teaching and mentoring. In addition to cello, Hladky taught double bass and music history and served as director of graduate studies. He was also an active participant in the annual "April Fool's Concert" during its day.

In honor of Hladky's 80th birthday, a group of his former students are producing a festive, informal cello ensemble concert on **October 17 at 7 p.m. in Beall Hall**, followed by a post-concert birthday reception.

The tribute concert is being coordinated by music alumna Susan Rockey Bowles, a long-time friend and former student of Dr. Hladky. Susan earned a B.M. in cello performance in 1975, followed by a



M.M. in cello performance in 1977, both from the UO School of Music. She plays cello in the Colorado Symphony Orchestra as well as in the Oregon Bach Festival.

Other committee members

include: Kenneth Finch, B.M. cello performance '80; Georgienne Puls Young, B.M. cello performance '76, M.M. '77; John Gibbens, B.M. cello performance '67; Greg Dugan, Indiana University '75; Jeff Bradetich, Northwestern University '75; and Julie Anne McCornack Sadie, B.M. cello performance '70, B.A. in Music '70,

M.A. 1973. Julie was honored last year as a School of Music and Dance Distinguished Alumna.

Broad participation is hoped for the concert and reception to pay tribute to Hladky for all he has done for his former students, the School of Music and Dance and the music community at large. ♦

GIFTS BUY THREE NEW STEINWAYS IN NEW YORK

Generous gifts from Tom and Carol Williams, the Swigert Foundation and Ruth Staton Siegenthaler enabled the School to purchase three new Model B grand pianos at the Steinway Factory in New York in June. Piano performance professors Claire Wachter and Alexandre Dossin traveled to New York, along with Dean Brad Foley and several School of Music and Dance advancement council members and donors, to make the selection.

Fundraising continues for the \$1 million goal to purchase at least nineteen additional pianos to equip the new faculty teaching studios, classrooms, performance and re-

hearsal rooms in the new building. ♦



Dean Brad Foley (L), Claire Wachter (C) and Zarah Dupree with one of the new Steinway Model B pianos.

RECENT DONORS

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

—Building Initiative—

• **Lorry Lokey:** Additional \$1 million challenge gift to the building. Pledges must be made by December, 2006 to capture the match.

• **Dwight '66 and Glee Davis:** \$25,000 to name a teaching studio.

• **Craig McClellan '69 and Susan McClellan:** \$100,000 to name the two new 35-person classrooms.

• **Ruth Staton Siegenthaler:** \$35,000 to name a teaching studio in memory of Ray Siegenthaler.

• **Kathleen Richards Grubbe:** Additional \$50,000.

• **Marilyn Kays:** \$25,000 to name a teaching studio in memory of James Kays.

• **John Orme '74:** \$25,000 to name a teaching studio in memory of his parents.

—Scholarships—

• **Robin and Robert Burk and Eric McCready:** \$12,000 for the Belle Voce Scholarship to fund an incoming talented voice student for four years.

—Pianos and Instruments—

• **Henry Easley:** A \$20,000 Yamaha grand piano that belonged to his late wife, Patricia Easley, a School of Music and Dance alumna.

• **Ruth Staton Siegenthaler:** \$60,000 for a new Steinway Model B grand piano to equip a piano studio in memory of Ray Siegenthaler.

• **Marilyn Kays:** \$15,000 for upright pianos.

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

MUSIC TODAY FESTIVAL

New Music to Get Double Exposure This Year

Festival to run in both fall and winter terms

For lovers of new music, there's only one thing more exciting than the Music Today Festival—and that's *two* Music Today Festivals! During 2006–07, there will be a *double* festival: **Contemporary Crossroads 2006** from November 17–21, and **Contemporary Crossroads 2007** from January 26–30.

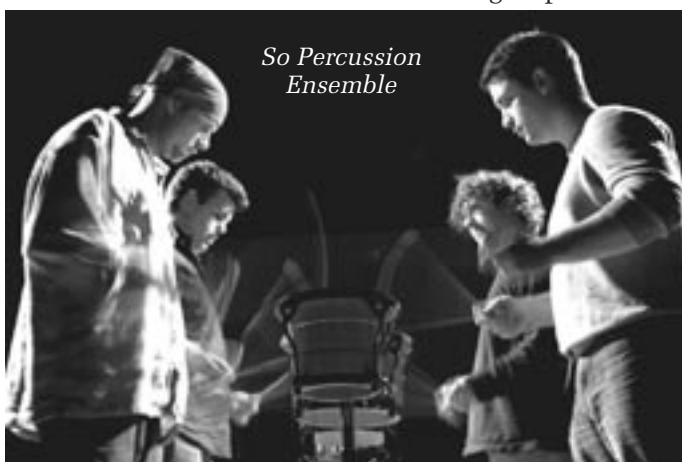
“Contemporary Crossroads is a celebration of musical diversity and the creativity of our own region,” said festival director Robert Kyr. “Our guest artists will be two internationally acclaimed Estonian musicians: composer Veljo Tormis and conductor Hirvo Surva; vocalists Phil and Ellen Frohnmayer; plus the sensational So Percussion Ensemble from the East Coast, and World of Songs—the hit duo of Joe Powers and Lewis Childs with their intercultural band of collaborators.”



Veljo Tormis

who will be a Trotter Visiting Professor at the School of Music and Dance. During the Soviet occupation of Estonia, Tormis was one of the leaders of the “Singing Revolution,” a cultural and non-violent response to the authoritarian regime. Tormis is regarded as one of the greatest living choral composers, and his works enjoy a large and enthusiastic international following.

Contemporary Crossroads 2006 will present two special events on Saturday, Nov. 18, featuring the choral music of the renowned Veljo Tormis,



So Percussion Ensemble

The two events on Nov. 18 will feature the music of Tormis: an afternoon workshop (3–5 p.m.) featuring a lecture-demo by the composer (and question-and-answer with the audience), and an evening concert featuring five choruses: Oregon Repertory Singers (Gil Seeley, director), Pacific Youth Choir (Mia Hall Savage, director), Unistus (Lonnie Cline, director), and the UO Chamber Choir and University Singers (Sharon Paul, director). The evening concert will feature acclaimed Estonian conductor Hirvo Surva, who is

Guest artists include two internationally acclaimed Estonian musicians: composer Veljo Tormis and conductor Hirvo Surva

also a Trotter Visiting Professor.

In addition to the Tormis “mini-festival,” Contemporary Crossroads 2006 will feature four other concerts: Oregon Wind Ensemble on Nov. 17;

the University Symphony on Nov. 19; Eugene Contemporary Chamber Ensemble on Nov. 20; and Oregon Composers Forum on Nov. 21.

But that's not all!

The Music Today Festival continues winter term with Contemporary Crossroads 2007, featuring two popular young ensembles: the hit group So Percussion Ensemble from

the East Coast (Jan. 29), and World of Songs, the Joe Powers-Lewis Childs harmonica-guitar duo (Jan. 26), which will concertize with koto artist Mitsuki Dazai and a group of Capoeira dancers. Powers competed in last year's global harmonica competition and

is currently ranked fourth in the world—a superb achievement in an enormously crowded and virtuoso field. Powers received a B.Mus. in composition from the UO in 1999.

In addition to these groups, Contemporary Crossroads 2007 will feature four other concerts: vocalists Phil and Ellen Frohnmayer on January 27; Oregon Composers Forum and Eugene Contemporary Chamber Ensemble on January 28; and the Pacific Rim Gamelan on January 30.

“Today, contemporary concert music is at a crossroads, following an extended period of innovation and discovery during which composers have been exploring a vast range of diverse musics from around the world,” remarked Kyr. “We are now in a phase of synthesis in which composers are combining a host of influences in captivating and accessible new ways. Given the excitement generated by these new fusion-styles, Contemporary Crossroads 2006 and 2007 should be our most thrilling festival yet.”

For complete details on the Music Today schedule, see our website at music.uoregon.edu ♦

STUDENT AWARDS & ACTIVITIES

Alison Altstatt, a graduate student in music history, gave a paper at the 2005 International Medieval Conference in Kalamazoo, MI. She also was one of twelve graduate students selected from various disciplines and the only musicologist to attend the Erasmus Institute program at the University of Notre Dame. In addition, she and **Caitlin Snyder** co-authored a 50-page chapter to appear in the book *The Sequences of Nidaros: A Nordic Repertory and Its European Context*, edited by Assistant Professor Lori Kruckenberg.

Nathan Baker, a graduate student in music theory, gave a paper titled “A Tonnetz for Schoenberg: A Neo-Riemannian Approach to Atonality,” in April 2006 to the West Coast Conference of Music Theory and Analysis in Vancouver, B.C.

Violinist **Rose Barrett** took second place in the 2006 Petri Foreign Music Study Competition. She will receive \$5,000 to be applied toward her goal to study at the

Royal Conservatoire in the Hague, Netherlands. A student of Kathryn Lucktenberg, she completed her bachelor’s degree in June. She is a member of the Jefferson Baroque Orchestra and has performed with the Reno Philharmonic and the Reno Chamber Orchestra.

Laura Berryhill, a graduate student in music history, won admittance for two consecutive years to the Early Music Workshop in Urbino and in Belluno, Italy.

Jason Britton, a graduate student in music theory, gave a paper to the 2006 West Coast Conference of Music Theory and Analysis in Vancouver, B.C. titled “Lurking in the Background: Functional Tonality in Debussy.” He presented the same paper in February to the Texas Society for Music Theory.

Matilda Butkas recorded keyboard works of Mattheson and played a selection of them in the Fringe Festival as part of the Boston Early Music

Festival. She also has a chapter forthcoming in the *Cambridge Companion to Ballet* titled “Balanchine.” Matilda was awarded a fellowship for study of Italian in the 2006 summer program at Perugia. She is a graduate student in music history.

Junior flute performance major **Heather Cairns**, a student of Nancy Andrew, was one of ten selected out of 65 applicants to attend Brevard Music Center this summer.

Senior violinist **Elizabeth Doty**, a student of Kathryn Lucktenberg, won a teaching assistantship at the University of Missouri-Kansas City.

Cody Forcier (graduate tuba), and **Skyler Johnson** (undergraduate euphonium) were first place winners at the 2005 Harvey Phillips Northwest Big Brass Bash Solo Tuba and Euphonium Competition. Both are students of Michael Grose.

Margret Gries, a graduate student in music history, is conductor of the Jefferson Baroque Orchestra, and has given a full period-instrument performance of Handel’s *Messiah*, plus numerous other concerts in the past year. She performed on both early violin and viola, together with Anne Dhu McLucas and Michael Anderson, on a Mozart Birthday Concert at Collier House in January.

Amanda Herman, an M.F.A. candidate, represented the UO Department of Dance with a duet, “[In] the Space Between,” at the 2006 Northwest Region American College Dance Festival in Laramie, WY. Herman choreographed the piece and performed it with undergraduate dance major **Forrest Bailey**. Twenty-seven schools from as far away as Virginia were represented at the festival, and 37 works were performed for adjudication. Herman’s work was awarded one of eleven slots on the festival’s Gala Concert program.

Darin Hoskisson, a Ph.D. graduate in music theory, gave a paper titled



Guest violist Marcus Thompson works with UO sophomore Kate Rogers. Thompson gave a recital and master class at the music school winter term, as part of a special series focused on diversity.

“Webern’s *Das Augenlicht*, Op. 26 and the Musical Idea” in February to the Texas Society for Music Theory; his paper won the award for Best Student Paper.

Thérèse Hurley’s paper on the use of harp in John Dowland’s music won the award for best paper at the 2005 Pacific Northwest Chapter meeting of the American Musicological Society. She has a chapter forthcoming in the *Cambridge Companion to Ballet* titled “Tchaikovsky’s Ballets.” Hurley is a doctoral student in music history.

Bassoonist **Helena Kopchick** won first prize in the 2006 Lillian and Paul Petri Foreign Study Scholarship



Competition. She will receive \$8,500 to be applied toward her professional goal to study at the Grieg Academy in Bergen, Norway. A student

of Steve Vacchi, she completed her master’s degree in bassoon performance this June. Kopchick is also the contrabassoon substitute for the Eugene Symphony and plays bassoon with the Eugene Opera Orchestra and the Oregon Mozart Players. Kopchick was also a finalist in the 2006 Ladies’ Musical Club of Seattle Competition, and performed Walter Mays’ *Rhapsody* with the UO Symphony as one of four winners in the annual UO Concerto Competition.

Lynn Kane, a Ph.D graduate in music history, received a graduate student award to pursue her dissertation research at the Library of Congress during fall term.

Mei-Ling Lee’s composition, *Engram*, was accepted for programming at the 2006 International Computer Music Conference, held at Tulane University in New Orleans. Lee’s

piece was one of 559 works submitted from around the globe. Mei-Ling is a graduate student in intermedia technology.

Senior pianist **Maykin Lerttamrab** won first prize in the Music Teachers National Association (MTNA) Collegiate Piano Competition for Oregon, and was runner-up for MTNA’s Northwest Division in January. Maykin, a student of Claire Wachter, also won the Oregon Music Teachers Association Piano Award (first prize) in Portland in May.

Aaron Rosenberg a graduate student in composition, received a \$3000 Gary E. Smith Summer Grant, which he used to study composition in Paris under the auspices of the European-American Musical Alliance.

Senior **Lionel Thomas**, a double major in violin performance and music education, won a full scholarship to the Aspen Music Festival. He is a student of Kathryn Lucktenberg.

Junior violinist **Gordon Tsai** won first prize in the Young Artist Competition of the Coeur D’Alene Symphony in Idaho. A student of Fritz Gearhart, Tsai played the Saint Saens concerto with the Coeur D’Alene Symphony before a full house of 1,200. The next day, he performed a Beethoven violin sonata with pianist



I-Yi Pan, another UO music undergraduate, for a radio broadcast.

Zachary Wallmark, a graduate student in music history, gave a paper at the Society for Ethnomusicology Northwest chapter meeting in February, titled “Japanese Aesthetics and their Transition into Modernity.”

Jamie Weaver who received her Ph.D. in music history this spring,

read her paper on rhetoric in Monteverdi at the 2005 meeting of the Society for 17th-Century Music, and was awarded admittance to the Early Music Workshop in Urbino and in Belluno for two consecutive years.

Jamie Webster presented her paper, “Performing Polishness: Musical Choices in a Professional Polish-American Ensemble” at the 2005 national meeting of the Society for American Music, which met in Eugene. She also presented “Politics of Passion and Purity: Cultural Idealism and the Choreography of Crypt Scenes from Prokofiev’s *Romeo and Juliet*” at the Pacific Northwest chapter meeting of the American Musicological society at the University of Lethbridge, Alberta, and presented again at the national meeting of the Society of Dance History Scholars in Banff. Jamie is a graduate student in music history.

Rose Whitmore, graduating with a master’s in harpsichord performance, received a DAAD grant from the German government to study in Germany, and was chosen as an alternate for a 2006-07 Fulbright grant. A student of Barbara Baird, Whitmore will be studying primarily organ with Wolfgang Zerer in Hamburg, Germany. ♦



Euphonium soloist Adam Frey at the Oregon Symphony Prelude concert in the Schnitzer Auditorium lobby.

OREGON BACH FESTIVAL

Festival Registers Solid Year with Concerts and New CD

The Oregon Bach Festival concluded its 2006 season with a triumphant final concert, a new CD recording projected for a spring '07 release, and a solid year at the gate.

Before a performance of the Mozart *Requiem*, Executive Director Royce Saltzman recounted high points of the 17-day event of the University of Oregon, which attracted audiences from 279 cities in 37 states, and six countries, and featured more than 400 performers from Taiwan, Japan, Canada, Germany, Poland, and across the U.S.

"We broke new ground with new interpretations of works by Bach," Saltzman said, referring to the American premiere of *The Sound of Eternity*, a movie inspired by Bach's *Mass in B Minor*, and the eclectic re-interpretation of the *Goldberg Variations* by pianist Uri Caine. "Virtually without exception, in every concert, audience members commented to me about the high quality of this summer's Festival.

"We inaugurated music performances in the new First Baptist Church with a sold-out hall. We set the stage for listeners around the world to discover the brilliance of Haydn's *Creation Mass* with a live recording. And with major gifts from the Lilah Stangeland and Tom Wildish families," Saltzman emphasized, "we were able to push beyond the halfway mark in our drive for a \$10 million endowment, right on schedule."

Helmuth Rilling, cofounder and conductor, was equally pleased. "We had many great performances," Rilling said. "Especially the Mozart *C Minor Mass*, in this 250th anniversary year of Mozart, and the Haydn *Creation Mass*, a work which is not so often heard. I am very pleased that so many people could come and

share in this wonderful music."

This year's Festival exceeded \$350,000 in sales, 92% of its goal, with more than 15,200 ticket buyers and a total audience, including free events and other

activities, of nearly 28,000. The sales mark included five sellouts.

Saltzman was satisfied with the gate but said those figures need to be improved for the long-term success of the event. "These are not easy times for arts organizations, ourselves included," he said, pointing to future planning efforts that will include analysis of an extensive audience survey project.

Rilling and pianist/conductor Jeffrey Kahane will be back when the Festival returns June 29–July 15, 2007. The schedule includes the *Missa Solemnis* of Beethoven, the majestic oratorio *King David* by Artur Honegger, and the *Theresa Mass* by Haydn, the Festival's next recording project. Guest artists will include piano sensations The Five Browns and humorist/composer PDQ Bach. ♦



Violinist Pilar Bradshaw (B.S. 1991) visits with cellist Susannah Chapman.

SALTZMAN TO RETIRE

Royce Saltzman, co-founder of the Oregon Bach Festival, will retire from his position as executive director next year. Saltzman will stay at the helm through the 2007 festival and then assume a new role by guiding the completion of the festival's \$10 million endowment, which is currently at \$5.2 million.

"Royce Saltzman's remarkable energy and vision has produced a world renowned festival that brings lustrous achievement to the University of Oregon in the performing arts," said UO President Dave Frohnmayer. "His talent has been crucial at every stage in the development of this wonderful festival and in the way that it has touched lives, quite literally around the world, for the better."

Helmuth Rilling, the festival's artistic director, said "the international music community has benefited for many years and in many ways from Royce's leadership. Together we will work to ensure that his legacy, this great music, taking place in such a supportive community, will continue."

Brad Foley, dean of the School of Music and Dance, is chairing the search committee, with a successor expected to be in place for the 2007 festival.

Saltzman came to the UO School of Music in 1964 and served as the school's associate dean for 12 years. He has served on five National Endowment for the Arts panels and has been national president of the American Choral Directors Association and president of the International Federation for Choral Music.

Under Saltzman's leadership, the festival has grown from a one-concert workshop into a \$1.6 million international event. ♦



FACULTY

Nancy Andrew: made three presentations at the national Flute Association convention in Pittsburgh, including a lecture titled “The Life and Legacy of Marcel Moyse” which she also gave at the University of Colorado and at the Colorado Flute Fair; a lecture-recital “Sightreading Examination Pieces from the Paris Conservatory, 1873-1918”; and a world premiere performance of *Echoes of Memory* by UO Composer **Robert Kyr;** presented a master class at the University of Colorado School of Music; performed several times with the Eugene Symphony and

the Oregon Mozart Players; articles published include “Matthias Ziegler Interview,” *Flute Focus International Flute Magazine* (New Zealand), October 2006, Issue 4; and “Musical Manipulations: An Interview with Matthias Ziegler,” *The Flutist Quarterly*, v. 31:3, Spring 2006.

Barbara Baird: extensive solo and duo recitals with organist Julia Brown in Oregon, California, Texas, Washington, and Argentina; solo harpsichord and organ concert in Yachats, OR; CD recording on the Fritts/Richards organ at All Souls’ Episcopal Church in San Diego, *Pastorale, Partita, and Preludes at the Point*, featuring music of J. S. Bach.



Judy Bossuat with young violinists at the World Suzuki Conference in Italy.

Judy Weigert Bossuat: conducted a master class and teacher training at the Fairbanks Suzuki Institute and the Ithaca Suzuki Institute; presented teacher training units “Every Child Can” and Suzuki Violin Book 1, at the Intermountain Suzuki Strings Institute; “The Importance of Listening and Review in the Suzuki Method,” Arizona Suzuki Association, Phoenix and Tempe; “To Speak or Not to Speak,” American String Teachers National Convention, Kansas City; “Body Balance and String Playing,” Cleveland Institute of Music; “Excellence Even with Challenges: Music Reading for Children with Neural Processing Difficulties,” Suzuki Association of the Americas Conference, Minneapolis; published in the European Suzuki Association, Web Journal, a reprint of 2005 ASTA article, “Eye Dominance and String Playing – Does It Matter?”; elected to the American String Teachers Association (ASTA) national board of directors for a two-year term. She presented “Bow Distribution in Early Suzuki Violin Book One” at the 14th World Suzuki Conference in Turin, Italy, where she also taught small and large groups of children and conducted more than 1,400 children on the final concert.

Contact Baird at bbaird@uoregon.edu for further information; Harpsichord and Organ Workshop at Southern Methodist University, Dallas, TX; and elected dean of the Eugene Chapter of the American Guild of Organists for the third year.

Wayne Bennett: performed with the Sunriver Festival Orchestra and the Eugene Symphony Orchestra.

Jack Boss: presided over a meeting of the West Coast Conference of Music Theory and Analysis at the University of British Columbia, Vancouver, BC, and chaired a session on “Music and Meaning in *fin-de-siècle* Vienna”; pre-concert lecture for Eugene Contemporary Chamber Ensemble’s performance of *Pierrot Lunair*; completed a five-year term as reviews editor of *Music Theory Online*, the electronic journal of the Society for Music Theory.

Shannon Chase: conducted the District III Honor Choir Festival, Forest Grove, OR; and the Salem All-City Middle School Honor Choir Festival, Salem, OR; paper by R. Moore, S. Chase & H. Chen, *Accuracy of Pitch and Intervals when Echo Singing with Hand Movements and Notation by Eight and Ten Year Olds from Taiwan, U.K. and U.S.A.*, presented at the International Society for Music Education (ISME) Research Commission Seminar and the ISME World Congress; paper presented at the Collegiate Interest Session titled “*Tips: Practical Solutions for the First-Year Teacher*,” presented at the Oregon Music Educators Association State Conference in Eugene.

Steven Chatfield: published article in the *Journal of Dance Medicine and Science*, “A critical review of the prevalence of secondary amenorrhea in ballet dancers” (2005); plenary panel at the 15th Annual Meeting of the International Association for Dance Medicine and Science, “An interactive workshop to build consensus on methods of

Continued next page

FACULTY, continued

measurement for total turn-out in dancers,” Stockholm, Sweden.

Christian Cherry: *The News from Poems*, remix of voice and piano scores, toured Canada, Pennsylvania, Chicago, and Oregon, and continues to tour in U.S.

Jenifer Craig: company co-director (with **Rita Honka**), tour director, and lighting designer for UO Repertory Dance Company; residency coordinator (Gabe Masson and Tiffany Mills); workshops: Springfield High School, Isaac Newton Magnet Arts Middle School (Newport), Teri Jerrigan’s All That Jazz studio; South Eugene High, North Eugene High, Cottage Grove High, and the High Desert Middle School (Bend).

David Crumb: received Aaron Copland Award Composer Residency for December 2005; and the Yaddo Colony Artist Residency for January/February 2006.

Charles Dowd: West Coast premiere of the concerto, *Raise the Roof for Timpani and Orchestra*, by Michael Daugherty with the Eugene Symphony; principal percussionist with the Paul Winter Consort at the Hult Center; The Charles Dowd Goodvibes Jazz Duo, featuring Tracy Freeze, performed at Sala Zilch in Guanajuato, Mexico, at the Northwest Percussion Festival at Central Washington University, Ellensburg, WA, and in Emporia, Kansas; continues as principal timpanist with the Oregon Bach Festival, Eugene Symphony, Cascade Festival of Music, and Oregon Coast Music Festival.

Brad Foley: performed with the Eugene Symphony Orchestra and in the Faculty Artist Series at Sherman Clay/Moe’s Pianos, Portland, OR.

Fritz Gearhart: performed at the Music in the Mountains, Tucson AZ; University of Akron: String Workshop; guest soloist with Oregon

Mozart Players, performing Bernstein’s *Serenade*; performed and conducted a master class at Virginia Commonwealth University, Richmond, VA; guest soloist with University Symphony, *Mozart Concerto No. 5* in Florence and Eugene, OR; Oregon Festival of American Music, at the John D. Shedd Institute, Eugene, OR; featured clinician at the 2006 American String Teachers Association/National School Orchestra Association National Conference in Kansas City; *Star Spangled Banner*, arr. Livingston Gearhart, ed. Fritz Gearhart, Ludwig Pub.

Michael Grose: performances included Harvey Phillips Northwest Big Brass Bash, Eugene; Tuba-Euphonium Day, University of Idaho; Eugene Symphony, Oregon Symphony, Brevard Music Center Festival Orchestra, Cascade Music Festival Orchestra, Portland Symphony Brass, Portland Festival Symphony; soloist with the UO Symphony Orchestra; received a \$4,500 UO Summer Research Award in support of a tuba recording project.

Rita Honka: director/leader of *Dance Africa*, toured seven area elementary and middle schools; co-director (with **Jenifer Craig**) of UO

Repertory Dance Company, which tours in Eugene, the coast, and in Bend; collaborates to bring dance classes to Shelter Care Residents, Eugene.

Walter Kennedy: visiting artist-in-residence at Randolph Macon Woman’s College in Lynchburg, VA (fourth consecutive year), to create a new work and teach technique; guest master teacher and concert-dance-movement workshop for dance educators, sponsored by the University of California at Irvine Department of Dance.

Toby Koenigsberg: solo jazz piano recital, Tokushima, Japan; appeared with the jazz group Spin, the Dan Loomis Trio, and the André Canniere Quintet, all in New York City; performed frequently in Oregon, New York, New Jersey, Pennsylvania, and Canada, both solo and with the Toby Koenigsberg Trio (**Toby Koenigsberg, Tyler Abbott, Jason Palmer**)

Amy Goeser Kolb: performances included the Oregon Bach Festival orchestra; Eugene Opera/Ballet; Eugene Symphony; Oregon Mozart Players; Portland Opera; Oregon Symphony; Chamber Music at the



Dance Africa in one of its many annual performances.

Barn (Wichita KS), tenth anniversary concerts; concerto performance and master class at Drury University, Springfield, MO; guest teaching at University of Minnesota.

Dean Kramer: lectures: "Melody, The Essence of Music," for Eugene District OMTA; and the World Piano Pedagogy Conference in Los Angeles; lectures and master classes: "Bach's Well-Tempered Keyboard," for Roseburg District OMTA; and solo and collaborative performances at Sherman Clay/Moe's Pianos, Portland, OR; received a \$4,500 UO 2006 Faculty Summer Research Award.

Lori Kruckenberg: published "Celeste organum and Stola iocunditatis," Internationales Begegnungszentrum der Wissenschaft, Munich; "The Meaning of Metz: The Role of Messine Chant in the propagation of



Cultural Identity," American Musicological Society Annual meeting, Washington, DC; "A New Kind of Song: Congaudentes exultemus and

the Sequence, Circa 1100," Oregon Humanities Center Work-in-Progress Talk; and "Neumatizing the Sequence: Expressing the Inexpressible," International Congress on Medieval Studies, Kalamazoo, MI; published two chapters in *The Sequences of Nidaros: A Nordic Repertory and Its European Context*, ed. Lori Kruckenberg (Trondheim: Tapir Academic Press, 2006): "Making a Sequence Repertory: The Tradition of the *Ordo Nidrosiensis Ecclesiae*," pp. 4-55, and "Two *Sequentiae novae* at Nidaros: *Celeste organum* and *Stola iocunditatis*," pp. 297-342.

Robert Kyr: nineteen performances of his works in Oregon, Washington, Minnesota, and Japan, including the November premiere of *Pure Silver*, with **Nancy Andrew**; published *Three Hopes for the Future*, and

From the Circling Wheel, six choral pieces in two sets, E.C. Schirmer Pub., Boston; published chapter, "Listening and the Art of Survival," in *Engaging Europe: Rethinking a Changing Continent*, ed. Gould and Sheridan, Rowman & Littlefield, 2006; appointed chair of the Yale Symphony Orchestra Alumni Association.

Steve Larson: keynote lecture-performance presentation by S. Larson and K. Waters, "Intention, Improvisation, and Inevitability,"



Fourth International Schenker Symposium; Larson and Keith Waters gave a keynote presentation of their lecture-performance, "Conversations

with Monk and Evans" to the annual meeting of the Music Theory Society of New York State; chair, Theory Classroom Strategies, annual meeting of College Music Society in Quebec; and Residency at the New England Conservatory in Boston, with lectures on "Musical Forces and Rhythm," "Musical Forces and Expressive Meaning in Chopin's Nocturne in E^b major (Opus 27/2)"; published "Musical Forces and Melodic Expectations: Comparing Computer Models and Experimental Results," *Music Perception*; "Measuring Musical Forces" (co-authored with Leigh VanHandel); and *Music Perception* "Rhythmic Displacement in the Music of Bill Evans" appeared as a chapter in *Structure and Meaning in Tonal Music: A Festschrift for Carl Schachter*.

Mark Levy: Balkan Music and Dance Workshop: Mendocino, CA, and Iroquois Springs, NY; published "European American Musical Cultures" in *Music Cultures in the United States: An Introduction*, ed. Ellen Koskoff, pp. 161-184 (co-authored with Carl Rahkonen, Christopher Goertzen, and Jennifer Post), Routledge 2005.

Anne Dhu McLucas: *From Scotland to America—'Gilderoy' in American Tune Books and Tradition*, Society for Ethnomusicology, Northwest Chapter meeting; and Society for American Music meeting in Chicago; book chapter "Silent Music: The Apache Transformation of a Girl to a Woman" for *Musical Childhoods and the Cultures of Youth*, ed. Susan Boynton and Roe-Min Kok (Middletown, CT: Wesleyan University Press, 2006), pp. 49-66.

Terry McQuilkin: premiered *Stygian Boat Ride and Dance*, with flutist **Nancy Andrew** and harpist **Laura Zaerr**, Beall Hall; and *Legacies, for piano 4-hands*, commissioned by OMTA, with pianists Ellen McQuilkin and Margaret Littlehales, Portland, OR; guest speaker at OMTA state conference in Portland; named the Oregon Music Teachers Association 2006 Composer of the Year.

Eric Mentzel: sang the lead role of Galileo in the world premiere of the opera, *Stargazer*, by Garrett Fisher, Seattle, WA; sang with the ensemble *Sequentia* in Columbus, OH, New York, and Vancouver and Victoria, BC; director and soloist with the Medieval Women's Choir, Seattle, WA; The Music of Heinrich Isaac for the Seattle Early Music Guild; master class on the music of Johannes Ciconia at the Royal Conservatory in The Hague, The Netherlands.

Steve Owen: performed with the Oregon Festival of American Music; Emerald City Jazz Kings (many performances); Chandler Gilbert Community College Jazz Festival, Phoenix (guest alto saxophone soloist); University of Kansas; University of Northern Colorado; and Simpson College, Indianola, IA; conducted the Chandler Community College Jazz Band, Phoenix, AZ; presented clinics at the University of Oregon/LCC Jazz Festival (jazz improvisation), and the Pleasant Hill Jazz Festival (rhythm section); continues on the faculty of the University of Kan-

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FACULTY, continued

sas Jazz Camp, and directs the UO Summer Jazz Improvisation Camp.

Timothy Pack: published "Obrecht's Approach to Five-Voice Composition As an Extension of Regis's Axial-Tenor Model," International Colloquium "Jacob Obrecht (1457/58-1505): The Quincentenary Conference." Antwerp, Belgium.

Phyllis Paul: presented *Children's Emotional Responsiveness to Music*, 2006 MENC National Conference; Salt Lake City, UT; *Educating the Exceptional Child: Strategies for the Elementary Music Classroom*, Washington Music Educators Association 2006 Conference, Yakima, WA; article published, "The effect of manipulating sound envelope components on identifying wind instrument timbre," *Bulletin of the Council for Research in Music Education*, No. 166, Fall 2005.

Sharon Paul: conducted three performances of the Eugene Symphony Chorus; conducted UO Chamber choir at the Oregon Music Educators



Association and Northwest ACDA; paper presented, *Rehearsal Techniques: Keeping the Brain in Mind*, Iowa Choral Directors Association, Summer

Convention and Symposium, Mason City, Iowa; clinician at Fresno Pacific University Invitational Choral Festival, Fresno, CA; clinician at Biola University High School and College Festivals, Los Angeles, CA; conductor at Hawaii All-State Choir, Honolulu, HI; masterclass clinic at Los Angeles Children's Chorus, Pasadena, CA.

Timothy Paul: guest conductor at Bistro Concert Series, Satellite Beach FL; Midwest International

Band and Orchestra Conference, Chicago, IL. Satellite Beach Symphonic Orchestra; and Bethel School District Middle/High School Honor Band, Eugene; adjudicator/clinician for Shasta Band Invitational; lectures at: University of Colorado, "The Effect of Changing Syllables to Facilitate Slurring by Middle School Trumpet Students" and "The Development and Application of a Rubric to Assist Pre-service, Beginning, and Inexperienced Wind Conductors Identify Quality Wind Band Literature."

Steven Pologe: performed at the Green Mountain Chamber Music Festival, Burlington, VT; Grand Teton Music Festival, Jackson Hole, WY; performance and master class at Virginia Commonwealth University, Richmond, VA; concerto performance, Bowling Green Symphony, Bowling Green, KY; lecture/recital, University of Kentucky, Lexington, KY; published article, Characteristics of shifting movements in cellists (with J. Chen and M. Woollacott), in *Experimental Brain Research*, 2006.

Harry Price: papers presented at 2006 MENC National Convention, Salt Lake City, UT: *Relationships Among Conductor Ensemble Performance Quality, and State Festival Ratings; Content Analysis of Four National Music Conferences* (presented with E. K. Orman); and *The Effect of Keyboard Ownership on Keyboard Performance in a Music Fundamentals Course*. Chaired the Research Commission of the International Society for Music Education (ISME), organized the 21st



International Seminar on Research in Music Education in Bali, Indonesia, and presented a paper as co-author, "Teaching Evaluations and Comments of Pre-Service Music Teachers Regarding Expert and Novice Choral Con-

ductors." After the seminar, he was coordinator and panelist of sessions at the 27th ISME World Conference in Kuala Lumpur, Malaysia; and D. A. Sheldon and H. E. Price (2005), Sex and instrumentation distribution in an international cross-section of wind and percussion ensembles, *Bulletin of the Council for Research in Music Education*, 163, 43-51.

David Riley: performances in Oregon, Ohio, Indiana, Iowa, Virginia, New York City, and British Columbia; new CD, *Bela Bartok: Chamber Works*, with Jasper Woods, violin, and Ricardo Morales, clarinet, Endeavor Classics/Allegro Records, 2006.

Stephen Rodgers: published "Mental Illness and Musical Metaphor in the First Movement of Berlioz's *Symphony Fantastique*," in *Sound-ing Off: Music and Disability Studies* (Routledge, 2006); received a fellowship from the Oregon Humanities Center to pursue research on his article, "Berlioz and the 19th-Century French Romance: Convention, Ingenuity, and Autobiography in His Late Songs."

Doug Scheuerell: tabla soloist at the UO International Studies June graduation ceremony; included among the top 100 educators of 2006 by the International Biographical Centre, Cambridge, England; and selected Man of the Year 2006 by the American Biographical Institute.

Idit Shner: performed in Israel, Florida, and Washington State; featured soloist with *Diva* in Washington, and the Ramat Hasharon Orchestra in Tel Aviv; played with the Eugene Symphony Orchestra and at the international SEAMUS conference; performed a 45-minute saxophone concert every day at rush hour for two months as part of "Bach on the Bus" initiative; featured soloist with the Eugene Symphonic Band; and featured soloist and clinician at the Irish Jazz Festival, Eugene, OR.

Marian Smith: “The Disappearing Danseur,” presented at the national meeting of the Society of Dance History Scholars, Banff, Alberta, Canada.

Jeffrey Stolet: had works performed including: *Caminos Terribles, Desiertos Crueles* at the International Computer Music Conference, Barcelona, Spain, and at the Mix Electro-Acoustic Music Festival, Beijing,



China; *The Leaking Noise of Skin that Falls*, Tokyo Lick, *Caminos Terribles, Ugo-kanu hone ni chiisana mushi ga muragari* at the University

of Illinois; *Ghost String* at the SEAMUS National Conference, Eugene, OR; and *Gongs of Tiny Insects* at the Florida Electroacoustic Music Festival, University of Florida; “Performance, Data Mapping Strategies and Metaphor in *Tokyo Lick*,” paper and concert demonstrations at: Chukyo University, Nagoya, Japan; University of Illinois; and University of Oregon, Department of Computer

and Information Sciences; chapter in book, “Wild Speculations and Simple Thoughts: Teaching Music to Dancers in Higher Education,” *Teaching Dance Studies*, Routledge Press, July 2006; and compact discs: *Ghost String*, IMG Media, 2006; and *Music from SEAMUS, vol. 15*, featuring *Tokyo Lick*, SEAMUS, 2006.

Leslie Straka: principal violist with Eugene Opera Orchestra; directed viola class performance of National Anthem at UO basketball game; presented clinics with Medford Middle School Orchestra.

Ann Tedards: invited soloist: Arts Administration Conference, Eugene; and “Holiday Serenade,” Corvallis.

Charles Turley: invited soloist: Medford, OR Music Fest; the University of Oregon Symphony; and the Eugene Opera; assistant director and performer for Opera in the Ozarks; finalist in the NATS National Conference competition in Minneapolis.

Steve Vacchi: performed with the Oregon Mozart Players, Eugene Opera, Colorado Symphony Orchestra, Young Artists at the Schnitz, Oregon

Bach Festival, the Colorado Symphony, Cascade Music Festival, and Cabrillo Festival of Contemporary Music (Santa Cruz, CA); conducted master classes at the University of Massachusetts, the University of Rhode Island, and the Community Music School of Springfield (MA); performed at the College Music Society National Convention.

Milagro Vargas: performed on the Faculty Artist Series program at Sherman Clay/Moe’s Pianos, Portland, OR; soloist in Handel’s *Messiah* with the Honolulu Symphony.

Claire Wachter: summer faculty service at the University of Kansas in Lawrence for the International Institute of Young Musicians; lecture for the Eugene District OMTA and lecture-recital at the World Piano Pedagogy Conference in Los Angeles on “Domenico Scarlatti: The Chopin of the 18th Century”; collaborative performance at Sherman Clay Pianos, Portland, OR; President of the Eugene District OMTA.

Sean Wagoner: performed with the Eugene Symphony, Oregon Mozart Players, Eugene Ballet/Opera orchestra, and the Cascade Festival.

Amy Stoddart: performed two works created by UO dance colleague **Rita Honka**; and two duets with Kim Vettters of the LCC Dance Faculty (*Familiars* at LCC in November and at UO’s Dougherty Dance Theatre in February,



Amy Stoddart in *Union* by Rita Honka

and *Union* at LCC in May); created a new work for M.F.A. candidate Lowry Champion, titled *Anita*, a character study and a historical fiction; presented two papers, “Body Story: An Historical and Analytical Examination of Balanchine’s Choreographic Periods” for the Congress On Research In Dance; and “Teaching the Whole Dancer: Experiencing Dance History Through Multiple Intelligences” for the National Dance Education Association; commissioned by Oxford University Press to write an article for the *Encyclopedia of the Modern World* to serve as an overview of the role of theatrical dance and ballet in world history since 1750. ◆

Jeffrey Williams: principal trombone with the Eugene Symphony; bass trombone with the Oregon Bach Festival; and trombone with the Oregon Festival of American Music.

Carl Woideck: symposium panelist at Utah State University, and at the Portland Jazz Festival; adjudicated at the Pleasant Hill Jazz Festival, and the Sheldon High School Jazz Festival.

Laura Zaerr: performed Celtic music with the ensemble *Village Green* at the Eugene Irish Festival, and with *Trilogy* at the Yachats Music Festival, Yachats, OR, and in Redding, CA, and Ashland, OR; played with *Trio Bonae Vonuntatis* (harps and flute) in Corvallis and Salem, OR. ◆

NEW MUSIC & DANCE FACULTY

The School of Music and Dance welcomes seven new tenure-track faculty this year

Ruth Dobson, *Adjunct Instructor of Voice*, received her M.M. in Vocal Performance from the University of Cincinnati College Conservatory of



Music, and her B.M.E. from the University of Montana. Prior to her retirement in 2005, she had been a music professor at Portland State University since 1977. In addition

to being director or co-director of the Astoria Music Festival, Portland SummerFest, PSU Opera Theater, and Bel Canto Northwest Vocal Institute, Dobson has an extensive array of performances to her credit. She is a member of Phi Kappa Phi, the National Opera Association Board of Directors, National Federation of Music Clubs, and National Association of Teachers of Singing, among others.

Alexandre Dossin, *Assistant Professor of Piano*, received his

D.M.A. from the University of Texas-Austin, and an M.F.A. from the Moscow Tchaikovsky Conservatory (Russia) in 1996. Before coming to Oregon, Dr.



Dossin was an assistant professor at the University of Wisconsin-Eau Claire. He has performed extensively and won many prestigious awards in piano competitions, including first prize in the 2003 Martha Argerich International Piano Competition in Buenos Aires. His CDs include *A Touch of Brazil* (Blue Griffin Recording, 2005) and *Verdi-Liszt Paraphrases* (Naxos, 2006). He is

a member of the American Liszt Society, College Music Society, and Music Teachers National Assn.

Maria Dossin, *Faculty Fellow and Adjunct Instructor*, received an M.F.A. *cum laude* in choral conducting from Moscow Tchaikovsky Conservatory (Russia). She also teaches piano and voice, including



solfeccio. Before beginning her career in the U.S. in 1998 (including choir director and conducting in Wisconsin, Louisiana, and Texas), she had

extensive concert experience in Russia and Brazil, including conducting the Moscow Tchaikovsky Conservatory Choir and the Choir of the Russian Academy of Music. She continues an active performance schedule as conductor, singer, pianist, and organist.

CoCo Loupe, *Assistant Professor of Dance*, earned an M.F.A. from Ohio State University (2006) Choreographic Track, with research emphasis investigating an alternative choreographic process model. Loupe earned a B.F.A. in dance from the University of Southern Mississippi (1994), and has a decade of experience in the professional circuit as an independent choreographer, performer, and company director. She was a leading graduate teaching fellow at Ohio State, where she was the first graduate student assigned to teach in the major courses. Fall term she will teach modern, ballet, and jazz.



Brian McWhorter, *Assistant Professor of Trumpet*, received his M.M. in trumpet performance at The Juilliard School, and a bachelor's in trumpet performance from the University of Oregon in 1998. Most recently, he served as assistant professor of trumpet and jazz studies at



Louisiana State University, and also has taught at East Carolina University and Princeton, among other institutions. McWhorter has broad perfor-

mance experience, both ensemble and solo, including Meridian Arts Ensemble, Guys with Big Cars, the Baton Rouge Symphony Orchestra, and the New Jersey Symphony Orchestra. In addition to winning many awards and actively composing and arranging, he performs on recordings, broadcasts, and webcasts.

Lydia Van Dreel, *Assistant Professor of Horn*, received her M.M. from The Juilliard School in 1993 and her bachelor's from the University of Wisconsin in 1991, both degrees in horn performance. Before coming to Oregon, she was adjunct professor of horn at Manatee Community College in Florida. Van Dreel has been the co-principal horn for the Florida West Coast Symphony since 1996, and has performed in many professional and festival orchestras—including the Colorado Music Festival—as well as on Broadway, and in opera productions in the U.S. and Europe.



Eric Wiltshire, *Assistant Director of Bands and Assistant Professor of Instrumental Music Education*, received his Ph.D. in music education

VIEWPOINT

Musings from a New Mom on the Value of Dance

By Julie Polhemus

I used to dance with Dance Africa simply because I love to dance. Sure, I knew that the kids adored us and that it's important to educate our audiences about African culture and performing arts; but really, I was in Dance Africa to dance.

But now that I've become a parent, I've been considering the value of every new experience to my son—and, consequently, to all children. When I find myself feeling guilty for dragging Sylvan along to a rehearsal or dance class, I remind myself instead that I am giving him the opportunity to hear and feel rhythms and see body movement which he may be starting to reconcile with his own movements.

Sylvan and I also attend Neuro-Nurture, an infant dance class

instructed by Rachael Carnes of Sparkplug Dance. While I sometimes feel like the class is a welcome social outlet for me, I can't deny that Sylvan benefits, too: he smiles through "One, two, buckle my shoe" with the accompanying body



Julie Polhemus and Sylvan

half-movements, he enthusiastically plays with rubber balls and the box of musical instruments, and he is fascinated by the bubbles floating through the air as class is ending. And, of course, the reality is that Sylvan is learning about the world and his body through everything he experiences. Just which synapses fire when we waltz together I'm not sure, but judging from his wriggling, joyful little body, something good is going on in the developing folds of his brain.

So what does this mean for Dance Africa? Well, I used to wonder how valuable a single performance could be for a child in our audience. I always knew that our shows could be inspirational: we might be the spark in a child's life that makes her insist she needs to drum, dance, or learn more about African culture. In those cases, Dance Africa will have contributed to enhancing that individual child's imagination, building her strength, improving her coordination, and connecting her to a community.

Ultimately, though, that spark only happens for a few, and we should instead consider the value of a Dance Africa show as an experience that contributes to making each audience member even a little more well-rounded and educated. This is the way we reach most students—in subtle ways, in ways we probably can't measure and can't see.

I will probably never fully understand how dancing with Sylvan when he's under a year old really contributes to his development, and we members of Dance Africa may not see the lasting fruits of our labor. But I intuit that when Sylvan falls asleep to the sound of African drumming, he's gaining understanding even when his eyes are closed. Similarly, our audiences pack us away into their bodies and brains, learning when they least expect it. ♦

Julie Polhemus, who received her M.S. in Environmental Studies in 2002, has been a member of UO's Dance Africa ensemble since 1999.

NEW FACULTY, *continued*

from the University of Washington, and an M.A. in music from Washington State University. Before coming to the UO, he was assistant professor



of music at the University of Dayton (Ohio), where he was director of the Pride of Dayton Marching Band, and taught courses in marching band pedagogy,

instrumental conducting, arranging, literature and resources, and low brass pedagogy. Wiltshire's research and publication topics include the marching band's role in education, composer Gregory Youtz, and arranging for the small marching band. ♦

ENSEMBLE NEWS:

The Toby Koenigsberg Trio (Toby Koenigsberg, Tyler Abbott, Jason Palmer) performed at the Rochester International Jazz Festival, the Yamaha Piano Concert Series, the Tony Williams Jazz Festival, the Portland Jazz Festival, at Linn-Benton Community College, and at various venues in the Eugene area. The Trio had two CDs released this year: *Sense*, and *Push*, the latter containing five original compositions by Koenigsberg and also featuring guest artist Rich Perry.

The Oregon String Quartet (Fritz Gearhart, Kathryn Lucktenberg, Leslie Straka, Steven Pologe): new CD recording on Koch Entertainment label, *The Oregon String Quartet and All That Jazz*, exploring jazz influences in the contemporary American String Quartet. ♦

ALUMNI

Robert Gust Luoma (M.A. 1954) has published a book, *Stirred but Not Shaken in Life and in the Arts, Memoirs with a Twist*. For a fuller description, see his website [www.rgluoma.com]. The paperback with discount is available directly from Orders@Xlibris.com.

Doree Jarboe (B.Mus. 1962), music director of Grant High School in Portland, received an award for Educational Excellence from the UO College of Education Alumni Association.

Nancy Yeamans (B.A. Dance, 1971) is in her 30th season as artistic director of Metro Dancers, a company of teens and adults. She also is executive director of Portland Metro Performing Arts Center and School, the parent group of Metro Dancers.

Dan Siegel (B.S. 1976) has released his 18th solo album, *Departure*, with a world tour to follow. It is the composer-keyboardist's second album with Native Language Music, blending his melodic and rhythmic pop sensibilities with his traditional jazz roots. Others on the all-acoustic, live in-studio album include longtime friends and colleagues Brian Bromberg, Bob Sheppard, Lenny Castro, and Vinnie Colaiuta.

Ray Miller (M.S. Dance, 1977; Ph.D. Theatre, 1984) became chair of the Department of Theatre and Dance at Appalachian State University (Boone, NC) last July. He has also been elected to serve as president for the Congress on Research in Dance. His wife, **Jessica Wood** (M.S. Dance 1978), teaches cultural anthropology at Appalachian State University. She received her Ph.D. in Dance from Texas Woman's University, and is doing research on the Sunrise Dance of the White Mountain Apache.

Sharon Stokes Oberst (M.S. Dance, 1987) received the Mario and Alma



Mira Frohnmayer (center) visits with Jenifer Craig (right) and alumna honoree Dianne Markham at the Distinguished Alumni Dinner held in June.

Pastega Award for Excellence in Teaching 2006–07. Oberst is a professor of dance at Western Oregon University, where she has been a teacher and choreographer since 1987.

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 and Dance, preferably before November 1.

Tim Ryan (M.S. Dance, 1989) and **Sherie Ryan** (M.S. Dance, 1989), directors of Center for Movement Arts in Portland, presented their 8th annual recital in June at Mt. Hood Community College Theater, featuring Tim and Sherie's choreography and dancing by nearly a hundred of their students.

Kathryn Chilcote (D.M.A. 1991) is associate professor in the School of Music at West Chester University, PA, where she teaches voice and an art song repertory course. She has written an autobiographical novel, *Maurizio e Caterina: A Love Story*, published by Author House [www.authorhouse.com]. The book is also available at www.amazon.com.

Tiffany Mills (B.A. Dance, 1991) and her Tiffany Mills Dance Company presented "Godard Plus One" at the Duke on 42nd St. in New York, June 1–3. The multi-dimensional improvisational work was a collaboration between award-winning filmmaker Ela Troyano, internationally renowned composer Ikue Mori, and Mills as director-choreographer.

Catherine Solaas (B.S. Dance, 1993; M.S. 1996) received a commission from the Norwegian Wind Ensemble to create a new choreographic work set to composer Rolf Wallin's *Stone-wave*. The work was premiered on the opening of the Boom Crash Bang Culture Festival (Bomkrasjbang) in April in southern Norway. *Stone-wave* is Solaas's second work commissioned by the Norwegian Wind Ensemble, following last year's work set to Toru Takemitsu's *Raintree*. Solaas moved to the Oslo area in 2005, and initiated a dance education program for children and adults in rural Norway. In 2006, she was chosen to represent the Royal Academy of Dance as National Administrator for Norway, Sweden, and Denmark.

Bernie Scherr (Ph.D. 1998) was promoted to associate professor at Hardin-Simmons University in Texas, where he is head of the Department of Theory and Composi-

tion. His *Organ Symphony* was premiered by the Tulare County Symphony Orchestra in March; it was commissioned by them for the newly installed organ in the Fox Theater in Visalia, California, where the orchestra is based.

David Demant (1997–98) was named the 2005 Outstanding Music Educator of the Year from the North Coast Section of the California Music Education Assn. Demant has directed the Winship Middle School (Eureka, CA) music program since 2002. He has added a jazz band, a year-long chorus, and a Fiddle Club where students learn fiddle tunes, by ear, one day a week after school.

Laura Raucher (M.S. Dance, 2000), archivist for the Martha Graham Foundation the past three years, has accepted the position of archivist for the New York City Ballet.

Kelly Kuo (B.A. 1996) spent his summer as music staff for Cincinnati Opera's *Tosca* and *Un ballo in maschera*. He also made a return appearance in July at Strathmore Hall (MD) as music director of Opera International's "Vocal Gala Concert," and joined the staff at Rising Star Opera Theater in Indiana, where he conducted performances of *Così fan tutte* and Rimsky-Korsakov's *Mozart and Salieri*. This past season, he served as assistant/cover conductor and principal pianist for Opera Pacific's *Tosca*, *Aida* and *L'italiana in Algeri*, also serving as harpsichord continuo in the latter and in Kentucky Opera's *Il barbiere di Siviglia*. Kelly made his debut with the Pacific Symphony in April as a harpsichordist and performed chamber music concerts with members of the Cincinnati Symphony and Pacific Symphony. Rising Chinese tenor Yu Qiang Dai brought Kelly to Beijing in March to



Kelly Kuo

coach him on the role of Radames, after which he auditioned immediately onstage at La Scala and was offered performances of the same role on the spot for the upcoming season. In the 2006–07, season Kelly will conduct performances of Rachel Portman's *The Little Prince* for Tulsa Opera and ten performances of *Fiddler on the Roof* at Lyric Opera San Diego. He will also be principal pianist for *Porgy and Bess* at Los Angeles Opera and Opera Pacific, *Don Giovanni* and *Carmen* at Opera Pacific, *Lucia di Lammermoor* at Kentucky Opera, and *La Rondine* at Lyric Opera San Diego. ♦

Carolyn Stock (M.M. 2002) teaches instrumental music at the West Park Academy of Fine Arts and Technology in Chicago. She is also an adjunct instructor with UO music alumni **Matt Shevitz** (B.S. 1999) and **Rob Detchem** in the Humanities Department of Harold Washington College, teaching music theory, music appreciation, and private clarinet. Carolyn is engaged to **Mark Chapin** (B.M. 2001), who is a private guitar instructor at Chicago's Lincoln Park Montessori School, and who has a studio of guitar students and young rock bands from the Chicago area.

Corrie Cowart (M.F.A. Dance, 2003) has accepted a one-year full-time appointment at Muhlenberg College in Allentown, PA. She will teach a variety of courses and direct the student choreography concert.

Tim Cowart (M.F.A. Dance, 2004) has completed his first year as Director of Dance at DeSales University in Allentown, PA.

Jasmyne Greer (B.A. Dance, 2005) begins her second year teaching dance at Florence High School in Arizona. She has initiated a high school dance company which will perform throughout the district, especially for elementary schools.

Carolyn Mullin (Ph.D. 2005) gave a paper titled "Completely Incomplete: Rhythmic and Melodic Contour as a Means of Continuity in Webern's Unfinished *Cello Sonata* (1914)" to the 2006 Music Theory Southeast Conference at the University of North Carolina. She gave the same paper in April to the New England Conference of Music Theorists at the University of Hartford.

David Castro (Ph.D. 2005) gave a paper titled "Sonata Form in the Music of Dmitri Shostakovich" in March 2006 to the South Central Society for Music Theory at the University of Southern Mississippi. Castro is assistant professor of music theory at the University of Texas-Arlington. ♦

IN MEMORIAM

D. Howard Backlund (B.A. 1937) died March 8, 2006, in Portland. Dr. Backlund studied organ and piano at the University of Oregon, graduating with a degree in music education. He later earned a master's degree in education at the UO and a doctorate in education from OSU. He taught high school in Prairie City and Oakland and was a substitute teacher for Portland Public Schools. In 1947, he joined Vanport College, where he founded the music department. He was the first music instructor at Portland State University, where he directed the 52-voice choir. Backlund was a member of Delta Pi Epsilon and Kappa Delta Pi professional education societies. In 1976, he retired as a professor emeritus. In 1945, he was elected a Colleague of the American Guild of Organists (AGO). He was a past dean of the Portland Chapter; an Honorary Life Member and was associated with the Portland Chapter of AGO for

over 50 years. Backlund was organist and choirmaster at Zion Lutheran Church in Oregon City. In 1948 he became organist at St. James Lutheran Church in Portland, where he played for 12 years. In retirement, he was active as a substitute organist for Portland area churches.

Lowell Chase (B.A. 1949) died March 14 of age-related causes. He was 80. After serving in the Air Force as a B-17 tailgunner during World War II, he returned to Eugene and received his bachelor's degree in music from the UO in 1949. Although he had a career as an insurance agent, Chase filled his life with music. He was a tenor soloist and a longtime member at Eugene's First



Baptist Church, and performed in local musical theater productions. He was a member of the Eugene Gleemen for decades. He is survived by his

wife, **Patricia Metcalf Chase** (a 1947 UO alumna). Memorial contributions may be made to Eugene's First Baptist Church Music Ministry.

Mettie Louise Maxwell passed away April 26 at age 90. As a child, she



loved learning, reading, and music, and pursued those interests as an adult, attending the UO School of Music. She played violin and piano, performing in the

Symphony Orchestra and in local ensembles. Memorial contributions may be made to the UO Foundation/School of Music and Dance for a violin scholarship in her name.

Elaine Jenkins Armes (B.A. 1936) passed away May 20 at age 93. As a UO student in 1931 she majored in Allied Arts, which in those days included music. She excelled at music theory and also loved jazz, spending hours working on improvisation. After graduating, Elaine became the assistant to Maude Stehn, wife of UO band director John Stehn. She went on to teach private piano lessons. Empathizing with student hard-



ships, she would often waive her fee in order to encourage "any student who had promise," but whose family could not afford to pay for lessons. Elaine and her

husband, Cecil, 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 Oregon Music Teachers Assn. for three decades. She was proud to make a gift of her Steinway grand piano, selected by Fritz Steinway himself, to the UO School of Music and Dance. ♦

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COMING EVENTS

FACULTY & GUEST ARTISTS:

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World Music Series, Oct. 6

Seattle Pro Musica

Vanguard Series, Oct. 16

Miami String Quartet with soprano Arianna Zukerman

Chamber Music Series, Oct. 19

Marc Vanscheeuwijck, cello

Faculty Artist Series, Oct. 21

Alexandre Dossin, piano

Faculty Artist Series, Oct. 22

Idit Shner Jazz Quartet

Faculty Artist Series, Oct. 27

Center City Brass Quintet

Chamber Music Series, Nov. 12

Toby Koenigsberg, jazz piano

Faculty Artist Series, Nov. 16

SPECIAL EVENTS:

FESTIVAL OF BANDS

October 7

Robert Hladky Birthday Concert & Reception

October 17

HOMECOMING WEEKEND

November 3-4

Groundbreaking ceremony for building addition. *(See article on page 3)*

MUSIC TODAY FESTIVAL: Contemporary Crossroads 2006

The School of Music's biennial celebration of 20th and 21st century music. *(See article on page 5)*

- Nov. 17: Oregon Wind Ensemble
- Nov. 18: Tormis Choral Workshop
- Nov. 18: Tormis Choral Concert
- Nov. 19: University Symphony
- Nov. 20: Eugene Contemporary Chamber Ensemble
- Nov. 21: Oregon Composers Forum

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- Jan. 26: Joe Powers & Lewis Childs
- Jan. 27: Phil & Ellen Frohnmayer
- Jan. 28: Eugene Contemporary Chamber Ensemble
- Jan. 28: Oregon Composers Forum
- Jan. 29: So Percussion Ensemble
- Jan. 30: Pacific Riim Gamelan

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music.uoregon.edu

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