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UNIVERSITY  
OF OREGON

LEDGER



LINES

SCHOOL of MUSIC *and* DANCE



*November 3, 2006: Ceremonial  
groundbreaking for the additions to  
the music building. See story, page 3.*

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## LEDGER LINES

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

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LEDGER LINES  
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COVER PHOTO by Jack Liu:  
Ceremonial groundbreaking for the additions to the music building took place on November 3. See story, page 2.

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UNIVERSITY OF OREGON

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# UO High School Summer Music Camps

**JULY 8–14:**

## 60<sup>th</sup> Annual Concert Band Camp

**JULY 15–21:**

## Marching Band Camp (Drum Major, Section Leader, Color Guard, Percussion)

**JULY 22–27:**

## 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*

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

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

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

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

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

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

John Wells, *violinist; Springfield, OR*

## FROM THE TOP

*Brad Foley, Dean*

### Music Building Project Moves Forward

As the Winter 2007 term begins, I think back on the successes of our MarAbel B. Frohnmayer music building project and the tremendous energy that surrounded our November 3 groundbreaking event. It was a remarkable and memorable event, despite the rain. We were delighted to announce the commitment of UO alumni Thelma and Gilbert Schnitzer of Portland for an additional \$1 million pledge, which permits us to name the entire Performance Wing of the facilities for Thelma. Subsequently, we announced the naming of the new Academic Wing that will house classrooms, office/studios, and practice rooms in honor of Leona DeArmond in gratitude for the substantial gifts throughout the project by Bob and Leona DeArmond of Medford.

Their gifts, along with the hundreds of others, including Lorry Lokey's \$5 million and the \$7.6 million in state matching bonds, brings us to our total project goal of \$17.8 million. Although we have met our project goal, I would be remiss if I did not mention that responsible stewardship of our new facilities will require the next phase of fundraising: an endowment to cover increased operating costs as well as funds to equip the new teaching, practice and rehearsal rooms with furnishings and pianos, commensurate with the state-of-the-art facilities in which they will be housed, and commensurate with the quality of the faculty and students using them.

#### Piano Campaign Gains Momentum

I am pleased to announce, thanks to the generosity of private donors, that we acquired three new Steinway Model B grand pianos this fall that are housed in the studios

of our piano faculty. They are used regularly for teaching and practicing and have been a great addition to our piano inventory. Just before fall term began, we had an opportunity to purchase an additional three new Steinway Model O grand pianos. These instruments were acquired through the savings of annual giving dollars over the past five years. Our new model Os are housed in three classrooms, assisting students and faculty throughout the school. These three pianos are designated to be relocated in the three new classrooms in the Leona DeArmond wing following our fall 2008 move into new spaces. You may be interested to know that these are the first piano purchases in more than a decade. These six new pianos represent a huge leap in our piano campaign, and we appreciate the support of our donors and friends as we continue to seek further support for this campaign priority.

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*Six new Steinway pianos were added to our piano inventory this past year—our first piano purchases in more than a decade*

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#### Oregon Outreach

The School of Music and Dance will continue to provide opportunities for alumni and friends to hear and see our programs across Oregon in the coming months. We continue our music series for the third consecutive year in Lakeview with programs featuring our graduate students from the areas of jazz studies, voice, and brass on January 21, February 18, and April 22. Music faculty will present a wonderful variety of chamber music in Portland on March 1 at the Sherman-Clay piano store in the Pearl District as a part of the "First Thursday Art Walk," a free program. The Oregon Wind Ensemble will perform as a part of the Umpqua Symphony Association Series in Roseburg at Umpqua



Community College on March 3 as a preview to their appearance at the American Bandmasters Association Conference in San Luis Obispo, CA the following week. The UO Repertory Dance Company will continue to interact with audiences across the state with programs scheduled in Astoria on April 27, Cottage Grove on May 4, and three Eugene area high schools during April and May. A variety of music and dance faculty and student performers, including the UO Repertory Dance Company, will appear at the Tower Theater in Bend on May 10 and at the Ginger Rogers Craterian Theater in Medford on May 15. Then we go back to Portland on May 19 to hear the world premiere of Professor Robert Kyr's newest symphony with the Oregon Symphony. I am very proud of the statewide presence of our school's students and faculty and hope that many of you will have an opportunity to see one of these many outreach events.

Best wishes to all of you in 2007.

*Brad Foley*

## WHAT'S NEW

# Groundbreaking ceremony, gift announcement launch new era

*Schnitzer's \$1 million gift tops off money needed for construction of the new additions*

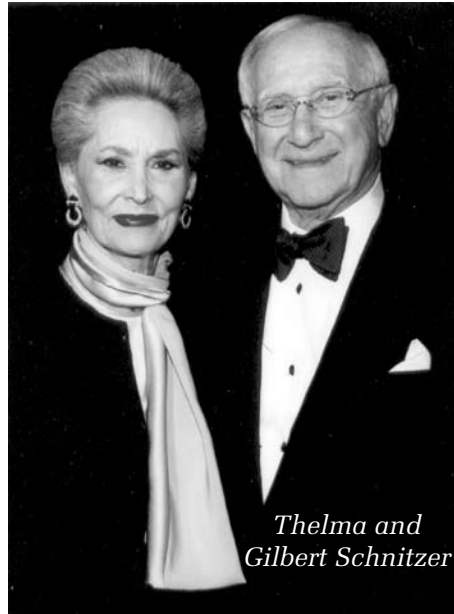
Portland's Thelma and Gilbert Schnitzer have answered a matching gift challenge issued by Business Wire founder Lorry Lokey with a \$1 million contribution for a major expansion and renovation of the University of Oregon's MarAbel B. Frohnmayer Music Building.

The Schnitzers' gift puts fundraising efforts for the \$17.8 million construction phase of the project over the top, UO President Dave Frohnmayer announced during the Nov. 3 groundbreaking ceremonies featuring performances by students in the UO School of Music and Dance.

Frohnmayer announced that the building's new performance wing will be named for Thelma Schnitzer, a 1940 UO music graduate. He also said the new academic wing will be named for Leona DeArmond, a 1951 UO music graduate. Leona and her husband, Bob, have been key contributors toward the project.

"This project is a gift to all Oregonians and we are delighted that the new wings of this building will carry the names of such outstanding alumni," Frohnmayer said. "The University of Oregon is home to one of the top three music schools on the West Coast. Two years from now, our music building will at long last reflect our music faculty's national and international reputation for excellence."

The first significant campus construction for music in nearly three decades, the project will increase the size of the music building by 50 percent, renovate existing facilities, and join old and new portions of the building to achieve an integrated whole.



*Thelma and Gilbert Schnitzer*

### Schnitzer gift stands for two great loves

The Schnitzers, who celebrated their 68th wedding anniversary in July, were unable to attend the groundbreaking. In a telephone interview, they shared their reasons for increasing their original pledge of \$250,000 for the project to a total of \$1.25 million.

"Music is my passion," said Thelma, a 1940 UO music graduate known for her philanthropic support of the arts. "We are doing this because of our love for music. We want that love to grow in the next generations. It enriches us to do this for people."

Gilbert, a 1940 UO business graduate who founded Schnitzer Investment Corporation, says the gift also memorializes his "lifelong love affair" with Thelma. "I am a lucky man," he said happily. "I have a lovely wife."

If not for Gilbert, Thelma said,

she would have gone to The Juilliard School. Both were just fifteen when Gilbert spotted Thelma from the window of his father's downtown Portland office as she walked to a piano lesson. Gilbert said he lost little time in finding an opportunity to invite her to dancing lessons. With the exception of their first two years in college (Gilbert at UO, Thelma at the University of Washington), they've been inseparable ever since.

Now 87, the pair married just before the start of their junior year. Thelma transferred to the UO, where she studied with George Hopkins, a legendary piano professor. "He was marvelous, just wonderful," she said of Hopkins, with whom she continued to study after graduation.

### Project timeline and funding

Work is expected to start in early 2007 on two significant additions, the Thelma Schnitzer Performance Wing and the Leona DeArmond Academic Wing.

A total of \$10.2 million in private contributions has leveraged the allocation of \$7.6 million in bonds by the Oregon Legislature. Lead donors include the DeArmonds, the Schnitzers, Lorry Lokey, who has contributed a total of \$5 million, and Kathleen Daugherty Richards Grubbe of Eugene.

***"This project is a gift to all Oregonians, and we are delighted that the new wings of this building will carry the names of such outstanding alumni"***

***—Dave Frohnmayer***

### Project scope

Plans designed by BOORA Architects of Portland call for 29,000 square feet of new construction plus renovation of 15,000 square feet. When complete, the building will be enlarged to a total of 90,000 square feet, including Beall Hall.

The performance wing, to be

located on the northeast corner of the existing building, will contain a symphony-sized rehearsal hall. The existing choral rehearsal room will be reborn as Thelma Schnitzer Hall, a versatile and intimate performance and teaching venue with permanent risers, state-of-the-art audio-visual equipment, and a grand piano. Other improvements include new, dedicated rehearsal spaces for the jazz program, the addition of a dedicated percussion studio and percussion classrooms, a new recording studio, and new practice rooms for students.

The academic wing, to be built next to the Pioneer Cemetery, will enclose the historic courtyard that will be made into a beautiful, central gathering space, and named in honor of Leona DeArmond's voice professor, the late Penny Vanderwicken Duprey. The academic wing will provide a new teaching studio for the Community Music Institute; a new music education teaching lab that also will serve as a 65-seat classroom; approximately 28 new acoustically isolated faculty teaching studios; new 35-seat classrooms and additional practice rooms for students—which will nearly double the number of practice rooms for students.

Renovation highlights include makeovers for four seminar rooms; expanded, secure areas for the electronic music program; and an increase in the number of offices for administration.

The \$17.8 million project is the first phase of a long-range comprehensive plan for improving UO music and dance facilities. The plan addresses anticipated future needs for Phase Two, which could include an additional concert hall, more faculty teaching studios and additional renovation work.

#### **New fundraising goals**

The additions to the building will likely increase annual operating costs by more than \$50,000, according to Dean Brad Foley.

"Responsible stewardship of these new facilities will require an endowment to cover increased operating costs," Foley said. "Efforts also are under way to raise funds for classroom media, risers, student seating, and faculty studio furnishings. We also need at least 30 new pianos to equip the new faculty teaching studios, classrooms, and rehearsal rooms."

With money already in hand to cover construction costs, Foley said the school's new fundraising list includes a \$1.5 million endowment for building operations, \$1 million for pianos and \$600,000 for equipment, furnishings and instruments for the building. ♦

*To view the building plans in more detail, visit the school's web-site at <http://music.uoregon.edu>*



*Bob and Leona DeArmond applaud the official naming of the new wings to the music building.*

## **PUTTIN' UP THE BRICKS**

Efforts are underway to name the bricks in the new Penny Vanderwicken Duprey Courtyard near the new academic music wing. Donors may leave a legacy for themselves or loved ones, with bricks available for \$250 or \$1000. Proceeds will help equip the new building.

For more details, contact Dana Clark at (541) 346-5695 or [daclark@uoregon.edu](mailto:daclark@uoregon.edu)

## **CLARK HIRED AS MAJOR GIFT OFFICER**

Dana Clark, program assistant for the School of Music and Dance Development Office for the past two years, was hired February 1, 2007, as assistant development officer—a new position for the school. Clark will join Director of Development DeNel Stoltz in major gift fundraising. Clark will also continue to manage all of the development events for the School of Music and Dance, oversee scholarship stewardship, the annual giving program, and the named brick initiative.

Clark has an extensive back-



*Dana Clark*

ground in fundraising and events. She was a regional director for the American Heart Association in Eugene for three years. She ran her own event

management and fundraising company that coordinated the "Celebrity Waiter a la Carte" annual fundraiser for Looking Glass Youth and Family Services, the Light of Liberty Fourth of July Celebration for Springfield Utility Board, and the Urology Foundation Symposium. Clark can be reached at (541) 346-5695 or [daclark@uoregon.edu](mailto:daclark@uoregon.edu). Kat L'Estrange has been hired as program assistant to fill Clark's previous position. ♦

## DEVELOPMENT

## June Winter Leaves \$1 Million Estate Gift for Scholarships

By DeNel Stoltz  
Director of Development

June Winter, a 1952 UO Art Education alumna, was devoted to music, dance, and the arts. So great was her love for these disciplines, and her fondness of her alma mater, that she left a legacy to support music and dance students forever with a bequest of more than \$1 million for student scholarships. She passed away in March, 2005. With her estate gift, the school recently established the Lotta Carll Endowed Scholarship, named for her grandmother, per June's wishes.

Lotta Carll was a founding member of the Phi Beta Patronesses, a music, art, and dance fraternity in Eugene. Although it became defunct several years ago, the Phi Beta Alumni group in Eugene is still very active, and several members today knew Lotta. Lotta's daughter, Charlotte Carll Winter, established the Lotta Carll Scholarship at the School of Music and Dance in 1962

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### ***The Lotta Carll Endowed Scholarship will generate upwards of \$40,000 annually for music and dance scholarships.***

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in memory of Lotta when she passed away. Charlotte and June supported this scholarship for decades by making annual gifts to it. This year's Lotta Carll Scholarship recipient is I-Yi Pan, a master's student in piano accompaniment, studying with David Riley.

"Support for scholarships has been and continues to be one of my

top two priorities for the school," said Dean Brad Foley. "I am grateful for June's generosity and foresight in supporting our students—the future musicians, educators, scholars, composers and choreographers.



*June Winter as assistant principal at Amador High School in 1965*

"The Lotta Carll Endowed Scholarship will generate upwards of \$40,000 annually for music and dance scholarships, which will assist us in recruiting the most talented performers now and into perpetuity."

• • •

June Winter grew up in Portland, Oregon. Her mother was a high school principal in the area, and June followed suit. After earning her B.A. in Art Education from the University of Oregon, she taught English in high school and was a high school counselor. In 1964 she joined the faculty of Amador High School in Pleasanton, California. After one year, she became assistant principal, a post she held until she retired in 1992. She was also in charge of the school newspaper and

the leadership classes.

Amador colleagues had nothing but accolades for June—the person, the educator, and administrator.

Cheree Heathershaw, retired Amador librarian, noted that "June was a talented, kind, extremely conscientious, ethical, and productive educator. She was quiet in her manner and techniques, but as I came to experience the dynamics of high school administrative responsibilities in my role as librarian, I learned what a powerhouse June Winter was."

"June was the guiding backbone for the standards that we set for the school for years," said retired principal Cyril Bonnano. "She demanded the highest expectations and quality from everyone—colleagues, faculty, and students. A lot of her work was behind the scenes, but she did not seek public recognition for it."

"Always first to volunteer to supervise and attend the student music, drama, and art programs or performances, June loved music and had an extensive record collection," said retired colleague Barbara Norton. She had season tickets to opera, symphony, and other music and dance performances at Davies Hall in the Bay Area. She loved watching ice skaters perform, with a keen appreciation for their choreography, and was also an avid sports fan.

"Although June was a very quiet and private person, she had a presence about her," close friend and retired colleague Connie Bishop recalled with fondness. "She was very petite and short but had strength of character that commanded respect from students, teaching staff, and administrative staff alike. Home, the ocean, and Oregon were really important to June, as was education. She was a warm and gentle person, with a generous heart," said Bishop.

Clearly this was the case, since June made such a thoughtful gift that will have a positive impact on the school, by touching the lives of many students for generations to come. ♦

## SISTERS ENDOW TWO SCHOLARSHIPS

Two gifts for significant scholarships have been given by generous UO alumni and sisters: a bequest by the late **Euphemea Laraway Culp '36**, and a current gift by **Jacqueline Laraway Giustina '43**, of Eugene. Although eight years younger, Jackie followed in Euphemea's footsteps, graduating from University High School and then the University of Oregon. Both majored in English, and both were members of Delta Gamma sorority.

Music was a big part of Jackie and Euphemea's lives from the time they were children. "Our grandmother played the organ at church," said Jackie. "Our mother, Florence, played the piano beautifully, and we were immersed in music." In the 1920s their father, Seth Laraway, owned Laraway's Piano and Music in Eugene. He sold pianos, sheet music, and Victrola phonographs.

Euphemea chose to make a \$220,000 estate gift to endow a music scholarship in her name when she passed away, which was in 2002. The Euphemea Laraway Culp Endowed Scholarship was established in 2003. "Euphemea loved the UO and was very proud that she was a Duck," said niece Natalie

Giustina Newlove. "She loved music and played the piano until a year before she died."

This year is the first that the Euphemea Laraway Culp Scholarship is fully distributing funds, and it will generate more than \$4,000 annually in perpetuity to support the most talented music students. It is currently supporting two students: Jill Combs, a master's student in the piano pedagogy program studying with Claire Wachter; and Alexis Gibbons, a freshman from Marion, Illinois, studying piano performance with Alexandre Dossin.

In her senior year of undergraduate study, Jill Combs was trying to decide which graduate school to attend. "I was leaning toward the University of Oregon because of the piano pedagogy program, its strong piano faculty, and diverse music classes," she said. "I had not received any financial aid, though. When I found out that I was being awarded the Euphemea Laraway Culp Scholarship, I felt that I had the support I needed to choose the University of Oregon for my studies. It is inspiring to hear that Euphemea was a pianist until nearly the end of her life. I am honored to receive a

scholarship from such a woman."

Alexis Gibbons explained, "The scholarship I received was the only way that I could attend the UO. The piano professors are excellent and my playing abilities have been enhanced greatly from the short time that I have spent here. I have learned effectively as a result of the talent and diversity in the school."

Jackie, inspired by her sister Euphemea's generous bequest and their mutual love of music, recently made a gift of \$200,000: half to endow the Jacqueline Laraway Giustina Scholarship for music students, and half to purchase a new Steinway concert grand piano, which will feature prominently in a myriad of Beall Concert Hall performances.

"Growing up, I played violin in the symphony in junior high and high school," Jackie noted. "I also took a lot of modern dance and tap dance at the UO, and like Euphemea, feel a strong connection to the School of Music and Dance. I am delighted to make this gift to support talented music students for years to come and I look forward to meeting the recipients each year." ♦

### RECENT DONORS

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

— Building Initiative —

• **Cal '50 and Marilyn Smith '50:** Additional \$13,682 gift to the building maintenance fund.

— Scholarships —

• **Estate of June Winter '52:** \$1,081,764 to endow the Lotta Carll Scholarship for music and dance students.

• **Jacqueline Laraway Giustina '43:** \$100,000 to establish the Jacqueline Laraway Giustina Scholarship for music students.

• **Bob '52 and Leona '51 DeArmond:** Additional \$30,000 to the Robert and Leona DeArmond Scholarship for voice students.

— Instruments & Equipment —

• **Jacqueline Laraway Giustina '43:** \$100,103 for a new Steinway concert grand piano, model D; it will be used in Beall Hall.

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



*Sisters in philanthropy: Euphemea Laraway Culp and Jacqueline Laraway Giustina.*

# HLADKY TRIBUTE DRAWS A CROWD

*New scholarship named for revered cello professor*

Emeritus cello professor Robert Hladky, who taught cello, bass and music history at the School of Music and Dance from 1961–1993, turned 80 on October 6, 2006. In honor of Hladky's 80<sup>th</sup> birthday, a group of his former students produced a festive cello and bass ensemble concert on October 17 in Beall Concert Hall.

More than thirty of Dr. Hladky's former students performed in the tribute concert, and he joined them on Villa-Lobos' *Bachianas Brasileiras No. 1* and a string adaptation of "Mighty Oregon," with Hladky on the bass drum, just like at Homecoming games. The concert was followed by a birthday reception featuring a cello-shaped chocolate cake, complete with bow.

At the concert, Susan (Rockey) Bowles (B.M. '75, M.M. '77), a long-

time friend and former student of Hladky, announced a surprise birthday gift that the Planning Committee set up: the Robert Hladky Cello and Bass Scholarship.

"We started with the idea of a fun concert celebration, gathering as many former students to perform together as we could locate," said Bowles. "From there, it blossomed into the idea of endowing a scholarship." Committee members included Bowles, Ken Finch, Georgienne Puls Young, John Gibbens, Greg Dugan, Jeff Bradetich, and Julie McCornack Sadie.

Former Hladky students, colleagues, and other friends have given generously to the scholarship. A recent gift from Bob and Joan Hladky brought the funds raised to the \$25,000 level, which enabled



*Hladky gives his patented bass drum performance on "Mighty Oregon."*

the scholarship to be endowed. The endowment will generate an annual scholarship in Hladky's name in perpetuity, and his legacy will continue to touch the lives of cello and bass students for generations to come.

Initially the scholarship will generate \$1,000 annually. With in-state undergraduate tuition currently just under \$6,000 per year, the goal is to increase the endowment with additional gifts so that it will generate significantly more scholarship funds each year in order to recruit the most talented cello and bass performers. ♦

## To make a tax-deductible gift to the Hladky scholarship

Contact DeNel Stoltz, Director of Development, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225; phone (541) 346-5687, or e-mail [denel@uoregon.edu](mailto:denel@uoregon.edu). Checks should be made out to "UO Foundation/School of Music and Dance" noting that it is for the Hladky scholarship.



*FRONT ROW: Dale Bradley, Jon Brand, Robert Hladky, Susan Rocky Bowles, Ken Finch. MIDDLE ROW: Kari Epstein Haugen, George Struble, Greg Dugan, Jason Heald, Jeff Bradetich, Bruce deBord, Jim Lund, Jim Pelley, Ty Young, Maria deRungs McKinney, Laura Yeater Handler, Georgienne Puls Young, David Chinburg. BACK ROW: Nathan Waddell, Patricia Lyons, Greg Nathan, Paul Joines, John Gibbens, Julie McCornack Sadie, Alice Reberger Volwiler, Bill Hunt. Also in attendance, but not in the picture: Jeff Defty, Sara McLennan Garrett, Rhonda Johnson, Forrest Moyer.*



# THE BEAT GETS BETTER WITH NEW SAUL GOODMAN DRESDEN TIMPANI

*Five "New Yorker" timpani are custom built for UO*

The UO School of Music and Dance has purchased five timpani of the same high quality as a Steinway piano. UO students are now able to perform, compete, and record on a world class percussion instrument.

Students in the Percussion Studies Program play timpani, marimba, multi-percussion, orchestral snare drum, and drumset. For thirty years,

UO percussionists have competed in auditions at a disadvantage, unable to train on top quality timpani. Custom built to specifications supplied

by percussion professor Charles Dowd, the five new timpani will provide a truly professional sound to the University Symphony, Oregon Wind Ensemble, Oregon Percussion Ensemble, faculty recitals, degree recitals, and audition recordings.

Manufactured by Morris Lang of the New York Philharmonic, the Saul Goodman timpani are renowned for their perfect intonation, and they provide a more focused low end pitch center necessary for good overall intonation in a large ensemble. The round, hand-hammered

copper bowls are found in the finest orchestras in the U.S.

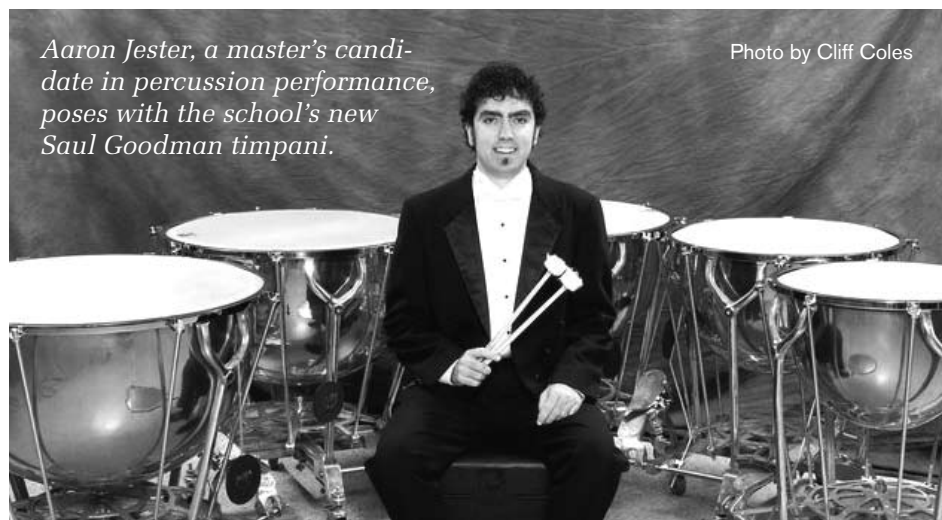
"These five Saul Goodman New Yorker Dresden style pedal timpani have a beautiful, round, warm focused pitch center, with an extended range of good tessitura, providing two full octaves necessary for the performance of the modern repertoire of Stravinsky, Bartok,

Carter, Kraft and Corrigliano," said Dowd. "We have needed a 'Steinway quality' percussion instrument in our inventory for many years."

The hand built timpani took three years to make, and are the same kind used by the New York Philharmonic, other major orchestras, and conservatories.

"My thanks to Dean Brad Foley for adding these long awaited timpani to the UO instrument collection," said Dowd. Dowd plans to perform Elliott Carter's *Eight Pieces for Four Timpani* (one player) on the new timpani in an upcoming recording, underwritten by the proceeds from Dowd's Philip H. Knight Professorship. ♦

***"Our percussion students are now able to perform, compete, and record on a world class percussion instrument."***



*Aaron Jester, a master's candidate in percussion performance, poses with the school's new Saul Goodman timpani.*

Photo by Cliff Coles

## KUDOS

**Jamie Lynn Webster**, Ph.D. student in musicology and ethnomusicology, was a student representative at the American Musicological Society's annual meeting in L.A.

**Megan Williams**, a junior voice major studying with Charles Turley, participated in Opera in the Ozarks last summer, where she was named "Most Improved Female Singer." While there, Megan also performed in *Suor Angelica* and *La Traviata*.

### \$500 Graduate School Research Awards for 2006-07:

- **Matthew Lynn Strauser**, D.M.A. candidate in music education with supporting area in choral conducting; to support his data collection to analyze choral rehearsal techniques. He will purchase MP3 recorders and record rehearsal sessions conducted by successful choral directors.

- **Kaori Noland**, Ph.D. student in music theory with supporting area in piano pedagogy; to support her travel to the International Chopin Conference in Warsaw, to present her paper "Grundgestalt and Octatonic Manifestation in Chopin's *G minor Ballade, Op. 23*" and conduct research at the Schoenberg Institute in Vienna, Austria.

- **Jerry Hui**, master's student in composition; to support production of his multimedia thesis composition *Erythros*. Hui also had his piece "Moon Is Bright" premiered last year by the Hong Kong Young People's Chorus. In October his choral set, "Three Facets of Love," was performed at the Society of Composers Inc. Student National Conference.

- **Hashem Assadullahi**, master's student in jazz studies; to study with saxophonist Rich Perry, whose solo, *29, Rue Jacob*, Assadullahi is studying for his master's recital.

- **Helena Kopchick**, master's student in bassoon performance; to appear as a guest artist/lecturer and give master classes at Washington State University. ♦

## HISTORY

# Saving “Silent Night”

*Edmund Cykler’s ancestors brought the United States a forgotten carol and lifted it to popularity*



By Fred Crafts

*Editor’s note: This article first appeared in The Eugene Register-Guard in 1980. Reprinted by permission. Professor Ed Cykler passed away in 1988.*

“Silent Night,” one of the most beloved Christmas carols, was unknown in America until a Tyrolean singing family brought it from Austria to New York in 1839.

This facet of the song’s history was revealed by Edmund Cykler, a professor emeritus of music at the University of Oregon, who is a descendant of the singing family, the Rainers. “I was told about this business of ‘Silent Night, Holy Night’ through my second cousin (Josef Argus-Rainer) who lived in the village (Fuegen, in the Austrian Alps), where my mother was born,” Cykler says.

“He got interested not only in folk songs but in the family itself when he discovered we had a singing group way back in the early part of the 19th century that toured all over Europe and the United States. London was wild about them—St. Petersburg, Munich, all these cities. They were a little like, let’s say, The Beatles of that particular time.”

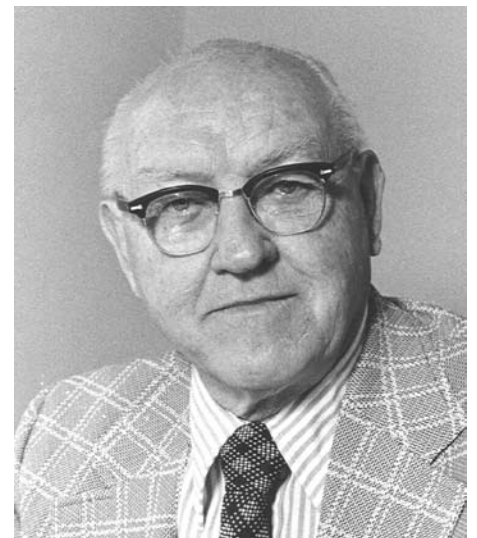
Yet, despite their enormous popularity, the Rainers slipped from view and are unknown today. It is a curious footnote to history, though, that without them “Silent Night” probably would have fallen into oblivion, too.

“Silent Night” was written by Josef Mohr, 26, curate of St. Nikita’s Church in Oberndorf, and Franz Gruber, 31, the church organist, as a last-minute diversion when the organ failed on Dec. 24, 1818, and

they learned the organ repairman, Karl Mauracher, was snowed in at his home in the Ziller valley until the spring thaw.

What was to be done? Father Mohr, an amateur poet, had written a short poem and suggested Gruber could set it to music that could be sung by the youth choir at the midnight service. Gruber, a highly skilled musician, was inspired by the poem. The simple melody spilled out of Gruber’s pen onto the paper. Within a few minutes he had finished the song. He rushed to Mohr, who liked what he heard and hastily assembled a choir of six boys and six girls to learn the music. “Silent Night” was sung for the first time during the church service by the choir with Gruber accompanying on his guitar. The haunting song touched the audience deeply. But after the service, it was set aside and forgotten.

Even Gruber forgot “Silent Night” until Mauracher came to fix the organ in the middle of May. When the repairman asked what music was used at the Christmas service, Gruber showed him his new song. Mauracher asked for a copy to take home. Three years later Mauracher shared the song with Josef Rainer, who had formed a choir with five of his eight children. The quintet was one of the first of the yodeling Tyrolean family singing groups that



*The late Edmund Cykler*

started a fad in Europe from about 1820–50. Members of the Rainer family liked the song, but because it was a Christmas carol, they didn't sing it publicly until Dec. 24, 1822, when they performed for Count Ludwig von Donhoff at his castle in Fugen and his guests, Kaiser Franz Joseph I of Austria and Czar Alexander I of Russia. Alexander was so impressed by the singers he invited them to St. Petersburg.

In fall of 1824 the Rainers left home on foot for St. Petersburg, but they found the going so tough they decided to stay

closer to home and to tour Germany. They were a big hit.

The Rainers sang in Germany and Austria in 1825 and by May 1826 they were in London. Londoners loved them. They were invited to all the best parties and appeared with the finest singers and instrumentalists of the day. They made lots of money, were the talk of the town, and many of their songs were published. But at the height of their popularity in 1829, they retired. In 1838 a new group of Rainers returned to England, but were unable to repeat their earlier triumphs. In search of new audiences, the Rainers sailed to New York in November.

Americans, starved for “cultural” events, took the Rainers to their hearts. The group drew big crowds up and down the Eastern seaboard until it returned to the Swiss Alps on June 12, 1843.

The Rainers' impact on America is almost beyond comprehension. They took the country by storm.

Musicologist Hans Nathan, writing in *Musical Quarterly*, said, “They transplanted from Europe the idea of ‘family’ performances. They also established the group-arrangement that was adopted by their successors in America, with one or two ‘sisters’ in the middle,

and the men flanking them, each resting his hands on his hips or belt. They popularized the concert hall informal ensemble-singing and free harmonizing in the ‘mountain style.’ This accounts for the otherwise inexplicable fact that all later American troupes had ‘Alpine’ songs in their repertoire.”

The Rainers' popularity was at an all-time high when it first sang “Silent Night” before an American audience on Dec. 24, 1839, in New York. The group had intended to sing at the Trinity Church, but it had burned down. Consequently,

an outdoor service was held at the Hamilton Memorial in New York. The song spread like wildfire.

Meantime in Germany, “Silent Night” was only modestly known. In the Rainers' absence it was being kept alive by the Strasser children from Laimach, known as the Ziller Valley Larks. Just before Christmas 1831 they were at the Leipzig Fair with their parents, who were selling gloves. To draw attention, they sang “Silent Night.” In the audience was Franz Alscher, a church organist and music publisher. He copied it down and published it in 1840, without

mention of author or composer, in a collection called “Four Genuine Tyrolean Songs.”

The song became the favorite carol of King Wilhelm IV of Prussia who, noting that its authorship was unknown (musicologists had ascribed the song to the likes of Kaspar Aiblinger, Ludwig von Beethoven, Wolfgang Mozart, and Franz Joseph Haydn and his brother Michael Haydn), ordered an investigation. The inquiry reached Gruber, now 67, through his

son, who was studying in Salzburg.

Gruber, in a terse letter, explained how the song was written, then grumbled that changes had been made in the original tune—the fourth, ninth and eleventh bars had been altered, and the descent clef had been mistaken for a treble clef, resulting in the song being sung a third too high in pitch.

Although the record was finally straight about the song's authorship, the men who wrote it didn't make a dime.

Father Mohr, who left the parish in 1819, moved from job to job for ten years before finally settling at a ski resort on the Niedre Tauren, where he remained for the rest of his life. He died in 1848 after contracting pneumonia on the journey home from administering last rites to a lady. Although Mohr apparently completed many other religious writings, none has survived.

Gruber fared much better. He was a respected musician, and in 1833 got the post of director of the choir and organist of the principal church in Hallein near Salzburg. He wrote some 90 compositions, most of a religious nature, that gained some notoriety at the time. His mass for mixed chorus and small orchestra is still occasionally played in Germany. He died in 1865 at the age of 78.

Over the years, “Silent Night,” thanks largely to the Rainers, gained in popularity. Now it is sung all around the world. Cykler says his cousin collected ver-

sions in 64 different languages.

“It was sung around but not widely for, oh, maybe 20 or 30 years before it really became popular and before it was heard enough that people began to use it as a Christmas carol,” he says.

*Continued next page*

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***Americans, starved for “cultural” events, took the Rainers to their hearts. The group drew big crowds up and down the Eastern seaboard until it returned to the Swiss Alps in 1843.***

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***In those days publishing a piece of music wasn't very profitable ... They didn't have radio, didn't have television, any of those things, to popularize them.***

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## OREGON BACH FESTIVAL

# 2007 Festival Goes “Outside the Bachs”

The creativity of great composers, the versatility of our musical forces, and the virtuosity of stellar artists—essential ingredients of every Oregon Bach Festival. But in 2007, they get a slightly different spin as the Festival goes “Outside the Bachs” to explore unexpected musical treasures beyond the pen of J.S.B. The UO’s internationally acclaimed choral-orchestral event runs June 29–July 15.

The Festival opens with the sweeping majesty of the Brahms *German Requiem*, a masterwork deeply understood and always movingly conducted by Helmuth Rilling.

Rilling serves the second course in his three-year recording project of the 18<sup>th</sup> century giant Joseph Haydn July 8 with the *Theresiemesse*, never before performed at the Festival.

Arthur Honegger’s *King David* dramatically tells the Old Testament

hero’s story from the slaying of Goliath to an exalted Dance Before the Ark. Kirk Boyd of Willamette Repertory Theatre will theatrically stage this “symphonic psalm” in an exciting Festival premiere July 12.

Beethoven said the aim of his *Missa Solemnis* was to “permanently instill religious feelings not only into the singers but also into the listeners.” The power and immensity of this work closes the



*The 5 Browns perform on July 13*

Festival on July 15.

The glittering lineup of musical stars includes the last (and least) of Bach’s musical progeny, PDQ Bach, sharing the stage with his alter ego Professor Peter Schickele in “The Jekyll and Hyde Tour” June 30.

Violinist Midori, the former child star still amazing audiences after 24 years, makes her Festival debut July 3 in an orchestra concert conducted by Jeff Kahane.

Trio Voronezh returns July 10 in the second of two Fest@First concerts at Eugene’s new First Baptist Church. This year’s show pairs the inimitable Russians with orchestra, conducted by Philip Brunelle of Minneapolis’ Vocal Essence.

It will take all of the Silva Hall stage to accommodate five pianos.

But it may not be large enough to hold the enormous talent of the 5 Browns, piano-playing siblings and Juilliard grads who have made news from NBC’s Weekend Today to chart-topping classical albums. Their July 13 concert is their first

concert in Oregon.

Intimate Evenings chamber concerts in Beall Hall and Soreng Theatre include flutist Lorna McGhee and friends July 2; piano recitals July 5 with Kahane and July 11 with Bernd Glemser (prize winner in 17 international competitions); jazz-flavored improvisations on Bach with German pianist Robin Engelen’s trio July 7; and chamber music with Triad, featuring Eugene-born clarinet virtuoso Carey Bell on July 14.

J.S. Bach’s brilliant light will shine in performances of his double concerto and violin concerto July 1, with the motet *Singet dem Herrn* July 8, in Kimberley Marshall’s organ recital July 9, and in four Discovery Series lecture concerts.

Festival tickets are sold online and by mail. To receive a preseason newsletter and brochure, go to [www.oregonbachfestival.com](http://www.oregonbachfestival.com) or call (800) 457-1486. ♦

### SILENT NIGHT, *continued*

“In those days publishing a piece of music wasn’t very profitable. If you sold 500 or 1,000 copies of something, that was a tremendously big edition. It wasn’t like today where you put out a popular song and sell a million copies. Things didn’t spread quite so fast. They didn’t have radio, didn’t have television, any of those things, to popularize them. It had to be done by somebody actually singing it to an audience. When a song is sung only one day in the year, that also works against it.”

Ironically, Cykler says “Silent Night” led a charmed life. Thanks to the enormous popularity of singing groups like the Rainers, it stayed alive, no matter how badly the odds were stacked against it.

“One of the things that interests me about this song is its complete childlike simplicity,” Cykler says. “If you just think of the very first motive in the song, the first ‘Silent Night, Holy Night,’ it is nothing more than ‘Ring Around the Rosie’ in a different rhythmic form. The whole song is practically built on this little simple theme, so that once it got to the people it became very popular.

“It’s not a remarkable song,” Cykler says. “It’s no great work. It isn’t even a true folk song, but it is certainly in the style of children’s folk music, which is very much alike the world over. That’s why the song was suitable to people in Asia or Africa or North Europe or South Europe or wherever it happened to go.” ♦

## FACULTY

**Barbara Baird** presented a duo-organ recital with Julia Brown at St. Mark's Lutheran Church in Salem. That same evening, she played in the AGO Eugene Chapter's annual Pipe Screams Halloween concert at Eugene's First United Methodist Church, raising more than \$1,000 to help air "The Organ Loft" on KWAX radio. Baird was a last-minute stand-in harpsichord soloist in Bach's *Brandenburg Concerto No. 5* with the Oregon Mozart Players in four consecutive concerts. In December she accompanied the first *Messiah* sing-along in Reedsport, OR.

**Judy Weigert Bossuat** published an article in Volume 34, No. 4 of the *American Suzuki Journal*, titled "But I Paid for Thirty Minutes...." Last summer she trained teachers and students at Suzuki Institutes in Fairbanks AK, Salt Lake City UT, Newberg OR, Ithaca NY, and was music director and teacher trainer at the Northwest Suzuki Institute in Eugene. She now serves on the national board of the American String Teachers Assn. Bossuat was named in *Who's Who in America*, *Who's Who in American Education*, and *Who's Who of American Women* 2005–06.

**Shannon Chase** was a visiting professor of choral music education for a term at the University of Memphis School of Music, offering graduate seminars in "Choral Literature & Techniques" and "The History and Philosophy of Music Education." She also was guest conductor of the Chamber Choir. On the international platform, she presented a collaborative research project (with Professor Emeritus **Randy Moore** and UO alumna **Hsiao-Shien Chen**) titled "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." at the International Society for Music Education (ISME)

Research Commission Seminar and the ISME World Congress last summer. The paper also will be published in *The International Journal of Music Education*. Chase, a charter member of the newly formed National Collegiate Choral Organization, presented on the national panel discussing the topic "Teaching Undergraduate Choral Conducting" for the 2006 national conference in San Antonio. Invited for a third year, Chase presented "Multicultural Choral Repertoire for all Choirs—A Reading Session" to the Oregon ACDA at its 2006 annual summer workshop in Portland.

**Steven J. Chatfield** and M.F.A. student Caroline Goodnight collaborated with the Research Committee of the International Association for Dance Medicine and Science (IADMS) on a panel presentation titled "The Science of Qualitative and Quantitative Research with Dancers." This was the plenary session for the 16<sup>th</sup> annual meeting of IADMS, in West Palm Beach, Florida.

**Jenifer Craig** created the lighting design for the Oslund+Company dance concert in Dougherty Theatre. She produced the concert, featuring guest artist Mary Oslund, with the 27 students of her Dance Production I class. One of the works, "Thicket," was danced by Sarah Ebert (M.F.A. 2005) to **Christian Cherry's** original composition.

**Alexandre Dossin** made three orchestral appearances in Brazil (Caxias Symphony Orchestra, Porto Alegre Symphony, Petrobras Pro-Musica Symphony) and gave solo recitals in Chicago, Newport (OR), Curitiba (Brazil), Eugene, and Shreveport, Lake Charles, and Lafayette, LA. He also gave two performances in Moscow, Russia: at the Brazilian Embassy and in a gala concert dedicated to Professor Sergei Dorenksy's 75<sup>th</sup> birthday. Dossin also gave master classes in several cities, and was invited to be on the jury for the Los Angeles Liszt International Piano Competition. He gave lecture-recitals at the North American Council of Latin Americanists, Osher

**Peter Bergquist's** edition of Orlando di Lasso's motets is now complete. The final volumes of *Orlando di Lasso: The Complete Motets*, published by A-R Editions Inc., with Peter Bergquist as general editor, have just appeared in print. The edition, in 21 volumes and a supplement, contains 575 musical works in more than 4800 pages of music and text. The edition grew out of Bergquist's earlier work as an editor of Lasso's music for A-R Editions and Bärenreiter. During his Fulbright research in 1985 he formed connections with scholars in Munich, where Lasso served the Bavarian court from 1556–94. The idea of a new edition of the motets gradually took shape while Bergquist worked on four Lasso volumes for Bärenreiter, and in 1991–92 he formulated the proposal for the edition that A-R Editions accepted. A grant from the German Academic Exchange Service (DAAD) for research in



Munich helped in planning the edition, and major funding for its support was provided by the National Endowment for the Humanities. Three colleagues edited eight volumes of the edition; Bergquist edited the remaining thirteen himself. Professor Emeritus C. Bennett Pascal of the UO Department of Classics provided invaluable consultation to all the editors on the Latin texts and translations. Colleagues in Munich, at the UO, and elsewhere have been unfailing in their support of the project. The edition has been warmly received in published reviews and personal communications. ♦

## FACULTY, *continued*

Lifelong Learning programs, and the College Music Society's Pacific Northwest Chapter meeting.

**Maria Dossin** gave solo organ recitals in Wisconsin and Brazil; attended the AGO National Convention in Chicago; gave an organ recital on campus as well as interdisciplinary lectures on Russian music for the UO Russian and Eastern European Studies Center; and performed at a fundraising recital for the Eugene Chapter of AGO.

**John Jantzi** was a guest performer and accompanist in Haydn's *Mass in Time of War* at Carnegie Hall on May 22 conducted by Willamette University choral director Wallace Long and a chorus of 270. Jantzi performed for the sixth time for the Oregon Bach Festival in a solo organ concert given on May 6 at First Christian Church, playing a program of all Mozart and Bach organ masterpieces. In the fall he gave a solo organ program of Handel, Mozart, and J.S. Bach for the annual Water Music Festival at the Long Beach Peninsula Church Center, performing on a Bond tracker organ. In his seventh year as chorus master of Eugene Opera Company, Jantzi prepared the chorus for its *Pirates of Penzance* production in December.

**Steve Larson's** article, "Musical Gesture and Musical Forces: Evidence from Music-Theoretical Misunderstandings" appeared last summer as a chapter in the book *Music and Gesture*, edited by Anthony Gritten and Elaine King (Ashgate Publications). In the fall, Larson gave presentations for panels at the annual national meetings of the Society for Music Theory (Los Angeles) and the College Music Society (San Antonio) and gave lectures on musical forces and the Chopin *Nocturne in D-flat Major* for colloquia at the University of Victoria and the University of British Columbia.

## NEW CD FEATURES DOWD AND FREEZE

**Charles Dowd** performed, composed, and recorded a collection of his compositions and arrangements on a new CD by Sony, titled *bus dust & dogs*. The Charles Dowd Goodvibes Jazz Duo, with Dowd on jazz vibraphone and **Tracy Freeze** (D.M.A. 2004) on jazz marimba, features acoustic chamber jazz for the highly specialized genre of the vibraphone and marimba duo. The CD was released January 19 as part of The Oregon Jazz Festival.



In other activities, Dowd was an adjudicator in Austin, Texas, at the Percussive Arts Society International Convention Mock Orchestral Timpani Auditions. In Mexico, Dowd was the featured jazz drummer with The Jazz Mummies, a group from Orquesta Sinfonica de Guanajuato. Dowd was principal timpanist with the Oregon Bach Festival, Eugene Symphony, and Oregon Coast Music Festival last spring and summer. ♦

**CoCo Loupe** collaborated with composer **Brian McWhorter** on "Black is White," a new solo she performed for the New Faculty Student Forum and at Dance Quarterly. Loupe has commissioned a new solo from Matthew Rose, former member of the Martha Graham Dance Company and former member and current rehearsal director of the Mark Morris Dance Group, NYC.

**Brian McWhorter**, our new trumpet professor, toured Holland with Meridian Arts Ensemble (MAE), performing at The Concertgebouw, Muziekgebouw, and the Frits Philips Muziekcentrum, and recorded music by Latin American composers for Channel Classics (tentatively titled *Vida*). MAE also was in a NEA sponsored residency at SUNY Fredonia where he concertized, coached, and lectured. McWhorter was featured as a soloist at the 2006 Festival of New Trumpet (NYC) for the third year and at the UO's Music Today Festival with the Oregon Wind Ensemble, performing Luciano Berio's rarely performed *O King*. McWhorter was featured with the group Renwicke (Baton Rouge) on *It's OK to Sit in the Middle of the Road Henry*, an album of improvised music released

on 8bells Records. He performed "Gute Nacht" on *Berio: The Complete Sequenzas and Other Solo Works*, which was released on Mode Records.

**Phyllis M. Paul** coordinated and administered the UO's annual Orff Schulwerk Level I Summer Teacher Training Course; participants included elementary music specialists from Florida, Missouri, Oregon, and Washington. She was an invited presenter for the OMEA District 12 Fall In-Service Conference: "Practical Ideas for Improvising in the Elementary Music Classroom."

**Timothy A. Paul** was director of the UO Summer Concert and Marching Band Camps. He also was conductor for the Emerald Band and for the OMEA District 7 Middle School Honor Band. Paul was an invited presenter at the OMEA District 12 Fall In-Service Conference: "The Development and Application of an Instrument To Help Conductors Identify Quality Wind Band Literature."

**Stephen Rodgers** presented "Berlioz and the Nineteenth-Century Romance: Convention, Ingenuity, and

Autobiography in His Songs (1842-50)" at the meeting of the American Musicological Society and the Society for Music Theory in Los Angeles last November. He also received a contract from Cambridge University Press for his book, *Berlioz and the Metaphor of Form*, a study of the interaction of program and structure in Berlioz's instrumental music.

**Victor Steinhardt** has stayed busy in semi-retirement by playing a series of benefit recitals in private homes for the Oregon Mozart Players, plus a recent Beall Hall performance of Mozart's *Piano Quartet in E-flat Major* with violinist Glenn Dicterow, violist Karen Dreyfuss, and cellist **Steven Pologe**.

**Amy Stoddart** presented a paper, "Teaching the Whole Dancer: Experiencing Dance History Through Multiple Intelligences," at the 2006 National Dance Education Organization conference October 20 in Long Beach, CA. She also presented a paper, "Bodystory: An Historical and Analytical Examination of Balanchine's Choreographic Period," at the Congress on Research in Dance's 38<sup>th</sup> annual conference in Tempe AZ.

**Jeffrey Stolet**, director of intermedia music technology, presented his original electronic compositions and lectures about composition and digital media last fall in Tokyo, Hong Kong, Shanghai, Beijing, New Orleans, and New York, including presentations at the National Institute of Informatics and the International Academy of Media Arts and Science (Japan), the Beijing Musicacoustic 2006, the Shanghai International Electroacoustic Music Festival, and the 2006 International Computer Music Conference. He also gave six lectures in New York City—supported by the Rockefeller Center—about performance and digital media.

**Charles Turley** performed extensively at Opera in the Ozarks last summer, singing the roles of Gianni

## DOUBLE PREMIERE FOR KYR

Composer Robert Kyr, professor and chair of composition studies, will have a rare opportunity this spring: the premiere of *two* large-scale symphonies within one month. His eleventh and twelfth symphonies have been commissioned by the New West Symphony (Los Angeles) and the Oregon Symphony (Portland), respectively.

His eleventh symphony is titled *Yosemite: Journey of Light* and is a fusion of his music with the still and motion picture photography of Lawrence Janss, a student and protege of the famed photographer Ansel Adams. The photographs will be projected on a large screen above the orchestra during the performances; the work will also be available on DVD. The performances will be April 13 at Oxnard Performing Arts Center; April 14 at Thousand Oaks Civic Arts Plaza; and April 15 at Wadsworth Theater (Brentwood).

Kyr created his twelfth symphony for Carlos Kalmar and the Oregon Symphony, which previously commissioned his *Fanfare for a New Dawn* for Kalmar's inaugural season with the orchestra. The work is a "variation symphony" on the medieval tune, "L'homme arme" ("The Armed Man"), which serves as the theme for a dramatic journey from conflict to reconciliation, a waging of peace through music. The performances will be at the Arlene Schnitzer Concert Hall in Portland, May 19–21.

Kyr also had major premieres with two prominent vocal ensembles last fall. The Grammy award-winning men's ensemble Chanticleer gave four performances of "In Praise of Music" which was a co-commission with the Chase Foundation, and later presented it at The Library of Congress. "Seven Spells," commissioned by the New England Foundation for the Arts, was premiered in Boston as an intercultural project between the American women's ensemble Tapestry and the Latvian women's chorus Putni.

Kyr also directed the latest incarnation of the Music Today Festival, which was offered in 2006–07 as a "double festival" in two sets of four concerts each. ♦



PHOTO BY JURETTA NIDVER

2006 Music Today Festival: Robert Kyr (left) and Portland Youth Choir director Mia Hall Savage with two Estonian guest artists, composer Veljo Tormis and conductor Hirvo Surva. Tormis and Surva were Robert Trotter Visiting Professors fall term.

**FACULTY NEWS**, *continued*

Schicchi (*Gianni Schicchi*) and Ger-  
mont (*La Traviata*). Also serving as  
the scenes director for Opera in the  
Ozarks, Turley directed more than  
thirty young professional singers in  
sixteen scenes, resulting in several  
performances. While there, he per-  
formed in recital with award-win-  
ning composer Larry Alan Smith,  
singing Smith's song cycle, *Songs  
of Time, Patience, and Longing*.  
Turley was a national semi-finalist  
in the 2006 NATSAA Competition  
at the NATS National Convention in  
Minneapolis, where he was awarded  
more than \$1000 in prize money.



*Charles Turley in the role of Ger-  
mont in the Opera in the Ozarks  
2006 production of La Traviata (pic-  
tured with soprano Cynthia Karp).*

Bassoonist **Steve Vacchi** participated  
in 31 performances since October,  
including work with the Eugene  
Opera, Oregon Ballet Theatre,  
Eugene Ballet, Colorado Symphony  
Orchestra, and in recital with the  
Oregon Wind Quintet and with guest  
bassoonist Frank Morelli and oboist  
Marc Fink.

**Lydia Van Dreel** performed with the  
Eugene Symphony, Oregon Mozart  
Players, Eugene Ballet, Florida  
Orchestra, Florida West Coast Sym-

phony, and Colorado Music Festival  
Orchestra. She was a guest artist at  
the Western U.S. Horn Symposium  
in Las Vegas, performed Mozart's  
third horn concerto with the UO  
Symphony, gave pre-concert talks  
for the Colorado Music Festival, and  
performed as a chamber musician on  
the "Classically Kids" CMF series in  
Boulder, CO.

**Marc Vanscheeuwijck**, after pre-  
senting three seminars on various  
aspects of 18th-century performance  
practice at the Brussels and The  
Hague conservatories (Belgium  
& The Netherlands) last spring,  
spent the spring and summer doing  
research in libraries and archives in  
Bologna and performing as a tenor  
and bass violinist with the Belgian  
Baroque orchestra Les Muffatti in  
several European early music festi-  
vals. He presented papers on aspects  
of chamber music by Bolognese late  
17th-century composer Giovanni  
Battista degli Antonii at the bien-  
nial conference on Baroque music  
in Warsaw (Poland), and at the Los  
Angeles meeting of the American  
Musicological Society. In December  
he participated in a CD recording  
in Belgium of concertos by Johann  
Christoph Pez with Les Muffatti, and  
his article on Giacomo Antonio Perti  
appeared in the scholarly journal  
*Rassegna Storica Crevalcorese* in  
December 2006.

**Sean Wagoner** secured publication  
with TRN Music Publisher for his  
wind ensemble composition *Ke'anae*  
which was premiered at last year's  
OMEA Conference. Wagoner also  
renewed his publishing relation-  
ship with The Lorenz Corporation  
to distribute his arrangements for  
jazz ensemble. Last April he gave a  
solo percussion recital that featured  
Minoru Miki's *Time for Marimba*  
and André Jolivet's *Concerto Pour  
Percussion et Orchestre*. Wagoner  
also performed with the Cascade  
Festival Orchestra in Bend, the  
Oregon Festival of American Music,  
and continues as principal timpanist  
with the Oregon Mozart Players,

principal percussionist with the  
Eugene Opera, and as a member of  
the Eugene Symphony. ♦

**FACULTY ENSEMBLES**

**The Oregon String Quartet** collabo-  
rated with New York Philharmonic  
concertmaster Glenn Dicterow,  
Manhattan School of Music faculty  
violinist Karen Dreyfus, Oregon Mo-  
zart Players concertmaster Alice  
Blankenship, and principal cellist  
Ann Grabe in a performance of the  
Mendelssohn Octet. Also on the  
concert was a Mozart Piano Quartet  
in which Steven Pologe and Victor  
Steinhardt joined Dicterow and  
Dreyfus. The Quartet released their  
second CD, *All that Jazz*, on the  
Koch International label in October.

**The Oregon Brass Quintet**, with  
the addition of new members **Brian  
McWhorter** and **Lydia Van Dreel**,  
went on a two-day performance and  
recruiting trip to the Portland metro  
area, performing and coaching stu-  
dents at five high schools: Gresham,  
Sandy, Cleveland, David Douglas,  
and Clackamas. ♦



*Brian McWhorter (standing) works  
with brass students at Clackamas  
High School.*



## DISTINGUISHED ALUMNI FOR 2007

### *Ray Miller and Edgardo Simone to be honored in June*

Two alumni from the School of Music and Dance will again be honored at our Commencement ceremonies this spring, and both will also be feted at a special Friday dinner the evening before.

The reception and dinner are open to all music and dance alumni, as well as to friends of the School of Music and Dance, and the University of Oregon.

**Dr. Ray Miller** received his M.S. in Dance (1977) and a Ph.D. in Theatre (1984) from the University of Oregon. His professional credentials encompass musical theatre, theatre and dance history, dance aesthetics, modern and jazz/tap technique, mime and pantomime, directing, and choreography.

Dr. Miller has directed and/or choreographed more than 200 musicals, operas, plays and/or dance



*Ray Miller*

concerts, including revivals of *You're a Good Man, Charlie Brown* and the rock opera *The Survival of St. Joan*; choreographing the outdoor drama *Trumpet in the Land*; and directing and choreographing musicals for the Bowling Green Summer Music Festival, including *Godspell*, *Grease*, *Joseph and the Amazing Technical Dreamcoat*, and *Little Shop of Horrors*. He also directed and choreographed the Southeastern premier of the Harry Chapin musical, *Lies and Legends*.

In addition to musicals, Miller has directed productions of plays such as *Masterpieces* (about the Bronte family), *Hamlet*, *Galileo*, *The*

*Rehearsal at Versailles* (Moliere) and *The Shepard's Chameleon* (Ionesco). He has worked with playwrights to develop and produce new work, such as *Leaning Towards Infinity* based on a novel by Sue Woolfe, *Daughters* by Shirlene Holmes, *Streams* by Jean Colonos, and *Crowning Glory* by Brad Bailey. He has written and directed some of his own work, such as the play *Tragedy at Kent State*, and dance dramas based on the events of 9/11 and the plight of runaways in Atlanta.

Miller has delivered papers on musical theatre, dance aesthetics, and dance/theatre history and pedagogy at the Congress on Research in Dance, Association for Theatre in Higher Education, Writing Across the Curriculum National Conference, Southern Humanities, and other academic conferences. He has written articles and reviews for numerous academic journals, and Praeger Press will soon publish his book on the history of dance on the American musical theatre stage. He currently is president-elect for the Congress on Research in Dance.

### School of Music & Dance Distinguished Alumni Dinner

**Date:** Friday, June 15, 2007

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

**Location:** 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](mailto:somd@uoregon.edu)

**RSVP:** by June 8, 2007

**Edgardo Simone** received both his bachelor's (1982) and master's degree (1983) from the UO School of Music, where he studied with Hal Owen, Peter Bergquist, and Wayne Bennett, among others. He also was accepted into the doctoral programs at Harvard University and the Eastman School of Music.

Simone has distinguished himself with an exhaustive list of film scores, either as the composer or the orchestrator. In the latter category, he has worked on numerous films with composers Danny Elfman, Steve Bartek, and Ernest Gold.



*Edgardo Simone*

Additional orchestrations have been with Richard Einhorn, Amotz Plessner, Ken Thorne, BC Smith, Robert Drasin, Richard Markowitz, and Michael Kamen.

Among his film credits as composer or orchestrator in the past six years: *Men in Black*, *Skin Walkers*, *Spiderman* and *Spiderman II*, *Big Fish*, *Charlie and the Chocolate Factory*, *Corpse Bride*, *Charlotte's Web*, *Planet of the Apes (2001)*, and *Meet the Robinsons*.

Simone has won several prestigious awards, including: American Music Center/NEA Grant (1993); Young Composer's Award from the National Association of Composers (1988); and BMI Composition Award (1987). ♦

## UO ALUMNI RECEPTION AT NORTHWEST MENC

All UO music alumni are invited to a Friday evening reception at the Northwest MENC Conference in Portland, Feb. 16 from 6:15-7:30 p.m. Place TBA; check with the UO booth in the Exhibit Hall. ♦

## ALUMNI

**Klement Hambourg** (D.M.A. 1975) is now a resident of Victoria, B.C., having retired from the faculty of Lebanon Valley College in Pennsylvania as professor emeritus in 1997. In 2002 he established the Celebration of Chamber Music series in Victoria, now in its fifth season. The series presents diverse programs of trios, quartets, and vocal chamber music. CCM has established a Performance Award for outstanding young musicians, two of whom will perform at the opening concert on October 15. Klement is also active as a board member of the Greater Victoria Performing Arts Festival.

**Bruce Gutgesell** (B.Mus. 1976) recently retired after 30 years of teaching music at Juanita High School in Kirkland, Washington. He is a past president of the Washington Music Educators Association and held elected offices for the Washington unit of the International Association

of Jazz Educators. He was inducted into the Washington Music Educators Hall of Fame in 2004. During his career, his concert and jazz bands were selected to perform at state and Northwest music educators conferences. He looks forward to having more time for guest conducting, adjudicating festivals, and helping out at the Washington Music Educator's office.

**Paul Chandler** (B.S. Mus. 1988) is a member of the music committee at the Unitarian Church in Vancouver, WA, and also serves as a featured musician and piano accompanist for Sunday services. His fiddle composition, *Charlottesville*, is included on a CD featuring members of the congregation <<http://msuuf.org>>. He is currently the lead guitarist with Graham & The Crackers and performed at the Pike Place festival in Seattle last June, in addition to numerous appearances in the Portland area. Last August, Paul played lead guitar with Girls Say Yes at the International Pop Overthrow festival

in Seattle. He was a founding member of the Portland ensemble Giant Bug Village (celebrating their tenth anniversary in 2006) and has played guitar, keyboards, and violin with such groups as The Persimmons, Los Placemats, and the Julia Korena Band. He has worked as a software technician for Intel since 1996 and recently became certified as a medical assistant. In March 2005 he was married to Karen Parrow, a middle-school science teacher in the Vancouver school district. They live in Portland and welcome correspondence from old or new friends. Email: [gbv23@hotmail.com](mailto:gbv23@hotmail.com) Website: <http://chandler.i.am>

**Matt Aiken** (B.Mus. 1994) continues to enjoy a busy schedule of teaching and performing in New York City. He can be heard on the new Matthew Puckett CD as well as Bliggidy Blam's debut CD featuring **Brian McWhorter** and Nate Wooley. Aiken performs and teaches on the summer jazz percussion faculty at the Summer Interlude in New York City, the Creative Arts Program in Brooklyn, NY, San Francisco Bass Workshop, and the American Festival of the Arts in Houston, TX. He is currently working on a set of new compositions for The Matt Aiken Ensemble as well as a sound score for the Amy Kail Dance Company to be premiered fall 2007 in New York City. <[www.MattAiken.com](http://www.MattAiken.com)>

**Lily Barmor Rose** (Ph.D. 2004) is a member of the Seattle Composers Alliance, the International Alliance of Women in Music, the American Composers Forum, and Composition Today. She was selected to have *Return to the Dead Sea* (scored for soprano/alto saxophone and percussion) featured in the 2006 summer/autumn issue of the Oregon Literary Review. Last August she was awarded second place in the Cappella Gloriana Choral Competition in San Diego with her composition, *October*. Scored for SATB choir and piano, the piece was performed and recorded by Cappella Gloriana

## HAVE WE HEARD FROM YOU LATELY?

2/07 **UO School of Music & Dance Alumni**  
WHAT'S UP?

NAME \_\_\_\_\_ Class of \_\_\_\_\_  
Degree \_\_\_\_\_

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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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](mailto:somd@uoregon.edu)

ALUMNI NEWS, *continued*

in November of 2006. Lily received a Masterworks Prize from ERM Media for the Overture from her oratorio (doctoral dissertation), *The Last Days Of King Saul*. The recording by the Czech Philharmonic of Masterworks of the New Era, Volume 12 featuring the Overture was released in January 2007.

**Jasmine Bartz** (D.M.A. 2006) and husband Ezra announced the arrival of their new baby daughter Amelie on December 28, 2006.

**Dave Camwell** (D.M.A. 2006), who is now assistant professor of saxophone and jazz studies at Simpson College, learned that the Saxophone Journal will publish his article, "Digital Self-Promotion for Saxophonists," in its next edition. Last summer Camwell performed Ibert's *Concertino da Camera* with Chamber Orchestra at the University of Manitoba, and performed a work he commissioned from Nate Brown for live electronics and saxophone at the World Saxophone Congress. ♦

## IN MEMORIAM

**Margaret Elizabeth Guitteau** died September 16, 2006 at the age of 85. Margaret, known as Peggy to her family and many friends, married Robert George Guitteau in 1943. In 1948, after living in Japan where



Bob served in the army of occupation, Bob and Peggy moved to Eugene where they raised their four children. Bob died in 1999.

Art, music, literature, and gardening were her lifelong interests. She loved to paint, and for years she worked at studio painting at Maude Kerns Art Center. Peggy had the opportunity to study with noted portrait artist Aaron Schickler, and many of her paintings can be found in homes around Eugene. Peggy served as president of Friends of the Museum and her community service included several years as docent for the UO Museum of Art. Peggy was on the Board of Directors for

the Oregon Bach Festival and was a member of the Junior League, Maude I. Kerns Art Center, the Fortnightly Club of Eugene, and the Eugene Country Club. Peggy left a sizeable bequest to the Robert G. and Margaret E. Guitteau Scholarship Endowment at the School of Music and Dance, which she established during her lifetime. Memorial contributions in her name may be made to this scholarship, (checks made out to the University of Oregon Foundation) and sent to the School of Music and Dance Development Office.

**John Gustafson**, former member of the UO music faculty, died Nov. 14 of age-related causes. He was 89. He was born in Calumet, MI, to Ellis and Hildur Nyman Gustafson, and married Wanda Mattson in 1942 in



Brainerd, MN. She died in 1985. Gustafson was a professor of music education at the University of Oregon from 1956–67. He served in the Navy during

World War II in Europe and Guantánamo Bay. Survivors include a son, Herb of Eugene; a brother, David of Eugene; four grandchildren and three great-grandchildren. A daughter, Louise Jardine, died previously. Remembrances may be made to the Central Lutheran Chorale Memorial Fund in Eugene. ♦



Members of the Oregon Marching Band and Brigham Young University's Marching Band get acquainted at a pep rally for the Las Vegas Bowl.



## COMING EVENTS

### FACULTY & GUEST ARTISTS:

**Faculty Dance Concert**  
February 15-17

**Kartik Seshadri &  
Arup Chatterjee**  
*World Music Series*, Feb. 16

**Kraig Scott, organ**  
*Guest Artist Recital*, Feb. 18

**Oregon String Quartet**  
*Faculty Artist Series*, Feb. 22

**Oregon Brass Quintet**  
*Faculty Artist Series*, Feb. 27

**Toby Koenigsberg, jazz piano**  
**Matt Pivec, saxophone**  
*Faculty & Guest Artist*, March 1

**Masters of Traditional  
Irish Music**  
*World Music Series*, March 3

**Cuarteto Casals with  
Thomas Gallant, oboe**  
*Chamber Music Series*, March 4

**Linda DiFiore, contralto**  
*Guest Artist Recital*, March 9

### SPECIAL EVENTS:

**PORTLAND EVENT**  
*Chamber music by UO music faculty*  
March 1 • 7 p.m., Sherman Clay Pianos

**FLUTE DAY**  
*Workshops, reading sessions,  
and concert.* March 17 • Beall Hall

**BEND EVENT**  
*UO Music and dance ensembles;  
free to UO alumni*  
May 10 • 7 p.m., Tower Theatre

**MEDFORD EVENT**  
*UO Music and dance ensembles;*  
May 15 • 7 p.m., Craterian Ginger  
Rogers Theater

For more information about  
UO School of Music programs,  
events, and faculty,  
check our web site:  
[music.uoregon.edu](http://music.uoregon.edu)

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will be provided if requested in advance.



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