



UNIVERSITY  
OF OREGON

# LEDGER



# LINES

SCHOOL *of* MUSIC *and* DANCE



NEWSLETTER for ALUMNI & FRIENDS

September, 2008 Vol. XX, No. 2

## 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.

Address 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, Bob Keefer, Amy Stoddart, DeNel Stoltz

PROOFREADERS:  
Laura Littlejohn, Carol Roth

COVER PHOTO by Scott Barkhurst:  
Construction on the new Leona DeArmond Academic Wing nears completion

## MUSIC & DANCE ADMINISTRATION

DEAN: Brad Foley  
bfoley@uoregon.edu

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

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

DEVELOPMENT STAFF:  
DeNel Stoltz, director  
denel@uoregon.edu  
Amy Salmore, program assistant  
amymc@uoregon.edu

### MAIN OFFICE:

Phone: (541) 346-3761 (music)  
(541) 346-3386 (dance)  
Fax: (541) 346-0723  
Web: music.uoregon.edu



UNIVERSITY OF OREGON

# — SPECIAL EVENTS —

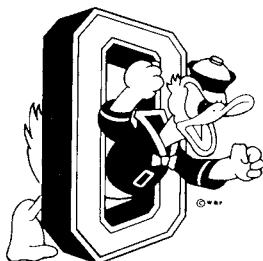
## Homecoming Weekend

Friday, Oct. 10:

### • UO BANDS TO CELEBRATE 100<sup>th</sup> ANNIVERSARY

The UO School of Music and Dance and the Oregon Alumni Association invite all former UO band members to attend a special 100<sup>th</sup> anniversary celebration dinner during Homecoming Weekend, Oct. 10–11.

The Friday dinner, featuring a special program and performances, will be at Valley River Inn at 7 p.m., preceded by a 6:30 reception. The centennial event is open to all former UO band members, including the concert bands, jazz bands, and marching bands. The evening's program will feature live performances, band memorabilia, and speakers. Cost is \$35 per person. Reception and registration details are available on-line at the Alumni Association's website: [uoalumni.com](http://uoalumni.com)



Saturday, Oct. 11:

• **Ducks vs. UCLA** at Autzen Stadium. Alumni Band members can register for the weekend's rehearsal and activity schedule by going to: [www.oregonalumniband.com](http://www.oregonalumniband.com)

## SCHOOL OF MUSIC & DANCE ADVANCEMENT COUNCIL

CHAIR: Al King, '76, *vice president/ investment officer, RBC Dain Rauscher; Springfield, OR*

VICE-CHAIR: Niles Hanson, *NW Stamping & Precision Co., Rosen Products Sunvisor Systems; Eugene, OR*

PAST CHAIR: Mira Frohmayer, '60, *professor emerita, Pacific Lutheran University; Eugene, OR*

Jenifer Craig, '71, '73, *Associate Professor and Chair of Dance, UO; Eugene, OR*

Mary Ann Hanson, *President, Eugene Symphony Association and arts patron; Eugene, OR*

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

Marilyn Kays, *arts patron; Eugene, OR*

Natalie Giustina Newlove, *arts patron; Eugene, OR*

Jay O'Leary, M.D., *arts patron; Eugene, OR*

Mary Glass O'Leary, '55, *arts patron; Eugene, OR*

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

John Wells, *violinist; Springfield, OR*

Jeffrey Williams, *Professor and Associate Dean of Music; Eugene, OR*

## FROM THE TOP

*Brad Foley, Dean*

**A**s we approach the beginning of a new academic year at the University of Oregon School of Music and Dance, we eagerly anticipate the move into our \$19.2 million new and renovated Marabel B. Frohn-mayer Music Building by the end of fall term.

Thanks to the generosity of lead donors Lorry Lokey, Bob and Leona DeArmond, Thelma and Gilbert Schnitzer, and Kathleen Daughterty Richards Grubbe as well as numerous others, more than \$11 million from private funds and \$7.6 million from state bonds have made this project a reality.

It has been an exciting process to observe the day-to-day activities of the construction crews over the past year, and I have enjoyed working with an exemplary team of construction managers whose work will culminate in an incredible new and improved facility for our talented students, faculty, and staff.

The true success of the construction phase of our project is in large part due to the hard work and perseverance of Janet Stewart and George Bleekman from the university, and Brad Tindall and Shaun Nestle from John Hyland Construction. I appreciate the great care and attention to every detail that has gone into making our project the best it can be.

We will move into the new spaces in December in time to begin winter term of 2009 in our new facility. We plan to invite our various constituencies to a grand opening celebration during the first week of March in 2009. I hope that many of you will plan to join us for the ribbon-cutting ceremony and/or an open house and tour of the facilities, so that you may observe first-hand the caliber of new spaces we are creating. Besides the new construction itself, our music students will enjoy an enriched quality of education due to the state-of-the-art acoustical and

sound-isolation properties featured in those new spaces.

### **ChamberMusic@Beall**

As we launch the 41<sup>st</sup> annual season of the university's chamber music series, you will note that we adopted a new name and have undergone a leadership change. In March, we saluted Janet Stewart for leading the series for the past fourteen years, continuing the excellent traditions of Edmund Cykler and Steve Stone before her. Janet's leadership was marked by her dedication, love, and passion for music as she invited the highest quality of performing artists to our series over the years. She brought the elite from the world of chamber music, including such groups as the Tokyo, Emerson, Juilliard, and Amati string quartets. She concluded her leadership of the chamber series to help with the transition as well as to serve as our music building project manager, prior to retiring next summer. Janet's retirement, along with John Evans joining the UO's Oregon Bach Festival, led me to consider a new partnership opportunity and a rebranding of the series as Chamber Music@Beall.

We have a great season in store for the community, opening with the Academy of St. Martin in the Fields on October 19. Appearances by pianist Jeffrey Kahane (Nov. 9), and the Portland Baroque Orchestra (Feb. 22), serve as connections to the 2009 Oregon Bach Festival lineup, as both will return in the summer as a part of next year's 40<sup>th</sup> anniversary festival.

### **Time of Transitions**

As we begin the new academic year, the university anticipates a significant enrollment surge across the campus and we also expect a larger than usual entering class in music and dance.

We anticipate numerous other changes and transitions as we welcome new faculty: Assistant Professors Molly Barth, flute; Nicholas Isherwood, voice and opera; and Shannon Mockli, dance; as well as Instructors Andiel Brown, gospel



ensembles; Christopher Olin, choral music education; Laura Wayte, voice; and Larry Wayte, music history. In the coming year we will launch a search for a new assistant professor in ethnomusicology to succeed Professor Emerita Anne Dhu McLucas, and another assistant professor search in dance to replace former Associate Professor Amy Stoddart, who left us this summer.

Across campus, we welcome new provost James Bean (former dean of the Lundquist College of Business), Jill Hartz, new director of the Jordan Schnitzer Museum of Art, and new permanent leadership in the dean's offices of the College of Education and College of Arts and Sciences. And we await with great anticipation the outcome of a search for a new president of the University of Oregon.

Meanwhile, we begin our ten-year NASM Self-Study process for renewal of our music accreditation, as well as a new assessment plan and campus-wide Strategic Academic Planning process. All in all, we have a busy and exciting year ahead in addition to our usual myriad of 200-plus concerts and programs. I hope you will pay us a visit in the coming year.

*Brad Foley*

## DEVELOPMENT

# The Final Bricks

*Fundraising shifts to furnishing and equipping the new \$19 million music building*

*By DeNel Stoltz, Director of Development*

Seven years of anticipation. Nineteen million dollars from vision to completion, and \$10.4 million from private sources to make it a reality. The waiting is nearly over for faculty, staff, students, music patrons, and community musicians. For some, actually thirty years of anticipation—since 1979—which was when the last additions were constructed for the music facilities.

The expanded and renovated MarAbel B. Frohnmayer Music Building will open for classes in January 2009, providing new state-of-the-art, acoustically isolated teaching studios, rehearsal/performance spaces, classrooms and practice rooms that will add half again as much space as the existing music facility. Mark your calendar for the grand opening celebratory events during the first week in March 2009.

The Oregon Legislature approved bonding for \$7.6 million of the music building project in 2001—at the time, half of the expected capital project. Due to runaway steel and concrete costs, the project ballooned to \$19 million. Thanks to generous donors, the additional needs to complete the project were met by private sources, enabling the construction of a wonderful, functional facility that will last for generations of faculty, students, and audiences.

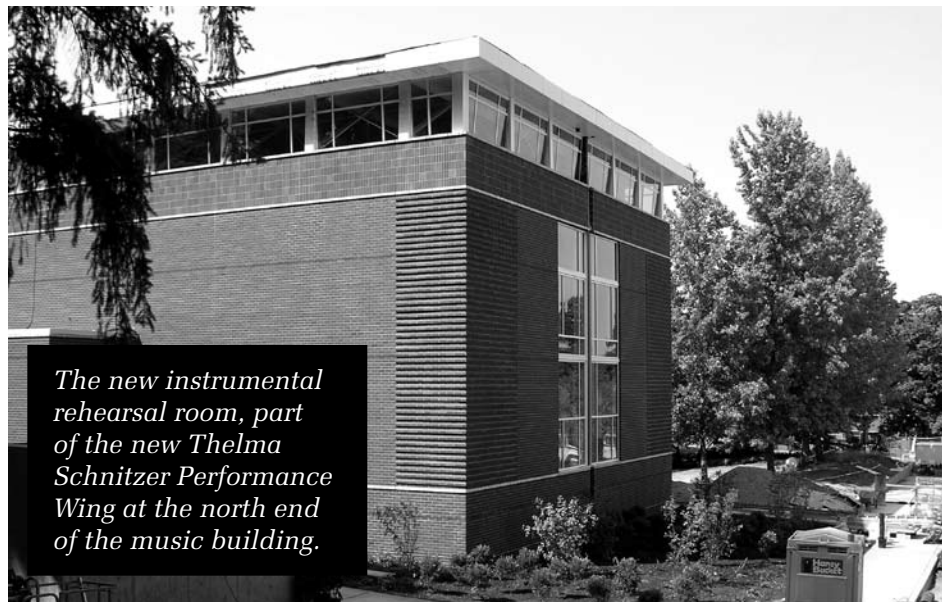
The excitement among the faculty, students and staff is palpable. Fundraising for the MarAbel B. Frohnmayer Music Building is not yet complete, however. The immediate focus is on furnishing and equipping the new spaces with pianos, rehearsal chairs and equipment, classroom desks, risers, music stands, etc.

All proceeds from our “Buy a Named Brick/The Last Bricks” initiative in the Penny Vanderwicken Duprey Courtyard will be put toward furnishing and equipping the new spaces in the MarAbel

B. Frohnmayer Music Building. A schematic of the courtyard and building plans can be viewed at: <http://music.uoregon.edu>. Click on “Make a Gift,” then “Buy a Named Brick.”

Bricks are still available for \$250 and \$1000. The first installation of bricks will be in fall 2008. The next installation will be in summer 2009. Leave a legacy and become a part of UO music history today! ♦

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



*The new instrumental rehearsal room, part of the new Thelma Schnitzer Performance Wing at the north end of the music building.*

## WHICH BRICKS ARE MISSING?

- \$100,000** Steinway Model D grand piano (3 needed)
- \$60,000** Steinway Model B or O grand piano (10 needed)
- \$40,000** Equipment for new recording studio and connections to new rehearsal spaces
- \$25,000** Furniture for Club Room (newly renovated reception room off Beall Hall lobby)
- \$10,000** Upright piano (10 needed)
- \$8,000** Audio/visual equipment for each new classroom (5 needed)
- \$1,700** iMac computer for renovated computer lab (10 needed)
- \$1,000** 6 Wenger rehearsal chairs (87 needed)
- \$300** State-of-the-art music-specific software for computer lab (10)
- \$250** Two classroom chairs with arm tablets (185 needed) or 5 music stands (170 needed)

## TWO NEW SCHOLARSHIPS ENDOWED

*Emerita voice professor Exine Bailey honored with endowed scholarship and new lounge in her name; piano scholarship endowed by Madelon Petroff '52*

A special afternoon reception on February 10 reunited two important friends of the School of Music and Dance—and close friends of one another for more than sixty years. Mira Frohnmayer '60 and Marcia Baldwin hosted the surprise celebration honoring Madelon Petroff, a 1952 piano alumna, and emerita voice professor Exine Bailey.

“It was a delightfully fun event to plan and host. Both Madelon and Exine thought that the event was a celebration for the other one, and both were surprised and pleased to be honored,” said Frohnmayer.

Petroff made a generous \$100,000 gift that established two new endowed scholarships: one in piano and one in voice. The Madelon Petroff Piano Scholarship will assist in recruiting talented piano students, and the Exine Anderson Bailey Vocal Scholarship will do the same for the best voice majors.

“Scholarship funds continue to

be one of the top priorities for our school, and endowments provide a wonderful source of funds in perpetuity to help us attract the finest and most talented students, who will become tomorrow’s top educators and performers,” Dean Foley noted in his remarks. “Madelon’s gift endowed the voice scholarships that Exine has been making possible through her annual generous gifts each year,” Foley added, “and Exine has made a provision in her estate to further build her vocal scholarship endowment.”

UO President Dave Frohnmayer thanked Petroff for her generous gifts and then surprised her by presenting her with a crystal duck welcoming her into the Irene Gerlinger Society of the University’s Founders Society, which recognizes donors for their significant lifetime gifts to the University of Oregon. Frohnmayer also had many accolades for Exine for her four decades of service to the

school and university.

Mira Frohnmayer, Exine’s close friend and former student, surprised her with the announcement that the newly renovated lounge and reception area in the Marabel B. Frohnmayer Music Building will be named for Arthur and Exine Bailey, in honor of Exine’s many years of service to the School of Music and Dance, and her late husband’s dedication to vocal instruction and performance.

The former student lounge has been renovated to serve as the new reception area and lounge. Mira, along with Marcia Baldwin and Lynette Schenkel, spearheaded the fundraising effort among Exine’s former students to raise \$50,000 to name the space, and were major donors to the project.

The reception brought together more than 50 friends of the School of Music and Dance, including many of Exine Bailey’s former UO colleagues, students, and members of her PEO and Phi Beta chapters. Entertainment was provided by this year’s Exine Bailey Graduate Voice Fellowship recipient, Marie Landreth, and Exine Bailey Undergraduate Voice Scholarship recipient, Maggie Lieberman. Pianists Nathalie Fortin and Corey Battey accompanied the two sopranos.

The event ended with a song, of course. Mira Frohnmayer led the gathering with special lyrics that she wrote, sung to the tune of “The Battle Hymn of the Republic” as a tribute to Exine. ♦



*Madelon Petroff and Exine Bailey (right) enjoy the festivities at the special Feb. 10 reception held in the Knight Library Browsing Room.*

### Is the School of Music and Dance in your will?

Let us know!  
Thank you.

UO Office of Gift Planning  
(541) 346-1687  
(800) 289-2354  
giftplan@uoregon.edu

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**TRIBUTE**


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# Memories of Morry

*Former Dean Morrette Rider is remembered for his cordiality and administrative skill*

**M**orrette Rider, dean of the School of Music from 1975 to 1986, passed away in January; a memorial service was held in Eugene, attended by numerous faculty, friends, and family. His wife, Wanda, passed away in May 2007.

Rider began teaching at Hope College in Michigan in the late 1940s, eventually becoming Provost after completing his doctorate at Columbia University. He toured and taught for many years as a professional violinist and conductor. For three years he hosted a musical talk show for Time-Life Television as well as several radio series. He studied conducting with Pierre Monteaux, Sir Adrian Boult, and Leonard Bernstein.

The defining moment of Rider's 11-year tenure at the University of Oregon was his valiant—some would say heroic—defense of the School of Music during a particularly difficult budgetary period on campus in the early 1980s.

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***The School of Music had been living on a shrinking budget for years, and some were eyeing the school as a “frill” that might be eliminated altogether.***

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During the 1981 recession, Oregon had a shaky state economy and a state legislature that was cutting the budgets of colleges and universities. The UO School of Music had been living on a shrinking budget for years, and some were eyeing the school as a “frill” that might be



***Morrette Rider, 1921-2008***

eliminated altogether. Rider knew he had to take action, and began amassing statistics and supporters, including a letter sent in the spring of 1981 to alumni and friends of the music school.

In the letter, he noted that eliminating the music school would not only result in lost jobs, but would disrupt the education of 450 music students. Cancellation of the Oregon Bach Festival (then preparing for its 12<sup>th</sup> season) and more than 200 annual concerts would remove significant revenue from the local economy. The demand for music teachers would remain, but the school would no longer be there to provide them.

The response to Rider's letter was significant, and the school weathered the budget storm. “I don't know that we could have had a better dean through the hard financial years,” said Exine Bailey at the time of Rider's retirement. Peter Bergquist

echoed that sentiment in 1985, saying that Rider did “a splendid job in a period of financial pinch for the whole university. He made it possible for us to keep the quality of the school without suffering more severe loss, even while suffering reduced staff and budget. He's an outstanding administrator and a hard act to follow.”

Another highlight from Rider's tenure at Oregon was in 1984, when he brought the prestigious International Society for Music Education

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***“I don't know that we could have had a better dean through the hard financial years”***

***—Exine Bailey***

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conference to Eugene. The Hult Center was brand new, and with the Hilton next door, it made a perfect venue for the large and successful conference gathering. Rider also presided over the construction of the first major addition to the music school since the late 1950s: the east wing of studios and practice rooms and the north wing of large rehearsal rooms and suites.

Rider also founded and conducted the University Sinfonietta and oversaw the establishment of a jazz program. Two new doctoral degrees—the Ph.D. and D.Ed—in music education were accredited during his tenure, as were master's degrees in choral conducting and piano pedagogy.

Rider was very active in international education, serving as administrator or faculty member for programs in Yugoslavia, Germany, Austria, and England, and as a guest lecturer in Germany, Finland, South Korea, and England. He also was a member of Eugene's Cultural Affairs Commission, the Board of Governors, and chair of the long-range planning committee of the UO Museum of Art. He also served on the Board of Directors of the Eugene Symphony and the Eugene Youth

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**MORRETTE RIDER, continued**

Symphony.

Speaking at Rider's memorial service were three emeriti faculty members:

Gary Martin gave a summary of Rider's professional life prior to arriving at the University of Oregon, and noted that the Riders' daughter, Rhonda, had become an excellent cellist with a very successful career in performance and in teaching.

Mary Lou Van Rysselberghe, who was hired by Rider, spoke of Rider's legacy of cordiality and humor. "So much was hidden behind that inimical smile of his," she said. "He was a man who accomplished much. He was a teacher who branched into so many directions, an administrator during hard times at the university; an accomplished string performer, lecturer on a broad breadth of topics, including jazz. Morry even supported our forming a softball team of willing and sometimes able faculty—the Red Riders."

Steve Stone, who joined the faculty one year after Rider became dean, characterized Morry's administrative style as "very quiet and unobtrusive ... he never spoke critically about anyone to other people ... the same was true of his wife, Wanda. In fact, their daughter Rhonda remembers that that was the way it was in their family life as well. You just didn't spend time disparaging anyone. Period."

Stone added that "his door was always open, no matter how busy he might have been. He always maintained this policy, whether or not you had an appointment—no matter how important or trivial the subject matter." ♦

*Memorial gifts in Morette Rider's memory may be made to the University of Oregon Foundation/School of Music and Dance. Efforts are underway to endow scholarships in the Riders' names. To make a gift, contact DeNel Stoltz, Director of Development, at (541) 346-5687 or [denel@uoregon.edu](mailto:denel@uoregon.edu)*

## UO CHAMBER MUSIC SERIES GETS NEW NAME, NEW ARTISTIC MANAGEMENT

The UO Chamber Music Series, which completed its 40<sup>th</sup> anniversary season with appropriate celebrations and gratifying ticket sales this past year, will have a slightly different face next season.

With the impending retirement of manager Janet Stewart (after 14 years of devoted service) the series will sport a new name—**Chamber Music@Beall**—and will get its artistic direction from Dean Foley and John Evans, with support from staff of the Oregon Bach Festival and the School of Music and Dance.

The series will expand to six concerts next year (see box below), and all the concerts will be held at 3 p.m. on Sundays, but otherwise will retain the same elements that have made it so successful over the years.

"As the UO chamber music series enters its fifth decade, the Oregon Bach Festival is proud to

be in partnership with the School of Music and Dance to ensure that **Chamber Music@Beall** is every bit as successful in the years to come as CMS has been in the recent past under the inspired leadership of Janet Stewart," said John Evans. "An expansion of the subscription series, closer links with Bach Festival themes and artists, and sustaining a roster of top-ranking international artists will, I'm sure, secure the series well into the future for all lovers of great chamber music."

On the financial side of the series, Director of Development DeNel Stoltz announced that "Thanks to many generous donors, we have reached \$93,000 toward the \$100,000 endowment campaign begun last fall."

To make a gift to the series, contact DeNel Stoltz at (541) 346-5687 or e-mail [denel@uoregon.edu](mailto:denel@uoregon.edu) ♦

41<sup>st</sup> SEASON

## CHAMBER MUSIC @ BEALL

**Sunday, Oct. 19**  
**ACADEMY OF ST. MARTIN**  
**IN THE FIELDS CHAMBER**  
**ENSEMBLE**

Music by Dvorak, Shostakovich, and Mendelssohn.

**Sunday, Nov. 9**  
**JEFFREY KAHANE, Piano**  
One of the Oregon Bach Festival's most popular soloists performs music by Mendelssohn, Schubert, and Rachmaninoff.

**Sunday, Dec. 7**  
**THE AULOS ENSEMBLE**  
**with Julianne Baird, soprano**  
A special holiday program featuring one of the leading early music ensembles and Julianne Baird.

**Sunday, Jan. 25**  
**BORODIN QUARTET**  
This world-renowned, Grammy-nominated quartet will perform music by Beethoven, Shebalin, and Borodin.

**Sunday, Feb. 22**  
**PORTLAND BAROQUE**  
**ORCHESTRA**  
Music by Couperin, Handel, Rameau, and C.P.E. Bach.

**Sunday, March 8**  
**ALTENBERG TRIO VIENNA**  
Music by Haydn, Mendelssohn, and Krzysztof Meyer.

*For season subscription brochure or more information, call (541) 346-5666 or (541) 682-5000*

## DANCE NEWS

# Spring tour successes for Repertory Dance Company

By Walter Kennedy

From Cottage Grove to Coos Bay, the intrepid dancers and support staff of the UORDC 08 brought modern dance to the region this past spring with great energy and talent. In addition to the annual “at-home” concert in Dougherty Dance Theatre and teaching workshops at several local high schools, the on-tour concerts provided entertaining contemporary dance and some wonderful artistic and educational outreach activities for Oregon audiences.

Especially exciting this year was the company’s first extended residency in the Coos Bay/North Bend area. The Hales Performing Arts Center at Southwestern Oregon Community College was the performance venue, and the residency activities were based at North Bend High School, which has had a modern dance department since 1955.

UO alumna and director of North Bend’s Modern Dance Dept. **Kathy Morin** along with guest instructor and choreographer **Sara Eklund Higgins** (B.S. in Dance from UO, 2000) were the company hosts, and Sara was the residency coordinator. The dancers and staff were housed in the Oregon Institute of Marine Biology cottages in nearby Charleston, and had great fun being near the beach. This year’s company, made up of graduate students Gina Bolles and Carrie Goodnight (both M.F.A. 2008) and undergraduates Jessica Goodburn, Karta-Purkh Khalsa, Sara Parker, Rebecca Stiehl, and Lilli Tichinin, taught several master classes over the three-day residency at North Bend High, and an open community class the morning of the concert.

Undergraduate students Kate Ashworth and David Johnson were



UORDC dancer Rebecca Stiehl in Rita Honka’s “Oyá”



UORDC dancers Lilli Tichinin, Rebecca Stiehl, and Jessica Goodburn in Sarah Franco’s “The Lineage of Eve”

stage managers and all-around technical support. UORDC co-directors Jenifer Craig, Rita Honka, and Walter Kennedy were all in attendance, providing much needed support to ensure a smooth residency and performance. The North Bend High advanced dancers opened the concert on Saturday evening with a dynamic work choreographed by Higgins. An exciting end to the season for all involved, this is also the beginning of an exciting new presence for UO Dance in the bay area.

Another highlight of the UORDC 08 spring tour was another new relationship forged in the community from our alumnae in dance. This year included the first of many future interactions with the new Springfield Academy of Arts and Academics, otherwise known as 3A, where Dorene Carroll (B.A. Dance UO 2007, and last year’s SOMD Commencement flag-bearer) is a teaching artist along with Keri Davidson. The UORDC dancers provided an in-depth series of workshops for the school’s dance students, delving into choreographic processes after the students attended the concert at Dougherty Dance Theatre in April.

This year’s UORDC 10<sup>th</sup> anniversary tour and at-home activities brought exciting contemporary dance to many hundreds of people

in several communities throughout the state, and at the same time offered UO dance students invaluable opportunities to practice and communicate through their chosen art form, the powerful and beautiful discipline of dance. ♦



## OREGON BACH FESTIVAL

# Bach Festival Soars

*Ticket sales and critical acclaim make the 39<sup>th</sup> season the most successful in the Festival's history*



PHOTO BY JON CHRISTOPHER MEYERS

*Maria Jette and Garrison Keillor whoop it up with Festival musicians.*

**W**ith a second straight year of sales growth, besting its previous high revenue mark by 12%, and staging night after night of sold out concerts, the Oregon Bach Festival enjoyed one of the most successful seasons in its entire history.

As the curtain closed on the *St. Matthew Passion* on July 13, OBF President and Executive Director John Evans announced that this year grossed \$502,696 in ticket sales, exceeding its previous high mark of \$448,408 in 2004, surpassing by 20.2% its 2007 total, and bettering its 2008 budget goal by \$26,296.

Reflecting an influx of new audiences from the Eugene 08 Olympic Trials and the Festival's opening night venture in Portland, the OBF achieved its broadest ever geographical reach, with ticket-holders from 39 states as well as Australia, Brazil, Canada, Finland, Germany, South Korea, and the U.K. Its total attendance edged 32,300—one of the highest figures in its 39-year history.

Equal to this great achievement,

in Evans' view, was the consistently high level of the performances, as witnessed by the extraordinary press the Festival received this year.

"The standing ovations, the capacity audiences, and the tremendous collaborative energy of our musicians speak volumes for what the OBF now represents," he reflected, citing the five-minute standing ovation for the opening night *B Minor Mass*, the crowd-pleasing residency of the Shanghai Quartet (which captured popular imagination in a totally revamped chamber music series), the capacity crowds for Garrison Keillor, The Five Browns, and Sarah Chang, and the profundity of Rilling's closing performance of the *St. Matthew Passion*.

"Our goal from the outset was to honor the past and the values that have made this Festival great, while celebrating the future and the diversity of programming we can stage and the audience we can attract. And judging by the enthusiasm of our audiences and the press we have

received, inspired throughout by music-making of the highest order, we succeeded."

Aside from its music, the OBF honored its past in both the opening and closing nights at the Hult Center, launching the Festival in Eugene with a Founders' Concert honoring its founding fathers, Helmuth Rilling and Royce Saltzman, and preceding the final performance of the *St. Matthew Passion* with a ceremony in which Rilling presented the Saltzman Award to UO President Dave Frohnmayer and his wife Lynn. Named in honor of Royce Saltzman, (now the OBF's Director Emeritus) the award is the Festival's highest honor, given to those who have made outstanding contributions over the years. The Frohnmayers have been Festival participants since 1971. In recent years Dave Frohnmayer has overseen significant growth in university support for the Festival.

Evans' view was echoed by Helmuth Rilling, the Festival's artistic director, who hailed both the Festival's high standard of performances and a new sense of energy emanating from both sides of the footlights: "We have many times performed the great works of Bach but never, as we have this year, performed all the major pieces in

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***Opening in Portland re-engaged the Festival with an extraordinarily eager audience and opened a door that had been closed for almost 30 years***

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one festival, and at such a very high artistic level. We had many new artists and audiences who had a lot of enthusiasm for our music. This was a real joy for me."

Concerns that this year's Festival would run concurrently with the US Olympic Trials for ten of its seventeen days were allayed, Evans said, by an overlap in attendance and two key resultant benefits. "From the

## BACH FESTIVAL, *continued*

start we saw this as an opportunity. Many Trials visitors made their way to the Hult Center, particularly for the concert in which we honored track legend Bill Bowerman, a long-time Bach Festival supporter. But perhaps of more lasting benefit was the relocation of the opening night to Portland. It re-engaged us with an extraordinarily eager audience and opened a door that had been closed to us for almost 30 years.”

In addition, Evans said, the OBF's partnership with Eugene 08 also resulted in a beneficial partnership with Nike, which contributed in-kind design of eye-catching festival branding and marketing materials, including the exciting new OBF logo.



Evans and Rilling are now eagerly looking forward to the 40<sup>th</sup> Oregon Bach Festival, June 26-July 12, 2009. Celebrating four major composer anniversaries, the scheduled highlights include a program of theatre music by Purcell, Handel's *Messiah*, Haydn's *Creation* (in Portland and Eugene), and Mendelssohn's *A Midsummer Night's Dream*, in a theatrical staging with Eugene Ballet. Following the success of this year's chamber music residency by the Shanghai Quartet, there'll be the welcomed return of pianist Jeffrey Kahane as artist-in-residence.

Of course, the music of J.S. Bach will not be neglected. Rilling's Discovery Series will be devoted to the six cantatas of Bach's *Christmas Oratorio* and the Portland Baroque Orchestra will give a complete cycle of the *Brandenburg Concertos*, both in Portland and Eugene. The much-anticipated centerpiece will be the world premiere of a new setting of Handel's *Messiah* text from Swedish composer Sven David Sandström—a joint commission between the OBF and Rilling's Bach Academy in Stuttgart. ♦

## FACULTY

**Tyler Abbott:** performed at Aspen Music Festival and Oregon Bach Festival, and with Eugene Symphony, OSU/Corvallis Symphony, Salem Chamber Orchestra, Eugene Concert Choir, Eugene Opera Orch., and Eugene Ballet (*Nutcracker*); jazz performances included Ax Billy Grill, Oak Street Speakeasy, Sweetwaters at Valley River Inn, Jordan Schnitzer Museum of Art, Jazz Station, OFAM's Shedd Institute, Jo Federigo's, Pleasant Hill Jazz Festival; featured soloist in Lynn Seaton's Jazz Bass Workshop, and part of Jeff Bradetich's Elite Soloist Master Class (U. North Texas); sectional work with Eugene Youth Symphony and Oregon All-State Orchestra; coaching with Salem Youth Symphony; master classes at South Eugene and West Salem HS, and jazz bass and rhythm section master classes at Pleasant Hill Jazz Festival.

**Barbara Baird:** performed at St. Bartholomew Episcopal Church (Beaverton OR), with Julia Brown for the Regional Convention of American Guild of Organists, First Congregational Church, for Oregon Bach Festival, Pipescreams fundraiser for Eugene AGO, Central Lutheran Church, and Faith Lutheran Church (Castro Valley CA); conducted workshop Baroque Performance Practice for Corvallis OMTA.

**Wayne Bennett:** editor of *College Orchestra Director's Assoc. Journal*, vol. 1:1-2; performed at Sunriver Music Festival, Harold Owen Tribute, Eugene Symphony, Hammerwinds, and the Oregon Wind Quintet; chaired a panel on Large Univ. and Conservatory Orch. Programs at the College Orch. Directors Assoc. Nat'l Conf.; clinics in Eugene with the Timberline HS Band from Boise, and the Pacific Academy Band from Vancouver BC; awarded the College Orch. Directors Assoc. award for Distinguished Service; residency at Baylor Univ. School of Music (guest

conductor, clarinet master classes); adjudicated SOMEA Orchestra Festival, Spokane Music and Arts Festival, and Vancouver BC Heritage Music Festivals.

**Jack Boss:** reviewed book by Michael Cherlin, *Schoenberg's Musical Imagination*, Cambridge Univ. Press, 2007, commissioned by Jeffrey Perry of Music Theory Online.

**Steven Chatfield:** published meeting proceedings and articles, including Chatfield et al. (2007), "A descriptive analysis of kinematic and electromyographic relationships of the core during forward stepping in beginning and expert dancers," *Journal of Dance Medicine & Science* 11(3); and Nemecek & Chatfield (2007), "Teaching and technique in Dance medicine and science: Findings for future applications," *Journal of Dance Education* 7(4); presented at the Int'l Assoc. for Dance Medicine and Science, 2007 (Canberra, Australia) including Chatfield et al., "A descriptive comparison of expert and novice dancers' electromyographic responses to varying conditions during weight shift" (paper); and Chatfield et al., "Is what we think is happening really happening? What can electromyography (EMG) tell us about how we move?" (panel presentation); choreographic presentations in 2008 included *We the People of the United States...*, *A Little Story*, *Subject to Change*, and *Dances that Tell a Story: Daphnis & Chloe*.

**Christian Cherry:** prepared *Perspective/Perspective Shift* (electronic dance score), *Simuan Tiga* (electronic/collage score), *Craze's Jam* (hip hop score), *displaced* (vielle électronique, six-string electric violin), and *Vantage* (vielle électronique and KoassPad performance structure); research presentations included "How the Mighty Have Fallen: The Demise of the Piano in the Dance Studio," Int'l Guild of Musicians in Dance Conf., 2007 (U. Illinois, Champaign/Urbana).

**Jenifer Craig:** activities included company director, concert direction, and lighting design for the UO Repertory Dance Co. 2007-08 tenth anniversary season; performances held at the Dougherty Dance Theatre, Springfield HS (A3 workshops), Cottage Grove HS and Cottage Theatre, North Bend HS (classes), and Southwestern Oregon Community College; lighting design for *A Musical Showcase in Celebration of the 25th Anniv. of the Hult Center for the Performing Arts* (Silva Hall, 2007).

**David Crumb:** performed *Vestiges of a Distant Time* (Oregon Mozart Players), *September Elegy* (premiered with Utah Symphony, with Gerald Elias, violin, and performances with the Utah Symphony, Brigham Young Univ.), and *Awakening* (Percussion Plus Project, DePauw Univ.).

**Alexandre Dossin:** performed in Eugene, Salem, and Monmouth OR, and in Lexington (Washington & Lee Univ.), Winchester (Shenandoah Univ.), and Richmond VA at the Experiencing Villa-Lobos Int'l Festival, and in Washington, DC at the Annual Festival of the American Liszt Society; judged solo state contest OMEA; cover and feature article in *Clavier Magazine* (Summer 2008).

**Charles Dowd:** principal timpanist and/or solo vibraphonist/multiple-percussionist with six orchestras and ensembles in 52 performances; played principal timpani in *Theresa Mass* (Rilling-Hänssler); hosted David Friedman (Berlin vibraphonist) and Dave Samuels (Boston marimbist) known as Double Image; performed jazz duo music with Tracy Freeze at Emporia State Univ. (Kansas) and on UO Faculty Artist Series, from their recent CD *bus dust & dogs* (SONY); assembled sixteen alumni from Dowd's percussion program for a 33<sup>rd</sup> anniversary reunion concert in Beall Hall, where PAS Hall of Famer Anthony J. Cirone gave a keynote address, Dr. Steve Owen (U.S. Marine Band) was the featured timpanist, and Dr. Tracy



Guest artist Velvet Brown (center) poses with UO tuba-euphonium students of Michael Grose (standing behind Brown).

Freeze (marimba) performed; conducted Oregon Percussion Ensemble at Northwest Percussion Festival; continues as principal timpanist with Eugene Symphony and as a member of the Int'l Orchestral Committee of the Percussive Arts Society.

**Brad Foley:** saxophone performances with Eugene Symphony, Bizet's *L'Arlésienne Suite No. 2* and Prokofiev's *Romeo and Juliet Ballet*; Music and Dance Fest (Bend OR); chaired College of Education search committee (new dean), and member of the Eugene Symphony search committee (new music director); member of board of directors of Eugene Symphony and Oregon Bach Festival; acquired new scholarship grant from the Liberace Foundation; accreditation team member for Nat'l Assoc. of Schools of Music.

**Fritz Gearhart:** presented paper at the Texas Orch. Directors Conf.: "Rhythm Pedagogy for String Orch." (Ludwig Pub., sponsor), featuring *Rhythm Session for String Orch.* (his recent publication), and for music education students at U. New Mexico; judged state and district contests (Eugene OR, Boise ID),

and competitions for Seattle Youth Symphony Concerto Competition and the Fischhoff National Chamber Music Competition.

**Michael Grose:** performed in 68 venues, including Brevard Music Center, Oregon Bach Festival, Eugene Symphony, Cascade Festival of Music, Oregon Symphony, Oregon Ballet Theatre, Eugene Opera, and Oregon Brass Quintet; adjudicated in Redmond (District Solo Contest) and in Portland (State Solo Contest).

**Rita Honka:** new choreography for *Two*—duet, and for UO Repertory Dance Co., *Oya*—a dance for seven; co-directed UORDC on tour, including classes and performances at Dougherty Dance Theatre, Springfield HS, Springfield A-3, Coos Bay/North Bend, and Cottage Grove; African dance teaching residencies included Mabiba Baegne, Mondjou, and Salif Kone; hosted master classes in all levels of African dance and African drumming.

**Walter Kennedy:** visiting artist residency at the Randolph College (Lynchburg VA); guest artist  
*Continued next page*

**FACULTY, continued**

at the American School (Taipei, Taiwan); panelist for discussion of *Daphnis and Chloe* (part of Eugene Symphony's Discovering Daphnis Festival); choreographed performances of *First, I was Afraid* (Randolph College), *In Evening Stillness* (SOMD showcase concert at Hult in 2007, and Dance 2008 Faculty Concert), *Strauss Songs* (restaging of ballet choreography), *Fields of Play* (restagings for Taipei American School Advanced Dance Co. and for UORDC), *Eclipse* (restaging for UORDC), and *Wild Oats* (choreography for an 18<sup>th</sup> century English country dance, Hult Center).

**Toby Koenigsberg:** performed in Eugene at Jo Federigo's Restaurant & Jazz Club, Ax Billy Grill 7 Sports Bar, Papa's Soul Food Kitchen, The Jazz Station, and A Little Knight Music (UO Browsing Room), at St. Olaf College, U. Iowa, U. Northern Iowa, Feeniks-Klubi, Sibelius Academy (Helsinki, Finland), Royal Academy of Music (London), SUNY, Cornell, Rutgers, Bebop Coffeehouse (Bend OR), UO Jordan Schnitzer Museum of Art, and a live radio broadcast (KMHD-FM Portland); research presentations included SUNY-Oswego, Rutgers (twice), U. Iowa, and the Royal Academy of Music (London).

**Amy Goeser Kolb:** presented master classes at U. Wisconsin-Madison and Cal Arts-Los Angeles; advisor for Mu Phi Epsilon; performed at Chamber Music at The Barn (Wichita KS), Cascade Music Festival (Bend OR), Oregon Bach Festival, principal in Honegger's *King David*, UO Chamber Music Series 40<sup>th</sup> Anniv. events, Eugene Symphony, Oregon Wind Quintet, Hammerwinds/Oregon Wind Quintet, Eugene Opera Orch., five solo recitals (Milford NH, Berkshire College MA, Middletown CT, Salem and Eugene OR, with pianist Laura Kennedy), Oregon Ballet Theatre, Octava Chamber Orch. in Seattle, and the Int'l Trumpet Guild

at Banff Arts Centre, Canada.

**Dean Kramer:** performed and lectured with **Claire Wachter** for OMTA's Bend District, Debussy's *En Blanc et Noir* for two pianos.

**Steve Larson:** faculty member of the Mannes Institute for Advanced Studies in Music Theory-Jazz and Popular Music (Eastman School of Music); published "Composition Versus Improvisation," *Journal of Music Theory* 49:2; presented Circular Thinking—A Roundtable on "Blue in Green" and "Nefertiti" (joint presentation with Henry Martin, Steve Strunk, and Keith Waters, annual meeting of the Music Theory Society of the Mid-Atlantic at Library of Congress); invited presentations in Ireland, including "Musical Forces and Music Analysis: Chopin's *Nocturne in D-flat major, Op. 27/2*" (National U. Ireland); and "Intention, Improvisation, and Inevitability—The Courante of Bach's *French Suite in C Minor*" (Univ. College, Dublin).

**Don Latarski:** completed *The Guitar Scale Picture Book* (Alfred Pub.), *Acoustica Funkus* (CD), and *TUO* (collaborative jazz CD with John Stowell); performed in Eugene at Luna, Oregon Wine Warehouse (with Steve Larson, Sonja Rasmussen), Tsunami Books, Autzen Stadium, UO Bookstore, the grand re-opening of KLCC radio, Joe Federigo's, Koho Bistro, and opening of Crescent Village; performances in Bend (Mason Williams group), Corvallis (with Tom Bergeron), and in Romeo MI.

**Anne Dhu McLucas:** College Music Society, 50<sup>th</sup> Anniv. meeting: 2007 "Music of the Hollywood Indian," for CMS national meeting outreach program (Salt Lake City).

**Brian McWhorter:** presented master classes and clinics at Stanford and Willamette Univ.; performed on recordings, including Meridian Arts Ensemble: *Timbrando* (Channel Classics), *Americantus*: Meridian

Arts Ensemble Plays the Music of Britton Theurer (and produced the album for this recording on 8bells Records), *Gheorghe Costinescu: A Live Retrospective 1952-2002* with Ensemble Sospeso (Capstone Records), and appeared on Lively Arts Series (Stanford Univ.); co-wrote and performed a chamber opera titled *Jews in the Desert: From Jesus to Oppenheimer*, at the Int'l Trumpet Guild Conf.; and performed more than 50 concerts, including with the Eugene Symphony, Meridian Arts Ensemble, Beta Collide, and Oregon Bach Festival; continues to coordinate Sound-Bytes; presented research on Experimental Music at the Osher Lifelong Learning Center; and adjudicated the Sheldon Jazz Festival Big Band Competition.

**Eric Mentzel:** performed *Lost Songs of a Rhineland Harper* (BBC Proms, concert with Ensemble Sequentia, London, England), *Salon Medievale* (recital of medieval songs in early 20th-century arrangements, Cologne, Germany), *Heloise and Abelard* (soloist with Medieval Women's Choir, Town Hall, Seattle), *Fleurs de vertus, fleurs du monde* (14<sup>th</sup>-century songs in the ars subtilior style, Case Western Reserve Univ., Cleveland, and repeated at the Park-McCullough House, Bennington); taught and coached at Amherst Early Music Festival (Connecticut College, New London), Schola Cantorum (Basel, Switzerland), Parisian motets of the 13<sup>th</sup> century (workshop, Royal Conservatory, The Hague, Netherlands), Lute Society of American Summer Workshop (Cleveland); adjudicated OMEA District Solo and Ensemble Competition (Corvallis).

**Steve Owen:** performed at U. Kansas Jazz Festival 2008 (tenor sax soloist with festival big band), Nebraska Music Educators Conf. 2007 (All-State Jazz Ensemble director), Connecticut Music Educators Conf. 2008 (All-State Jazz Ensemble director); presented paper at OMEA District 4 Teacher In-Service Day 2007 (Jazz Rehearsal Methods Clinics); 2008

Oregon Jazz Ensemble performances included OMEA Conf., Reno Jazz Festival Concerts, and high school concerts in Bend, Sisters, and Klamath Falls; presented 2008 Downbeat Magazine Awards, including College Outstanding Performance (Oregon Jazz Ensemble), and 2008 Reno Jazz Festival Awards, including Outstanding College Jazz Ensemble (Oregon Jazz Ensemble).

**Timothy Pack:** article accepted for publication, "Form-Delineating Elements and Harmonic Language in Hugo Distler's *In der Welt habt ihr Angst*, Op. 12/7 (1936)," *Choral Journal* 48 (Sept. 2008); research presentations included "Searching for a Star: Melodic, Harmonic, and Rhythmic Structures in Olivier Messiaen's *O sacrum convivium!*" (First Int'l Centenary Conf. of Messiaen Studies, U. Southern Queensland, Australia), and "Form-Delineating Elements and Harmonic Language in Hugo Distler's *In der Welt habt ihr Angst*, Op. 12/7 (1936) (Conf. "The Motet from Inception to the Present," University of Oregon).

**Phyllis Paul:** published two journal articles, "Aesthetic experiences with music: Children versus musicians," in *Update: Applications of Research in Music Education*, and "Using verbal reports to investigate children's aesthetic experiences with music" in *Journal of Music Therapy*; awarded \$10,000 research grant as principal investigator by Stewart Foundation, for Using Music to Support Emergent Literacy in Head Start Students.

**Sharon Paul:** presented workshop for Salem-Keizer School District ("Rehearsing for Retention: Beyond the Notes—Breathing Life and Style Into Choral Music"); conductor for District 12 Metro Festival (rehearsed, adjudicated, and performed with eight local high schools); conductor for Honor Choir of Southern California Vocal Assoc.; presented session at ACDA Northwest Div. Conf. ("From Warm-Up to Cool Down: Keeping Singers Engaged in

Rehearsal"); clinician at Three Rivers Choral Festival (Milwaukie OR); conductor of Eugene Symphony Chorus (Orff's *Carmina Burana* and Ravel's *Daphnis and Chloe*).

**Timothy Paul:** conducted at Quality Music Session: Northwest Div. of College Band Directors Assoc. (Reno NV), Hillsborough County Honor Band (Tampa FL), Washoe Honor Band (Reno NV), Shasta Band Invitational (Eugene), Rosemont MS (Eugene); research presentation, "Assessment: Practical tips for the music classroom" (OMEA District 12 In-Service Conf.); office holder in OMEA (District 12 Collegiate Rep.), Northwestern College Band Directors Nat'l Assoc. (treasurer), and Oregon Band Directors Assoc. (task force for Small School All-State Groups); adjudicated at George Fox Band Invitational (Newberg OR), and OMEA District 12 Solo and Ensemble Festival (Springfield OR).

**Steven Pologe:** research article accepted for publication, "Pitch and Space Maps of Skilled Cellists: Accuracy, Variability, and Error Correction," with Chen, Wollicott & Moore, in *Experimental Brain*; performed with the San Francisco Early Music Society and at the Grand Teton Music Festival; solo and chamber concerts with Primo Libro Ensemble in Corvallis and Eugene, and with Trio Pacifica in Eugene; recruitment activities and adjudications included visits to Crescent Valley HS, Eugene Youth Symphony cello sectional, Oregon All-State Orchestra, Corvallis and Eugene solo & ensemble competitions, and coaching at high schools and middle schools in southern Oregon.

**Harry Price:** published journal article with E. K. Orman, "Content analysis of four national music organizations' conferences" (*Journal of Research in Music Education*, 55); presented research results with S. J. Morrison, C. G. Geiger, and R. A. Cornacchio (2007), "The Effect of Conductor Expressivity on Ensemble

Performance Evaluation," at the MENC Nat'l Convention (Milwaukee WI); held offices in professional organizations, including Executive Committee of the Society for Research in Music Education of MENC, and Int'l Society for Music Education Steering Committee for New Commissions (2007); served on the editorial boards of *Int'l Journal for Music Education*, and *Research Studies in Music Education*.

**David Riley:** received Errol Williams Filmmaker Award from Silver Wave



Film Festival, 2007, for *The Maritime Violin* (best music, best sound design, best documentary, best cinematography), and Canadian Independent

Music Awards, Favourite Classical CD, 2008 (*Oskar Morawetz: Complete Works for Violin and Piano*); performed in Astoria OR, and at Stanford Univ., Willamette Univ., Musical Arts Concert Series (Lancaster PA), Suzuki Convention (Salt Lake City UT); guest artist at Oregon Bach Festival 2008, and the Dusseldorf Chamber Music Festival 2008 (Germany).

**Stephen Rodgers:** presented conf. paper on "Voice, Rupture, and Trauma in Film Music" at Music and the Moving Image (New York Univ.), and pre-concert lectures for Bach Festival chamber music programs; paper accepted for Society for Music Theory (Nashville TN) on "Emotional Imitation" and "Physical Imitation" in Berlioz's *Roméo au tombeau*; served as session chair at West Coast Conf. of Music Theory and Analysis (Topic: 20th-Century Form and Structure).

**Doug Scheuerell:** performed in Eugene with **Charles Dowd** and

*Continued next page*

**FACULTY NEWS, continued**

Tracy Freeze (Perugino's), with Laura Barron (Jordan Schnitzer Museum of Art), and tabla accompaniment for vocalist Gurumukh Khalsa (First Christian Church).

**Idit Shner:** local jazz performances included the Shner Jazz Concert (original compositions), Detrick/Swigart Jazz Orch., a tribute to Charles Mingus at the Shedd, Jazz at the DAC, Swing Shift, Wildish Theater, the Daddies at W.O.W. Hall, a Duke Ellington Birthday Tribute with Carl Woideck, and a jazz concert with Tom Varner at Cozmic Pizza; classical performances included the Eugene Symphony, *Little Tricker Meets Big Double* (ballet), Buddhist-inspired recital (UO Jordan Schnitzer Museum of Art), *Eclectic Sonorities*, recital at Methodist Univ. (Fayetteville NC), North American Saxophone Alliance Conf. (U. South Carolina), and the *Soprano Saxophone Concerto* (new composition by John Mackey with the Oregon Wind Ensemble); professional service included a saxophone quartet visit to West Albany HS.

**Marian Smith:** presented "Ivor Guest and the Paris Opéra" (Int'l Meeting, Society of Dance History Scholars, Paris); accepted for publication, "La Sylphide/Les Sylphides," to be published in *Opera and Cultural Transfer*, ed. Fauser & Everist (U. Chicago Press); book manuscript review, *Ballets of Richard Strauss* (U. Rochester Press); member of Editorial Board, *Dance Chronicle*.

**Amy Stoddart:** collaborated with **Walter Kennedy** and **Robert Ponto** on a new work, *In Evening's Stillness* (Hult Center and Dougherty Dance Theatre); created *Jazz Suite* (commissioned by Eugene Youth Ballet, a new work for the Regional Dance America Festival, performances in Long Beach CA and regional tours in Eugene and Portland), *Practica* (restaging); published

proceeding article, "Bodystory: An Historical and Analytical Examination of Balanchine's Choreographic Periods" (Congress on Research in Dance: 2006, Conf. Proceedings); performed *Strauss Songs* (Hult Center and Dougherty Dance Theatre).

**Jeffrey Stolet:** residency at Central Conservatory of Music (Beijing, China); lectured at Tokyo Denki Univ. (Saitama, Japan), and Int'l Academy of Media Arts and Science (Ogaki, Japan); public performances and presentations included: (a) *Things I Do with My Fingers 2007* (sound and video in an interactive performance environment controlled by two Nintendo Wii Remote Controllers) at MusicAcoustica 2007 Festival (Beijing, China), Tokyo Denki Univ. (Saitama, Japan), Int'l Academy of Media Arts and Science (Ogaki, Japan), Hong Kong Baptist Univ., Society for Electro-Acoustic Music in the United States (SEAMUS, Nat'l Conf., Salt Lake City UT), 17th Annual Florida Electro-acoustic Music Festival (U. Florida, Gainesville); (b) *Light 2007* (custom interactive performance environment, real-time video analysis, and two flashlights) at Hong Kong Baptist Univ.; (c) *A Prayer Before Dying 2002* (multi-channel digital audio work) at Hong Kong Baptist Univ.; and (d) *Caminos Terribles, Desiertos Crueles "Wicked Paths, Cruel Deserts"* (extended media work for mezzo-soprano, Yamaha Disklavier, computer-generated sound and computer animation created in collaboration with Ying Tan) at CYNETart 07 (Dresden Germany).

**Leslie Straka:** principal viola for Eugene Opera Orchestra; opening ceremony and primary clinician/instructor at "Brats Day" 2008 Int'l Viola Congress (Tempe AZ); coached string sectionals, All-State Orchestra, viola coach at Camerata Camp (Corvallis OR); performances and presentations at South Medford HS, Hedrick MS, Ashland HS, Ashland MS, and Grants Pass HS.

**Steve Vacchi:** performed more than 75 times during the year, including as principal with Oregon Ballet Theatre and Eugene Opera, and with the Oregon Symphony, Cabrillo Contemporary Festival, Oregon Bach Festival, and Oregon Wind Quintet; selected as principal bassoon by Oregon Ballet Theatre.

**Lydia Van Dree:** coached and presented master classes in California (Mountain View, Palo Alto), Oregon (South Salem, Ashland, Newberg, McKay, Willamette Univ.), and South Dakota (Freeman Academy, Sisseton HS, Dakotah Reservation School), U. South Florida; outreach concerts with the Oregon Brass Quintet at local high schools (South Eugene, Thurston, and Churchill); performed in Salem OR, Neuripin, Germany, Quadre recitals (New Haven CT, Palo Alto CA, San Francisco, Mountain View CA, Willamette Univ., Sioux Falls SD,



Freeman SD, Sisseton SD), and performed with Hammerwinds (with **Alexandre Dossin**), Oregon Mozart Players, Eugene Symphony, Florida West

Coast Symphony, Sarasota Opera, and Eugene Opera; awarded 2008 Summer Faculty Research Award for CD recording project, *Quadra: the voice of four horns*; recruitment activities and visitations in high schools included appearances at South Eugene, Thurston, Churchill, Newberg, McKay, South Salem, and Ashland; member of Eugene Symphony Music Director search committee.

**Marc Vanscheeuwijck:** participated in recording of concertos by Johann Christoph Pez with Belgian Baroque chamber orchestra. Les Muffatti for CD label Ramée 0705 (released 2007); performed with Les Muffatti:

*Oratorio: San Nicola di Bari* (Concertgebouw in Bruges, Grandezze and Meraviglie festival in Modena, and Antwerp Augustijnerkerk for AMUZ with radio recording for Belgian Nat'l Broadcast System KlaRa); concerts at St. Patrick's (Walla Walla WA), and with baroque violinist Jaap Schröder in Eugene; lectured on historical performance practice at the Baroque cello summer workshop in the medieval castle of Frontone (Pesaro-Urbino, Italy); published chapters in three books: "Teaching Petrarch through Music," in *Approaches to the Teaching of Petrarch's Canzoniere and the Petrarchan Tradition*, ed. Christopher Kleinhenz and Andrea Dini (invited and refereed article), "Una crisi in ambiente musicale Bolognese: la polemica fra Giovanni Paolo Colonna e Arcangelo Corelli (1685)," in *Barocco Padano* 4, ed. Alberto Colzani et al., in AMIS Como (article in proceedings), and "Antonio Vandini and Tartini's Concertos for 'Viola'" in *Performance Practice Review* (on-line publication at <http://ccdl.libraries.claremont.edu/col/ppr/>, invited and refereed); research was presented in Bologna, Italy (La musical Cinque-Seicentesca dal Museo della Musical alla Basilica di San Petronio), Rovereto, Italy (Giuseppe Tartini e el violoncelle, invited paper for performance practice symposium of the Accademia Roverentana di Musical Antica and Premio Bonporti, in Italian), and Brussels Conservatory (Violone—Violoncello—Viola da spalla—etc., a one-day seminar in English, Dutch, French, and Italian).

**Milagro Vargas:** recorded "Homage to the Breath" by Stephen Jaffee, with 21<sup>st</sup> Century Consort, Christopher Kendall, conductor (Bridge Records 9255); taught at the Astoria Music Festival.

**Claire Wachter:** solo recital, "Fifty Years of American Music," and lecture, "Beginning Piano Pedagogy" (Linfield College, OR); OMTA lecture for Roseburg District, "New

Developments in Piano Pedagogy" (Roseburg OR); lecture-performance with **Dean Kramer** for OMTA, "Claude Debussy's *En Blanc et Noir* for two pianos" (Bend OR); concert for Central Oregon Symphony, "From Bach to Brubeck"; performed Bach *D Minor Concerto* with the Obsidian Chamber Players; adjudicated MTNA SW Div. Piano Competition (Las Cruces NM).

**Sean Wagoner:** conducted at the NW Percussion Festival (Cheny WA); performed as percussionist/timpanist at the Hult Center 25<sup>th</sup> Anniv. Concert, and with the Eugene Symphony, Oregon Mozart Players, Eugene Opera, Eugene Concert Choir, Oregon Festival of American Music (*Babes in Arms* and *South Pacific*), and Cascade Festival of Music.

**Jeffrey Williams:** performed with the Oregon Bach Festival, Eugene Symphony, Eugene Concert Choir/Oregon Mozart Players, and Eugene Ballet (four performances); presented concert/clinics with the Oregon Brass Quintet at South Eugene, Thurston, and Churchill HS.

**Eric Wiltshire:** composed *Flyer Casting* (commissioned by the U. Dayton, Univ. Jazz Band; premiered at the 2008 MENC Nat'l Convention); presented workshop at Nat'l Collegiate Marching and Athletic Band Symposium (CBDNA, Seattle; "Feeding the Band: A realistic look at what our students eat and how we can help them make choices that lead to better performances"); adju-

icated in Provo UT and Seattle WA, at BYU Marching Band Festival, Heritage Festival (twice), and Music in the Parks; recruiting efforts at high schools in South Salem, North Salem, Southridge, and Beaverton; instructional staff for the 2008 Beijing Olympic Orch. (a 2008-piece band performing in and around the Olympic campus in Beijing, China, including twelve students from the Oregon Marching Band).

**Carl Woideck:** performed in Eugene at the Shedd Institute, Carl Woideck Jazz Heritage Project (music of Charles Mingus & Thelonious Monk), and at the Downtown Athletic Club and Jo Federigo's nightclub (eleven performances); received Summer Research Award from UO Office of Research and Faculty Development to study Miles Davis at the New York Public Library's Schomburg Center.

**Laura Zaerr:** released CD, *Dreamland* (Rosewood Music 2007, original lullabies for soprano, flute and harp); performed "Aaron Boat Song," "Pibroch Dunhill," and "Buzzy Chanter" (original arrangements of Celtic tunes for harp ensemble, in collaboration with Kim Robertson); presented workshops at Dusty Strings Harp Shop (Seattle WA); organized and taught at High Cascade Harp Retreat (for Celtic and pedal harps); performed at Corvallis Pro Musical (West Coast premier of *Appalachian Concerto for Folk Harp with String Orchestra*); judge at NAIA state championship. ♦

*Harpists fill the Beall Hall stage at the conclusion of Harp Day*



## STUDENT AWARDS & ACTIVITIES

**Mark Samples**, Ph.D. student in musicology, received one of the University Club Foundation Fellowship Awards for 2008. The UO nominated three graduate students for this award, which recognizes and



encourages scholarship, leadership, and potential societal contributions among students pursuing graduate education in Oregon. The Foundation

annually awards \$7,500 merit-based scholarships to one qualifying graduate student from each of five universities in Oregon: Oregon Health Sciences University, Oregon State University, Portland State University, the University of Oregon, and University of Portland. Samples also received a \$2400 University of Oregon Laurel Scholarship, and a \$1600 Datatel Scholars Foundation Scholarship. Both scholarships are given on general academic excellence, demonstrated contributions to the community, and personal goals.

**Alison Altstatt** (Ph.D. candidate in music history/historical performance practice) received the Center for the Study of Women in Society's Jane Grant Dissertation Fellowship for \$12,500 to be used in 2008–09. Alison is on leave this academic year in Germany studying on a prestigious DAAD grant (German government exchange grant, similar to a Fulbright).

**Kanako Ishihama** took second prize in the OMTA Piano Competition, collegiate division. Ishihama is a senior piano major, studying with Claire Wachter.

**Seth Horner**, master's tuba student, was chosen as the Aspen Tuba Fellow for 2008 and renewable for 2009.

The University of Oregon had three winners in *DownBeat* magazine's 31<sup>st</sup> Annual Student Music Awards, (college division) announced in its June issue:

- Jazz Soloist Winner: **Josh Deutsch**, trumpet
- Big Band Outstanding Performance: **The Oregon Jazz Ensemble**
- Jazz Arrangement Co-Winner: **David Swigart** for *Dog Years*

**Tyler Kinnear** (master's student, musicology) received an award for Best Student Paper at the annual meeting of the Pacific Northwest Chapter of the American Musicological Society, held in April at the University of British Columbia. His paper was titled "Symmetric Similarities in

Machaut's *Ma fin est mon commencement* and the Gothic Architecture of the Reims Cathedral." The award included a \$100 voucher for publisher AR Editions.

**Maggie Lieberman**, a vocal performance major who graduated this spring, received the UO Career Center's Outstanding Student Employee Certificate of Excellence.

**Dylan Girard**, a senior trumpet player, was offered a full ride at Yale, but will accept a scholarship to the Manhattan School of Music.

**Rachel Walker**, freshman piano major studying with Claire Wachter, was a winner in the Sun River Music Festival's Scholarship Competition in Bend. ♦

## BEN CORBIN NAMED FIRST UO LIBERACE SCHOLAR

The UO School of Music and Dance was named a recipient in its first attempt at receiving grant funding from the Liberace Foundation for the Performing and Creative Arts, located in Las Vegas. One of the missions of the foundation is to help talented students pursue careers in the Arts. Dean Foley and Associate Dean Jeff Williams, in consultation with piano area chair Claire Wachter, selected senior piano major **Ben Corbin** to be the first recipient of this \$2,000 grant. The award will be matched 1:1 by additional School of Music and Dance scholarship funding, for a total award of \$4,000.

Born and raised in Poway, CA, Corbin studied with Cecilia Bao, a graduate of the Beijing Conservatory, until moving to Eugene to attend the University of Oregon. Corbin was previously awarded a Dean's Scholarship, and has also been awarded the Lotta Carll Scholarship, a private donation from Cathy Behm (a former student of Dr. Dean Kramer), the Robert Richards Piano Prize from Phi Beta National Professional Fraternity for the Creative and Performing Arts, and recently received the \$2000 first prize in the Oregon Music Teacher's Association Piano Competition, collegiate division.

Corbin has also performed in an all-Liszt recital for reknowned Liszt scholar Dr. Alan Walker and an all-Sibelius program for Dr. Hui-Ying Liu-Tawastjerna, chair of the Sibelius Academy's Piano Department. Corbin has taken master classes from Steve Doane, Laura Kennedy, Kelly Kuo, Dr. Tawastjerna, and John Kamitsuka. Corbin is a student of UO professors Dean Kramer, Claire Wachter, and David Riley. He is working towards a career in collaborative piano. ♦



*Ben Corbin*



# An Olympic Portrait

Rebecca Oswald's symphonic biography of Bill Bowerman connects the Bach Festival with the Olympic Trials

By Bob Keefer,  
The Register-Guard

When most people think of a portrait, they imagine a painting or photograph — something you can hang on the wall.

But when Jay Bowerman wanted a portrait done of his late father, Oregon track icon and Nike co-founder Bill Bowerman, his mind turned first to music.

Jay Bowerman, after all, is a musician himself. He plays stringed instruments in a bluegrass band called Quincy Street, which performs regularly in Bend. More to the point, his father had been a clarinet player as well as an athlete. Bill Bowerman was a man who so loved music that he gave almost three-quarters of a million dollars to the Oregon Bach Festival in 1993 alone.

"I think the thing that got me thinking about it was, I believe that there was a mass written in memory of Rossini," Jay Bowerman said. (That was the *Messa per Rossini*, in which Giuseppe Verdi asked 12 composers to create a mass in memory of the Italian composer Gioacchino Rossini a year after his death in 1868.)

So Bowerman, with perhaps a mass on his mind, approached Royce Saltzman, co-founder of the Bach Festival.

"I knew that my dad's involvement and relationship with the Bach Festival was very strong," Bowerman said. "I asked, 'Would it be inappropriate to think about doing some kind of memorial composition?' Royce said, 'That sounds interesting to me.'"

Flash ahead a decade.

The mass idea was dropped as perhaps too ambitious, but Jay Bowerman commissioned a 23-minute symphonic piece, *Man of Oregon*, that was performed by the Oregon



Bach Festival Orchestra on July 1 at a gala tribute to Bill Bowerman.

Jay Bowerman selected Eugene composer Rebecca Oswald to write the music. She had been recommended by the Oregon Humanities Center, for which she had done other work [including the recent *History of the University of Oregon*]. So he listened to samples of her compositions and then asked to meet her.

"She is a bright, talented lady," he said, "Whatever age she is, she's going on 16: She has this youthful, bubbly personality. She would sit there and be very serious about the whole discussion and all of a sudden she would break into this big smile and sort of giggle. She was very excited about doing the piece."

So she was hired in 2006. The \$18,900 commission was funded by the Bowerman family through the Oregon Community Foundation.

For her part, Oswald found Bill Bowerman a natural subject for a composition. "The cool thing about Bill was, he was a character and a worthy human being, and he absolutely loved music. With all his other accomplishments and quali-

ties, he made a perfect focus for this genre."

"This genre" is what Oswald calls a "symphonic biography." It's a musical composition that traces episodes in Bill Bowerman's life.

The younger Bowerman had given Oswald a list of music that had been part of his father's life, from the general, such as "a '30s dance tune," to the specific, such as the Oregon Ducks Fight Song [*Mighty Oregon*].

He also provided her a chronology of the elder Bowerman's life, from his early days in Fossil to his marriage in Medford, his service in World War II, his arrival in Eugene and retirement back to Fossil.

Oswald, a 49-year-old graduate of the UO School of Music and Dance [M.Mus. 2001], jumped into the project with enthusiasm.

She read Kenny Moore's biography, *Bowerman and the Men of Oregon*. In the fall of 2006 she traveled the state. She visited Barbara Bowerman, Bill's widow, in Fossil. She contacted family friends in Medford. She photographed places important in the Bowermans' life and tacked the resulting images up on a large poster in her home office for inspiration.

"I did, I think, about three months of research, and then I declared it time to write," she said.

She set out to create music that would be contemporary but still would have been as comfortable to Bill Bowerman as a well designed running shoe.

"I wanted to write a piece that would express his personality," Oswald says. "And a piece he would have liked—not high art, but something really accessible."

She included the quoted musical references that Jay Bowerman sought but composed original themes as well. The composition's foundation is two complementary musical motifs that recur again and again—Bill's theme and Barbara's theme.

Bill's theme is a riff on the clarinet, the instrument he played.

*Continued next page*

**BOWERMAN, continued**

Barbara's theme—calmer and more soothing—is played by flutes.

Not surprisingly the two themes harmonize perfectly.

Oswald's composition also includes a stirring trumpet fanfare in honor of Nike; a dissonant percussive section, marking the tragedy of the 1972 Munich Olympics, where Bowerman was the U.S. track coach; and a humorous reference to Johann Sebastian Bach's "Sheep May Safely Graze," to mark Bowerman's retirement to sheep and cattle raising as well as his support for the festival.

Jay Bowerman originally commissioned the piece for chamber orchestra. He wanted music that could be performed around Oregon by smaller musical groups, and Oswald agreed.

Last fall, that chamber version—with a longer title, *Bowerman, Man of Oregon*—was performed in Bend by the Central Oregon Symphony.

"It was great fun," Jay Bowerman said of the performance. "It was incredibly warm. Rebecca did a marvelous job of capturing all the little things I could hear in my mind as we were creating the outline for this."

Then Oswald re-orchestrated the chamber composition for full orchestra for the Bach Festival performance in July. In order to keep track of royalties, the new version is titled *Man of Oregon*, without the name "Bowerman" in the title. Either way, Jay Bowerman is delighted with the family portrait.

"It is a very programmatic piece. That was part of the intention," Bowerman said. "To tell a story. Not to turn her loose and say write a piece of contemporary music. Rather to write a piece of music that talks about Bill's grandparents and his relationship with Fossil and his relationship with Barbara and his relationship with Eugene." ♦

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**ALUMNI**

**David Simpson** (B.A. 1969) has been teaching violin privately at World of Strings in Long Beach, CA the past three years. One of his students is a gifted eleven-year old girl, who he says has the potential as future soloist with the symphony or chamber orchestras at Long Beach City College, in which he still plays violin and viola, respectively. Simpson continues to produce music education videos for the local public access station, including a program on the music of Luigi Cherubini.

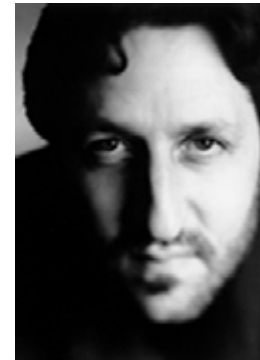
**Allan Konrad** (B.Mus. 1974) is a staff scientist and principal investigator for Comprehensive Epidemiologic Data Resource in Berkeley, CA.

**Robin Collen** (B.A. Dance, 1976, M.S. Dance, 1984) is chair of the Department of Theatre and Dance at State University of New York, Potsdam. She teaches courses in contemporary dance, choreography, Pilates, and dance history. She also choreographs concert works as well as operas for the Crane School of Music Opera Ensemble. She writes, "I continue to draw on the words and inspiration of my teacher, Janet Descutner."

**Barbara Sellers-Young** (M.S. Dance 1983), who received our Distinguished Alumna Award earlier this year, is the new Dean of the College of Fine Arts at York University in Toronto.

**Richard Smith** (B.S. 1984) recently signed with Artistry/Mack Avenue Records. His tenth contemporary jazz recording will be called *L.A. Chillharmonic* and features Greg Adams, Jeff Lorber, Brian Bromberg, Eric Marienthal, Vinnie Colaiuta, and Alex Acuna. Smith is a full professor and former chair of the studio/jazz guitar department at the Thornton School of Music at USC. He started the world's first doctoral program in contemporary guitar

performance, and was responsible for Quincy Jones recently receiving an honorary USC degree. He has performed master classes and concerts



at dozens of universities, colleges, and academies around the world, as well as at the Los Angeles Music Center, The National Academy of Record-

ing Arts and Sciences, and several International Association of Jazz Educators conferences. His students are working with the likes of the Los Angeles Philharmonic, Oliver Stone, B.T., Mark Anthony, Snoop Dog, Blink 182, Beck, the Back Street Boys, Josh Grobin, Clay Aiken, and Madonna.

**Tim Ryan** (M.S. Dance, 1989) and **Sherie Blankenship-Ryan** (M.A. Dance/Arts Administration, 1990) celebrated the tenth anniversary year of their Center for Movement Arts in Portland, Oregon. They added a children's performing group this year, for which Tim says they are "hoping for a road trip to Eugene some day."

**Tiffany Mills** (B.A. Dance, 1992) and her Tiffany Mills Dance Company partnered with the Fireworks Ensemble (led by UO music grad **Brian Coughlin**) in building a solo work for Petra van Noort. The music was Richard Strauss' *Dance of the Seven Veils*, and the performance was in the Leonard Nimoy Thalia Theater in New York City on March 7. Another new project was "Tomorrow's Legs," which was supported by two residencies: a one-month fellowship by the Bogliasco Foundation to conduct research in Genoa, Italy, with additional support from the Jerome Robbins Foundation; and a year-long residency granted by The Joyce Theater in New York City.

**Kelly Kuo** (B.A. 1996) will make conducting debuts in the 2008-09 season at the Lyric Opera of Chicago (*Porgy and Bess*) and Madison Opera, leading *Così fan tutte* from the harpsichord. He returns to Lyric Opera San Diego to conduct the world premiere of *Rumpelstiltskin* and Gilbert and Sullivan's *Trial by Jury* and will also conduct performances of *Porgy and Bess* at the Staatsoper Hamburg. Kelly will be music director of Opera International's Bel Canto concert and serve as répétiteur for Kentucky Opera's production of Verdi's *Otello*. Currently assistant conductor of the Cincinnati Chamber Orchestra, Kelly recently conducted Copland's *Appalachian Spring* with that ensemble and a collaboration with Madcap Puppet Theater, which included Mendelssohn's *Hebrides Overture* and Haydn's *D Major Cello Concerto* with cellist Coleman Itzkoff. The past season's engagements included Kelly's European conducting debut, leading numerous performances of *Porgy and Bess* at the Deutsches Theater in Munich, and also his return to Oregon to conduct *Madama Butterfly* for Eugene Opera.

**Nichole Spates** (M.S. Dance, 2000) has lived in New York City since graduating from the UO. In March 2008, she started a new job in fundraising for New York University's Elmer Holmes Bobst Library. Nichole continues to study dance and choreograph in NYC, and has recently discovered the Argentine Tango. She enjoyed travelling to Buenos Aires recently with her teachers to soak up the Tango culture and to take classes with native teachers. Nichole is also an amateur photographer and was thrilled to have one of her photos printed in Metro New York daily newspaper.

**Paul Lombardi** (Ph.D. 2004) has had more than a dozen performances of his compositions in North America, South America, and Europe this past year. His music has been recorded on Capstone Records, Zerx

Records, and ERMMedia, including a recording of his piano concerto by the Kiev Philharmonic with pianist Dmitri Tavnets. His article, "A symmetrical property of rotational arrays in Stravinsky's late music," was recently published by the *Indiana Theory Review*, and he has two other forthcoming articles accepted for publication by *Music Theory Spectrum* and *Mathematics and Computers in Simulation*. He gave a presentation at the 2007 Rocky Mountain Society for Music Theory, and has an upcoming presentation at the 2008 Indiana University Graduate Theory Association Biennial Symposium. In June 2007 he was a fellow at the Atlantic Center for the Arts. He recently received an American Composers Forum Encore Grant to have his music performed by the East Coast Composers Ensemble. For the 2007-08 academic year, Lombardi was the Interim Theory/Composition coordinator for the University of New Mexico, where he has been a member of the faculty since 2003.

**David Constantine** (M.M. 2005) a graduate student at Indiana University, was awarded second place at the 2nd International Timpani Competition in Lyon, France. Constantine also received the "audience's choice" prize and the prize for the



best interpretation of an imposed work, *Gesanglos II* by Gilles Schuehmacher. Constantine is an associate instructor of percussion at Indiana University, where he is pursuing his doctorate in percussion performance, and is caption head of marching percussion at Emporia State University in Emporia, Kansas. He regularly teaches percussion camps and master classes at high schools in Oregon and Indiana, and is also an invited clinician at public

schools and universities. Constantine also is principal timpanist for the Columbus Indiana Philharmonic and the Terre Haute Symphony Orchestra. He performs regularly with the Owensboro Philharmonic, Camerata Orchestra, and is an active recitalist and clinician. He has performed throughout Western Europe and the U.S. as a soloist. He co-founded the APEX Percussion Duo, which has been performing in the Midwest states since its inception in 2006.

**Dave Camwell** (D.M.A. 2006) is getting great reviews on his CD *Aeterna*, released on Teal Creek Records. He recorded with the Oasis Saxophone Quartet (Camwell, James Bunte, Jim Romain, Nathan Nabb) in late June; four of his transcriptions will be on the recording, as well as works by Gotkovsky, Pousseur, and others. Funding for the project came through a Research and Creativity Grant from Simpson College. Camwell premiered a new work, *Urban Impressions* by Ron Albrecht, at the 2008 NASA national conference in South Carolina. For more information, check his website: [www.davecamwell.com](http://www.davecamwell.com)

**Heather Cairns** (B.Mus. 2007) won the principal flute chair in the Civic Orchestra of Chicago; she is currently working on an M.M. at DePaul.

**Louis Olenick**, (B.Mus. 2007) was chosen to participate in the trombone section of the Pacific Music Festival in Japan; he is working on a master's degree at Northwestern.

**Luke Storm** (B.Mus. 2007) tuba, recently performed a quintet recital in Walt Disney Hall in Los Angeles, and it was reviewed by a critic from the LA Times. Luke is working on a master's degree at Cal-Arts. ♦



## IN MEMORIAM

**Frances Jordan Woodin** (B.Mus. 1932) died Feb. 3, 2008, after a short illness. Born in Portland, she graduated from the UO with a major in organ performance. She was a member of Alpha Xi Delta sorority and Mu Phi Epsilon. She married Charles Woodin (a fellow Oregon Duck) in Manila in 1934, and put her music degree to work immediately, teaching music at the American School in Manila and as an organ demonstrator for the Hammond Organ Company. She returned to Portland in early 1941



as the Japanese invasion of Manila was imminent. Following Charles' return from the Philippines in 1945, the couple moved to Seattle and

ultimately to the San Francisco area, where they lived until 1965. Frances played piano and organ for churches and a variety of musical organizations. In 1965 the Woodins moved to Michigan, where Frances was the organist at several churches, and gave private piano lessons. Following her husband's death in 1975 she moved back to Portland, where she again became active in musical organizations, as well as PEO International, Meals-on-Wheels, and the First United Methodist Church. Memorials may be made to the American Heart Association.

**Chester Pietka** died July 27 of liver cancer at age 88. He attended Portland public schools and earned a bachelor's degree in music from the UO in 1947. He was a sergeant in the U.S. Army, serving as a tank commander in World War II. He was wounded in the Battle of the Bulge, earning the Purple Heart. Chester was an avid accordion player during his teenage years and taught accordion and performed for dances. He



owned Pietka Music Studio in Eugene for 40 years, and was fondly regarded as a warm, talented, caring person and the dean of Eugene accordionists.

In recent years he played for the Polish Festival in Portland, enjoying his Polish heritage. Remembrances may be sent to the Northwest Accordion Society's Chester Pietka Scholarship Fund or the Mt. Hood Kiwanis Camp for special needs individuals.

**Dr. Hugh Cardon** (D.M.A. 1970), passed away on January 8 at the age of 75. His career was long and distinguished. He was director of the Vocal Music Department at the University of Texas at El Paso from 1972 to 2005, and retired as professor emeritus in 2007. While at the University of Oregon his advisor, Dr. Jim Miller, suggested he do a dissertation on "Twentieth Century Mexican Art Songs." This led to Cardon becoming a nationally and internationally known expert on



Hispanic music. He toured throughout the United States and Mexico giving lecture-recitals, including one commissioned by the

U.S. State Department. He also was founder and conductor for "Zarzuela El Paso." For five years, he was the governor of the Great Plains District of the National Association of Teachers of Singing. Among his many awards was the Image Award in 1998 from the El Paso Association for the Performing Arts, and the Distinguished Alumnus Award from the University of Texas at El Paso in 2007. A scholarship fund has been established in his name at UTEP.

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 Margaret '63 and Thomas Littlehales '66  
 Tresa '76 and John Lively '74  
 Virginia and Richard Lloyd  
 Mary '77 and Richard Lonergan '76  
 Kimberly Lotz '98  
 Sylvia and William Love '52  
 Beverley and Errol Loving '59  
 Mervyn Loya  
 Marla Keith Lucas '82 and David Lucas  
 Norma and Frederick Luebke  
 Rosiland Randles Lund '64 and Jon Lund '63  
 Jacqueline K. and Raymond H. Lung '51  
 Robert Lux  
 William Macaulay  
 Lisa Macpherson '93 and Cullen MacPherson  
 Robin Manela '65

Harriett Douglass Marshall '40  
 Elizabeth and Frederick Maurer  
 Dianne Barton Mayer and Richard Mayer '59  
 Joseph and Victoria Mayne  
 Beverly and Phil McCulley  
 Rachel Foster and Randall McGowen  
 Doris and David McKee  
 Beth and John McManus  
 Longley McSwain '76  
 Marie Peery Medford '48 and E. Leslie Medford  
 Saralee Melnick '84 and Thomas Astle  
 Sara '62 and Robert Meltebeke '61  
 Wayne Mercer '54  
 Betty and Kenneth Metzler '51  
 Alfred Mikesell  
 Marjorie Mikesell  
 Bruce Miller  
 Letty Morgan  
 Jane '51 and Gerald Moshofsky '52  
 Mardi Chase '74 and William Mueller '74  
 Barbara '78 and John Mundall  
 Randy Muramatsu '83  
 Sharon and Jeffrey Musgrove '85  
 Meredith and Lynn Myrick '71  
 James Nakadate '68  
 Chikako Narita-Batson '96  
 Laurelie Nattress '94  
 Victoria '63 and Leslie Neighbors '61  
 Nola Fortnum Nelson and Brian Nelson '86  
 Patricia and J. William Neuner '63  
 James Newell  
 Thelma Nylund  
 Susanne and Bruce Odekirk  
 James Osborne  
 Mary '85 and Dean Otto '88  
 Jill '03 and Jack Overley  
 Stephen Owen  
 Frances '69 and D. Nelson Page '65  
 Susie '72 and Randy Pape '73  
 Wendy and William Parker  
 Sharon and Michael Parr '82  
 Janet and Eric Parsons  
 Ilene Shulman Pascal '66 and Cecil Pascal  
 Elizabeth and Kenneth Paul  
 Phyllis and Timothy Paul  
 Patricia and Martin Peets '62  
 Jan Dayton-Penrod '85 and Thomas Penrod '75  
 Dorothy Gangnath Peterson '50  
 Nancy and David Petrone '66  
 Alan Phillips  
 Vida '60 and James Phillips '63  
 Joan Mimnaugh Pierson '50 & Stanley Pierson '50  
 Barbara Menke Pinckney '70  
 Mary and Robert Porter '56  
 Camilla Pratt  
 Greta Kaufman Pressman and Ernest Pressman  
 Harry Price  
 MaryBeth '76 and Francois Puton  
 Diane '54 and Jack Pyle '53  
 Carole and Clyde Quam '62  
 Ann Stearns Ramseyer '57 and Hugo Kapelke  
 Carolyn Rayborn '58  
 Sedate Holland Redfield  
 Leslie and Eric Redman '80  
 Ralph Reisbeck  
 Kenneth Richards '65  
 Anna Ralston Richart '83 and Robert Richart '82  
 Betty Rinck  
 Lonnie and Donald Ritchie '71  
 Barbara Robben '57  
 Ron Robbins

Mary McClelland Robert '47  
 Robert Roberts '50  
 Susan '75 and Rohn Roberts '76  
 Jay Robinson  
 Erna and Harold Rockey  
 Mary and Robert Rode '77  
 Daniel Rodriguez '84  
 Marcia and Gerald Romick  
 Barbara Fulton Royalty '53 and Paul Royalty  
 Theron Ruiz, Sr.  
 The late Charlotte Schellman and John Schellman  
 Michael Schindler  
 Gail Whittier Schwieger '68 and Gary Schwieger  
 Barbara Sue and William Seal '59  
 Cynthia and Sherman Seastrong Jr. '59  
 Karen Seidel  
 John Seleen '82  
 Michelle Shanafelt '93  
 Margaret and Leon Sharyon  
 C. Faye and Alden Shuler  
 Jean and Edgardo Simone '82  
 Roberta Singer  
 Emma and Allen Sloan  
 John Slottee  
 Brenda and Steven Sobella  
 Mary and William Spear  
 Douglas Spencer  
 Elise King Spencer and Loran Spencer '57  
 Dotty and James Stapleton, Jr.  
 Janet Rutledge Steidel '74 and Mark Steidel '73  
 Kenneth Stephan  
 Craig Stevens  
 Janet Stewart  
 Joseph Stewart '94  
 Dorothy '54 and Richard Stewart '54  
 Sara Stoppels  
 Deborah Duce Straughan & James Straughan '69  
 Lois and Dick Swearingen '57  
 Keith Tattersall  
 Loretta and Dirk Ten Brinke  
 Nancy and David Thomas  
 Kathleen and Mark Thomas '76  
 Susan and Roy Thomas  
 Gregory Thompson '71  
 Jean Thompson  
 Sandra and Lloyd Thompson  
 Tracy Thornton '92  
 Kelley Lehman '92 and Raymond Todd '91  
 Kathryn Torvik  
 Kazuko and Masato Toshima  
 Alice Hoffman Tower '40  
 Jeffrey Turay '63  
 Ellen Wachtel Turner '40  
 Willie and Don Tykeson '51  
 Diana Atkinson Tyson '77 and Glenn Tyson  
 Bernice and Jack Ullom '78  
 Steven Urman '76  
 Steve Vacchi  
 Lydia Van Dreele  
 Mary Gribble Van Horn '53  
 Janet Vance  
 Margaret and Gordon Vanwylen  
 Margaret '64 and Lyle Velure '63  
 Wanda McCuistian Vinson  
 Josephine and Peter von Hippel  
 Marjorie Waller '65  
 Carolyn Cox Walter '50  
 Karen and Charles Warren '62  
 Frances Watzek Warren '37  
 Margaret Adkins Warrick '49 and Harry Warrick  
 Donn Wassom

Betty and Thomas Waud '58  
 Olga Klobas Weddle '82 and John Weddle '71  
 Margaret and Daniel Weill  
 Barbara '69 and Ross West '84  
 Ann and Donald White  
 Patricia '63 and William Wilber  
 Peter Willcox-Jones '99  
 Doris Williams  
 Patti and John Williamson '74  
 Janice and Thomas Wimberly '69  
 Norma and Everett Winter '56  
 William Wiswall  
 Lyris Witzig and the late James Witzig '54  
 Patricia and Rodney Wong '62  
 Joy and Carlton Woodard '45  
 Sharon Anderson Wooden '53 & James Wooden '53  
 Charlene and John Woodworth '62  
 Lois and Thomas Worcester  
 Robin and Dale Workman '78

### Foundations, Organizations, and Trusts

A & G Washburn, Inc.  
 Alpine Veterinary Clinic  
 Amare Cantare  
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 Cape Horn Coffees, Inc.  
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 Chevron Matching Gift Program  
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 KVAL - TV  
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 Thoits Love Hershberger  
 Thomas Boardman, Attorney At Law  
 Timothy R. Borman, DO.  
 TMS  
 Tykeson Family Charitable Trust  
 United Way of Lane County



## COMING EVENTS

### FACULTY & GUEST ARTISTS:

**Dean Kramer, piano**

*Benefit Concert for Mt. Pisgah, Oct. 2*

**Kabile: Bulgarian Folk Music**

*World Music Series, Oct. 10*

**Trombones de Costa Rica**

*Guest Ensemble, Oct. 15*

**Laura Wayte, soprano**

*Faculty Artist Series, Oct. 16*

**Beta Collide**

*Faculty & Guest Artists, Oct. 18*

**Academy of St. Martin in the  
Fields Chamber Ensemble**

*Chamber Music@Beall, Oct. 19*

**Octubafest**

*UO Ensembles & Guests, Oct. 29*

**Elizabeth Richter, harp**

*Harp Day Guest Artist, Nov. 1*

**Jeffrey Kahane, piano**

*Chamber Music@Beall, Nov. 9*

**Gabriel Chodos, piano**

*Guest Artist, Nov. 17*

**Oregon Brass Quintet**

*Faculty Artist Series, Nov. 18*

**Lydia Van Dreel, horn**

*Faculty Artist Series, Nov. 20*

**Husberger-Wilson Trio**

*Guest Artists, Dec. 1*

**Aulos Ensemble with  
Julianne Baird, soprano**

*Chamber Music@Beall, Dec. 7*

### SPECIAL EVENTS:

**PORTLAND EVENT**

**October 3** UO faculty perform at the Grand Opening of UO Portland White Stag Facilities, 70 NW Couch Street

**UO BANDS REUNION**

**October 10** (details, inside front cover)

### FESTIVAL OF BANDS

**November 1**

### HARP DAY

**November 1** contact Laura Zaerr:  
[zaerr@uoregon.edu](mailto:zaerr@uoregon.edu)

### MARIA GUINAND

*Trotter Visiting Professor,*  
residency **Nov. 10–14**

For more information about  
UO School of Music and Dance  
programs, events, and faculty,  
check our web site:

[music.uoregon.edu](http://music.uoregon.edu)

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School of Music and Dance  
1225 University of Oregon  
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