

# The World on a String



Dasso with choir members Alex Lindquist and Alyse Jamieson at the Cliffs of Moher in 2013



Tom Dasso

## Musical student ambassadors take the UO name global

By Erin Zyssett

It would be tempting for the average student to spend four years studying at the University of Oregon without venturing beyond the immediate environment of campus. Everything most students need is within a few miles' radius.

For UO School of Music and Dance students, it's a different story. Musicians and dancers venture outside their home territories and into study-abroad programs, community service activities, and performing venues.

If nothing else, UO musicians are frequently called upon to serve as entertainers at festivals, parties, mixers, cultural centers, other universities, and sporting events, both locally and globally.

In this way, SOMD students are not merely tourists in the world, but student ambassadors who connect the university with outside communities.

The SOMD has prioritized funding for student ensemble travel, including the Oregon Jazz Ensemble's ambitious summer 2014 trip to Switzerland, France, and Italy. In 2013, the UO Gospel Singers traveled to China and the Opera Ensemble traveled to Costa Rica.

### The Choral Connection

And then there's the UO Chamber Choir.

During the past five years the ensemble, under the direction of Professor Sharon J. Paul, has steadily made a name for itself in Europe, first in 2011 when they

took top honors in two categories (Renaissance-Baroque and Chamber Choir) at the 12th International Choir Festival Tallinn in Estonia. Then, in 2013, the Chamber Choir won the Fleischmann Trophy at the Cork International Choral Festival in Ireland.

Now the Chamber Choir has its sights set on a new prize: the 2015 International Chamber Choir Competition Marktoberdorf, scheduled for May 22-27, 2015, in Marktoberdorf, Germany.

"Many people don't realize that you must be invited to this festival, and that you only receive an invitation after you have proven yourself at other prestigious festivals in Europe," Paul explains. "I believe we only received this invitation because of our win in Cork two years ago."

The Estonia and Ireland wins were two years apart, and nearly two years have passed since the choir was in Ireland. The invitation reflects a deep faith in the standards Paul sets for her singers: the students have a rather short shelf life of typically four years before graduating.

Some singers, however, luck out and get to do a bit more traveling than the average student. Tom Dasso, who is set to graduate this year, sang in Estonia as a freshman and in Ireland as a junior, and will now sing in Germany.

### Music Uniting Nations

"I almost didn't sing when I arrived at the UO," Dasso admits. "I didn't know it

at the time, but Dr. Paul needed a bass singer. She said she'd make a deal with me: if I took some voice lessons, she'd have a place for me."

Little did Dasso know that a few months later he'd be flying to Estonia.

"That was pretty much the stamp for keeping me in music," he says. "If I wasn't sure I was studying the right subject before that, I certainly was after."

"When you arrive at an international festival, you realize you share this cultural norm through music," Dasso says. "Getting to share, getting to hear what others have to offer, and seeing how they appreciate what you have to offer—there really aren't words to describe what that's like."

For her part, Paul finds Dasso's cultural-exchange thesis to be timely.

"The festival theme this year is peace, and cultural exchange between choirs is very much encouraged, making this festival particularly appealing," Paul says. "We are one of only two choirs invited from the United States, and the only student choir representing our country."

Dasso says that international tours make him a better musician.

"Performing at these festivals in front of other talented musicians gives you better perspective on what you are doing," Dasso said. "It indirectly makes you a better singer, because it gives you a newfound focus and understanding." ☐



# Dance Africa and Choreographer Haim are Highlights of 2012–13

By Erin Zyssett

It's curious, this compulsion humans have to bound about; to leap, to spin, to move in rhythm simply for the joy it brings, the freedom it endows. Dance is the single greatest metaphor our artists call upon to convey a pure and euphoric moment in time. Martha Graham called it "the hidden language of the soul."

The 2012–13 season began with an exploration into human foibles and flaws with *Bruit*, a new work, but it will also be marked by celebration and a return to the roots of dance as worship and joyful expression.

The Dance Africa program, a Department of Dance repertory company, turns twenty in 2013. Since founding Dance Africa in 1993, program director and UO dance instructor Rita Honka has dedicated the company to celebrating the rich traditions of African dance, music, and culture.

"Assembling this many artists of the caliber of our planned guests is very exciting for the UO," said Honka. "With artists hailing from Guinea, Ghana, and Zimbabwe, this year's activities present a particular opportunity for community members to learn about the diverse means of expression of the cultures of Africa."

The versatility of the UO dance faculty arises in its ability to tackle material both traditional and contemporary. For a professional dancer and choreographer, the challenge is to convey more than euphoria. She must bring an elevated metaphor for ecstatic living down to its very human roots. She must ground it, so it can carry forward the full burden of human experience.

This fall, Assistant Professor Shannon Mockli accomplished this with her original work *Bruit* (French for "noise"). Mockli said

*Bruit* was intended to explore themes of memory and identity, of how we deal with vulnerability and awkwardness through dancing, music, media, and narrative.

"I like to think of this work as essentially human," Mockli said, "ranging between playful and thoughtful, virtuosic and vulnerable."

*Bruit* featured a rare—and welcome—collaboration between the dance and music areas of the school. The concert's music was composed and performed live by music faculty members Molly Barth and Brian McWhorter, working with the dance department's resident faculty music director, Christian Cherry. Music also included a piece composed by music professor Robert Kyr.

Dance faculty and students are also excited about a new facilities project: new sprung floors in the dance studios, the result of a \$250,000




Mark Haim



upgrade intended to mitigate the considerable wear and tear on dancers' joints during hours of rehearsal and performance. Work on the new floors was completed in January, in time for final rehearsals for Dance 2013, the annual faculty dance concert, February 14–16 in the Robinson Theatre.

Dance 2013 included *Parade*, a piece by choreographer in residence Mark Haim, recipient of a UO Boekelheide Creativity Award. During fall term 2012, Haim, an acclaimed teacher and choreographer from Seattle, spent two weeks teaching in the dance department and setting *Parade* on UO dancers. He returned to the UO for final rehearsals for the winter performance.

Whether you are more often caught in the whirling noise of modern pulsations or find your soul in ancient rhythms, the curious compulsion to move is universal. It's rooted in our need to express all the emotion that words cannot. Rumi tells us, "Dance, when you're broken open. Dance, if you've torn the bandage off. Dance in the middle of the fighting. Dance in your blood. Dance when you're perfectly free." 



## Distinguished Alumni for 2012

On June 18, 2012, Beall Concert Hall played host to commencement exercises for graduating students of the School of Music and Dance. As part of the proceedings, the school bestowed the Distinguished Alumni Award on two esteemed graduates.

Choreographer Heidi Duckler and voice professor Philip Frohnmayer each made remarks about the impact of the award and about their own time as students at the UO.

**Heidi Duckler** is the artistic director and founder of Heidi Duckler Dance Theatre. Since its inception in 1985, she has choreographed more than 100 original dance works at unique sites in Russia, Hong Kong, New York, Miami, Las Vegas, Portland, and throughout Southern California including Los Angeles City Hall, Lincoln Heights Jail, the Los Angeles River, the Los Angeles *Herald Examiner* building, the former Ambassador Hotel, and the Los Angeles Police Academy.

Called "the reigning queen of site-specific performance," by the *Los Angeles Times*, her work has been commissioned by Miami Light, Grand Performances, REDCAT, Aben Dans in Denmark, Brookfield Properties, and the Hong Kong Youth Arts Foundation, among others.

Duckler earned a BS in dance from the University of Oregon and an MA in choreography from the University of California at Los Angeles. Duckler

recently participated in the Los Angeles County Arts Commission's Arts Leadership Initiative and the City of Los Angeles Mayor's Cultural Master Plan Advisory Committee.

In 2012, Duckler accepted an appointment to the Advancement Council of the UO School of Music and Dance.

**Philip Frohnmayer**, a native Oregonian, launched his career as a baritone in 1976 by winning top prize at the 1976 Munich International Competition. He has sung major roles in opera and oratorio under several august conductors, and is a graduate of Harvard University, the University of Oregon, and the Stuttgart Hochschule für Musik.

Frohnmayer is the Mary Freeman Wisdom Distinguished Professor of Opera and chair of vocal studies at Loyola University, where he joined the faculty in 1982. In 1996, Frohnmayer was given the Dux Academicus Award by the President's Council of Loyola University for excellence in teaching, research, and community service.

In 2008, together with his wife, Ellen Frohnmayer, he received the Gambit Lifetime Achievement Award in music. He is also the recipient of the 2008 Vanguard Award for his commitment to teaching in the African American community of New Orleans. In 2009, he was honored with a lifetime achievement award from the William E. Schmidt Foundation for his contribution to the advancement of the vocal arts in the United States.






**WE SING THE BODY**

**ELECTR**



# Trending Toward Technology at the School of Music and Dance



**T**here is a subtle tug-of-war between tradition and technological advancement that plays out in large and small ways in performing-arts education. So much of our work is about honoring the greats of the past, sometimes it can be all too easy to hide in old and outmoded ways of doing things.

During his fourteen years (to date) as dean of the UO School of Music and Dance, Brad Foley has quietly led efforts to revolutionize the technological capabilities of the school, leading to a reinvention of the curriculum by its faculty.

Guest instructors based on the East Coast deliver lessons to classrooms in Eugene for real-time, sight-and-sound interactions with students. Instructors record lessons for posting as online podcasts. Touch-screen tablets have been installed as digital way-finding stations throughout the Frohnmyer Music Building to help visitors navigate. Students enjoy a refurbished, fully electronic keyboard skills lab.

In just a few short years, the School of Music and Dance has become a cutting-edge incubator for both interpretations of classical repertoire and the creation of new work.

## EYES ON THE FUTURE

Nowhere is this focus on technology more evident, perhaps, than in Future Music Oregon, the school's music technology program.

The UO is a leader in offering a curriculum combining music

performance and computing, says Jeffrey Stolet, professor of music technology and director of the program.

Stolet explains that the term "music technology" typically refers to the use of computer-based technology to create music. Until recently, this sort of music also had to be recorded, Stolet explains, because computational speeds necessary for producing sound thousands of times per second simply didn't exist ten years ago.

Advances in these capabilities have not only added a live music component, they've also spurred an explosion in interest in Stolet's program. The School of Music and Dance has responded by enlarging Future Music Oregon with an array of new courses, a music technology minor option, and a new doctor of musical arts degree with an emphasis in data-driven instruments.

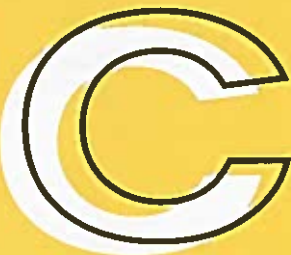
"The new DMA degree is directed squarely at the challenges of facilitating beautiful and nuanced real-time performance of music, with the hope of advancing music-making that is truly of our time," says Stolet.

The new degree curriculum centers on performance using technology, but also on the composition and construction of data-driven instruments, instruments that are controlled via streams of data rather than by exerting energy into a physical body such as a guitar or saxophone.

"Using technology to create beautiful music is one of the most humane



By Erin Zysett and  
Aaron Ragan-Fore





applications of such tools,” explains Stolet. “Teaching critical, aesthetic, and nuanced thinking that can be used to solve problems and to create beautiful music and intermedia art will be central to what we do.”

Also central: new music technology instructor Chet Udell, who joined the UO in 2012 as the program’s second faculty member. Udell, whose work combines music and robotics, says that no matter how advanced this technology becomes, the human connection will remain paramount.

“Computers are kind of blank slates in that they can do pretty much anything one is capable of programming them to do,” says Udell. “This openness is daunting. You have to begin somewhere. I find the most successful projects bend computing and technology to serve a musical purpose—not the other way around.”

## ISLANDS IN THE STREAM

One of the school’s best-lauded technological advances may have its largest impact on those furthest from Eugene. In the winter of 2012, the school began live-streaming select concerts from Beall Concert Hall, starting with a performance by the acclaimed Oregon String Quartet.

The live-stream system allows parents, alumni, and friends to experience concerts by the UO’s premier music ensembles—not to mention student recitals and solo faculty performances—free of charge on the School of Music and Dance website.

A four-camera system has been installed at strategic points throughout Beall Concert Hall, and can be controlled remotely by

an operator in a video production booth located in the balcony. Using a state-of-the-art broadcast panel, the operator makes real-time decisions about cuts and fades between the four high-definition cameras.

During a performance, the video feed is instantaneously synched with a professional-quality sound recording courtesy of the school’s sound engineering staff, and then broadcast live online with a delay of only a few seconds.

The live-stream has proved an enormously popular resource for both local online visitors and those further afield. Large performing ensembles habitually attract dozens or hundreds of viewers, with an all-time, single-day high (as of press time) of 867 webpage views on November 13, 2013, a date on which the school live-streamed a concert featuring UO choirs and the University Symphony Orchestra under the baton of Oregon Bach Festival artistic director Matthew Halls.

Photo by Erinn Zyssett



The live-stream operator’s booth is hidden away in the Beall Concert Hall balcony.

Photo by Erinn Zyssett



## PLYWOOD, NOT PIXELS

While the word “technology” is often used to describe flashy digital devices or advanced computer applications, technology in its simplest definition is the application of scientific knowledge for practical purposes. Advances aren’t always in binary code, and sometimes blending in is the key.

In addition to the new sprung floors in the UO’s dance studios (see article on page 14), the past year has seen one other major facilities improvement: new sound diffusion technology in Beall Concert Hall.

Long considered one of the most acoustically perfect performance spaces on the West Coast for chamber music and small performing groups, the hall is not quite as perfect for larger ensembles. Audience members report that sound produced by large instrumental or choral ensembles can become muddy.

“Acoustically speaking, Beall is not broken; in fact, it’s close to perfect,” explains David Mason, the school’s director of facilities. “The problems arise when we host big





bands or anything requiring sound reinforcement, like gospel concerts.”

The school must tread carefully, however. Completed in 1924, Beall Concert Hall is the oldest performing arts space on campus still in use, and one of the few campus buildings that has retained its beautiful historic interior. No one wants to eradicate the hall’s historic charm in the interest of increasing acoustics.

“The trick has been, and will continue to be, keeping what we love about the space and changing what we don’t,” says Mason.

The first phase of the acoustical adjustments, undertaken in the 2012–13 academic year, was the installation of sound diffusion panels designed to break up the trapped sound in architectural “pockets” and to soften the brighter tones, eliminating the cutting effect.

## WANT TO TUNE IN?

Access the school’s free live-stream on the events calendar webpage at [music.uoregon.edu/events](http://music.uoregon.edu/events). If you’ve missed a live-streamed performance and would like to purchase a copy, contact us at [somdnews@uoregon.edu](mailto:somdnews@uoregon.edu).

## Wachter Awarded Piano Pedagogy Grant



Claire Wachter, International Steinway Artist and SOMD associate professor of piano and piano pedagogy, has been

awarded a \$35,000 grant from the Oregon Community Foundation (OCF) to create a series of online video lecture-performances in piano repertoire.

Titled *The Virtual Piano Pedagogue*, the unprecedented series brings high-level demonstration, discussion, and performance of standard piano repertoire to the teachers of Oregon in a technologically sophisticated but easily accessible format.

*The Virtual Piano Pedagogue* will impart Wachter’s expertise and training directly to music teachers. Piano teachers may use each of the project’s short videos to focus on a single work, or may view videos in sequence to gain a comprehensive understanding of the music of Schumann, Chopin, Bach, Scarlatti, and Bartok, among others.

The videos, which Wachter will make available to Oregon piano teachers through a free web portal, will provide a resource for teachers to use in lessons, for presentations at Oregon Music Teacher Association meetings, or for use in college piano pedagogy courses.

The project is supported by the OCF’s Nellie Tholen Fund and is the fulfillment of the wishes of master teacher and beloved Oregon pedagogue Nellie Tholen (1903–98), who desired to give free advanced professional training to all Oregon piano teachers.

Wachter has also received support from individuals offering generous in-kind support in web design and production, as well as assistance from a UO School of Music and Dance Innovation and Creative Research Award.





## UO Dancers Honor Tradition, Look to the Future

By Erin Zysett

Facility upgrades, alumni performances, and an expansion of course offerings have marked the 2013–14 academic year at the UO Department of Dance.

In the past year, the department completed the long-term goal of installing state-of-the-art sprung floors in all studios. The department's two largest studios now sport sprung floors, just like neighboring spaces including the Dougherty Dance Theatre.

"The new floors will provide full movement health for the hundreds of dancers who take classes and rehearse each week in Gerlinger Annex," said Assistant Professor of Dance Shannon Mockli.

Floating floors, as they are also known, are designed to provide elasticity or "give," so that when dancers leap, jump, or run, the flexibility of the surface prevents injuries that have historically plagued dancers.

Coupled with the annex's high ceilings, the new sprung floors offer UO dancers a facility that even

many professional dance companies cannot match.

### AFRICAN AND ASIAN DANCE

The department also welcomed two new instructors in 2013, Habib Iddrisu and Mimi Chen.

"Their respective areas of expertise reflect the school's ongoing priority of building cultural diversity in our curriculum," said department head Jenifer Craig. "Each is a talented artist and studio teacher, and will bring a new dimension to the Dance in Traditional Cultures courses."

Dance in Traditional Cultures courses are of special interest to the department, as they fulfill general-education requirements for an undergraduate student majoring in any UO program.

Iddrisu was honored in 1992 as Ghana's National Traditional Best Dancer. In 2011, he completed his PhD in

performance studies at Northwestern University, with a focus on African music and dance. He taught the UO's Dance in Traditional Cultures: Africa course in fall 2013 and will offer it again in spring 2014. Iddrisu was also the featured guest artist for the Dance Africa annual concert in January of this year.

Mimi Chen taught Dance in Traditional Cultures: Asia in winter 2014. She studied dance at the National Taiwan University of Arts and was featured in the Taipei Dance Company and as an actor on Taiwan television before earning a BFA and



Mimi Chen



Habib Iddrisu



Left: Newly-installed sprung floors make warming up much more comfortable—not to mention safer—for UO dancers.

MFA in dance from the University of Arizona. Chen has more than twenty-five years of experience in choreographing and teaching various styles of dance, including ballet, modern, jazz, musical theater, and Chinese dance.

## FRIENDS AND FAMILY

While 2013 was a time to celebrate new curriculum additions, the department also continued an award program to honor vital community collaborators.

In spring 2013, in conjunction with the UO Repertory Dance Company season, the department bestowed its second annual Community Partner Award to Matthew Reynolds, an innovative high school dance and drama teacher at Crater Renaissance Academy, a high school in Central Point, Oregon. The company travels each spring to teach and perform with Reynolds' students.

The award, said Craig, honors Reynolds' "tireless efforts on behalf of students and community," as well as his "unprecedented success in developing dance with the drama program [at his school]."

Dancing People Company, a premier ensemble based in Ashland, Oregon, performed in a fall 2013 concert on campus. Among the company members visiting Eugene was alumna Veronica Dewitt '07.

"When 'V' graduated, she was the Outstanding Dance Major and presented the Dean's Outstanding Service Award. No other student has been awarded both," Craig wrote in program notes for the concert.

Over the past year, the Department of Dance has continued its mission to innovate, and to push its students to new and deeper understandings of themselves, their art, and their world. 🎭



Bradley



Quackenbush

## Distinguished Alumni for 2013

At the music and dance commencement exercises on June 17, 2013, the school recognized the contributions of two esteemed graduates by bestowing on each of them the title of Distinguished Alumna.

**Karen Kohn Bradley** received an MA in dance from the University of Oregon in 1977, and became a certified movement analyst in Laban movement analysis in 1984, followed by further study in dance and movement therapy.

Bradley currently serves as associate professor and director of graduate studies in dance at the University of Maryland. She is a past president of the Congress on Research in Dance. Bradley sits on the board of directors and is government affairs liaison for the National Dance Education Organization.

As a movement analyst, Bradley has worked in dance therapy with learning-disabled children, and in arts education research and policy. Bradley is widely published, and has choreographed, written, and directed for theater in the Baltimore and Washington, D.C., communities.

Bradley's studies have been funded by the University of Maryland and by the Canadian government. She is a past recipient of the National Dance Education Organization's Visionary Award.

**Margaret (Peggy) Quackenbush** came to the UO following the receipt of her BA in music from the University of Minnesota, Morris. At the UO, she earned an MA in music history in 1976. She then completed a doctor of musical arts degree in performance and literature (clarinet) from the Eastman School of Music.

A native of rural Minnesota, Peggy has lived and worked in Rochester, New York, since 1979. Her interests in performance, teaching, and building musical community have been centered at the Hochstein School of Music and Dance, where she has been president and executive director since 1992.

An active clarinetist, Quackenbush is a founding member of the Antara Winds quintet, and performs frequently.

Quackenbush's teaching career has included positions at Roberts Wesleyan College and Lane Community College, where she has taught clarinet and chamber music. Her work has received numerous awards and recognitions, including the Richard H. Snook Outstanding Band Director Award from the Monroe County Music Educators Association and the Milestone Certificate of Appreciation from the National Guild for Community Arts Education.

She has served on the boards of the National Guild of Community Schools of the Arts and the National Association of Schools of Music, and currently serves on the Accrediting Commission for Community and Precollegiate Arts Schools.



FOR IMMEDIATE RELEASE

EUGENE, OR — Trombone fans are in for a treat as the University of Oregon prepares to host the Alessi Trombone Seminar at the School of Music and Dance. The Seminar is led by Joseph Alessi, Principal Trombone of the New York Philharmonic, an active soloist, recitalist, chamber music performer, and professor at the Juilliard School of Music

During the day, trombonists are able to attend clinics and master classes with Alessi, and UO Professor of Trombone Henry Henniger along with Mr. Peter Ellefson, Professor of Trombone at Indiana University's Jacobs School of Music, as well as Dr. Jonathan Whitaker, Professor of Trombone at the University of Alabama. In the evening, they will attend public concerts by Alessi and other professional trombonists from across the country

"This seminar is a chance for people to see one of the greatest trombonists in the country play alongside some of the premier trombonists in our region," Henniger said. "If you are a fan of trombone music (and who isn't) this is a fantastic opportunity."

All concert events are all free, open to the public and will be held at Beall Concert Hall on the UO Campus. Alessi's Solo Trombone Concert is 7:30 p.m., Saturday, Aug 6; the Seminar Trombone Quartet Night Concert is 7:30 p.m., Thursday, Aug 10; the Seminar Participant Solo Night is 7:30 p.m., Friday, Aug 11; and the Seminar Trombone Choir-Final Concert is 2 p.m., Saturday, Aug 12.

More information about the seminar can be found at [AlessiSeminar.com](http://AlessiSeminar.com). Concert information can be found at [music.uoregon.edu/events](http://music.uoregon.edu/events)



# Concert + Event News

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## High school's jazz-funk band returns UO student resurrects jazz-funk band

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PORTLAND, Ore.—(June 20, 2016)—After decades of silence, a University of Oregon student, Charles Démonnin, is bringing music back to Portland's Jefferson High School by reviving the "Sounds of Jefferson" jazz-funk ensemble.

Originally created in the 1970s, the Sounds of Jefferson fell silent for almost 20 years (along with Jefferson's entire music program) when budget cuts and changing priorities led to the deconstructing of a once thriving performing arts presence.

Jefferson was a magnet school, attracting talented students from several districts who wanted to play in the Sounds of Jefferson. Due to a lack of funding and sponsorship, the band was dropped from the curricula, and limped along for many years as an extracurricular activity.

Last year, people in the community decided to jump-start the stalled ensemble. UO music professor Michael Grose, who graduated from Jefferson in 1978, was approached for band director recommendations. Grose immediately thought of his student, Démonnin. "Charles is just the person, because he's not only studying education in the classroom, he's out in the field making music on a professional level."

For Grose, resurrecting the band is about more than just school pride; it's about teaching students the value of music and giving them an opportunity to engage with their community. Opened in 1908, Jefferson is in an historically underserved part of Portland with a significant African American population. "Given the demographics, reviving the jazz-funk band is as much about introducing the myriad benefits a music education offers, as it is about helping these students' preserve their legacy, and keeping Jefferson's performing arts history alive," Grose said.

"It's actually terrifying. All the students are so invested!" said Démonnin. "The students at Jefferson are the most talented and motivated, and are really the best group of students I've taught in my five years of teaching. The dream is for Jefferson to start a music school. Having classes in school, attracting people from other districts like they used to, and start the Sound of Jefferson up again."

The band had its trial-by-fire on April 30, performing at a Jefferson High School event to raise funds for the school's Parent-Teacher-Student-Association. "If we could bring back amazing academics and an arts program, then we could stop losing so many students," said Démonnin. "I see that as a really tangible dream." "Teaching here [at Jefferson] gives me the opportunity to work with specific students that have a range of levels of understanding about music," DeMonnin adds.

"Music is a language, an art form, it teaches how to be organized, how to interact with others, and how to be successful," said Grose, "and sadly, music classes have been absent from Jefferson for far too long. What Charles is doing at Jefferson is extremely meaningful and significant for the students, the school, and the community."

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**About the University of Oregon School of Music and Dance**

The University of Oregon is a world-class teaching and research institution and Oregon's flagship public university. The UO School of Music and Dance presents more than 250 concerts and events during the academic year featuring scholars, guest artists, faculty artists, and student ensembles. The incredible wealth of concert material ranges from contemporary dance to African dance, early and classical music to contemporary music, world music, and jazz.

<http://music.uoregon.edu>

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## **The UO School of Music and Dance is Gaining Momentum on the International Stage Low Brass and Music Technology Students have won some big awards recently**

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EUGENE—In the past month, students at the School of Music and Dance have walked away with some pretty big accolades from experts in their fields of study. Increasingly, music students at the University of Oregon are holding their own among some of the best of their peers both nationally and internationally.

DuckTet, a tuba euphonium quartet at the University of Oregon comprised of Charles Demonnin, Jake Fewx, Tom Janssen, and Stephen Young, won 3rd Prize at the 2016 International Tuba Euphonium Conference (ITEC), which was held University of Tennessee in Knoxville earlier this month. Beating out some top tuba/euphonium powerhouse schools.

“Performing at ITEC was a blast!” Jake Fewx, said. “We had been working so hard all year that when we actually got to the competition in Tennessee, it felt surreal to me. We stacked up against some really tough competition against groups from big-name music schools. The fact we made it to finals was gratifying enough! We came to have fun and perform great music, and I think we succeeded in that. I'm really glad we could share great music with the tuba/euph world and represent ourselves, Mr. Grose, and the UO on the international stage. It really was an honor!”

“This was an unprecedented achievement for an Oregon group. To finish ahead of 29 other quartets from around the globe is outstanding,” Mike Grose, the associate professor of tuba and euphonium at the SOMD, said. “DuckTet is in elite company; being on the winners’ platform with a group from the United Kingdom and one from New York is outstanding.”

The International Tuba Euphonium Conference Quartet Competition hosted 900 tuba and euphonium enthusiasts from around the world in attendance during the conference’s seven days of concerts, recitals, presentations and competitions.

It took countless hours of rehearsing and performing, as well as periods of time devoted to learning how to grow their working relationships as four individuals united toward one common goal – the music.

“I'm so proud of our commitment to the music and to each other,” Stephen Young, said. “We're happy with how we did in the competition, but we're most proud of all the work leading up to it. We grew tremendously close as musicians and friends over the past year; I think for us, the competition was just a chance to showcase that growth and have fun.”

This latest success simply adds to the growing list of awards the School of Music and Dance has gathered in the past few years, and each one adds to the school’s growing reputation as a powerhouse in its own right.

“This experience has given our students an excellent lesson in how committing oneself the art and each other will result in success. I couldn’t be more proud of them for what they have accomplished this year,” Grose said.



While low brass was winning in Tennessee, Future Music Oregon students studying at the Intermedia Music Technology Center in the University of Oregon School of Music received several awards for their various music accomplishments.

Future Music Oregon is the composition and performance ensemble at the UO. Students use digital sound design software and various coding and motion activation devices to create and perform original compositions, that are as much performance art as classical music.

Fang Wang had her composition for the Kyma sound design station and Leap Motion gaming controller accepted into the Kyma International Sound Symposium; Jinshuo Feng's composition for Gametrak 3-dimensional game control system and Kyma was accepted into the 2016 International Computer Music Conference; and Chi Wang and Olga Oseth both had their works accepted into both 2016 Kyma International Sound Symposium and two compositions accepted into this year's International Computer Music Conference. Oseth's Terminal Project for her master's degree, which she performed at this year's The Society for Electro-Acoustic Music (SEAMUS), was also selected by conference participants to be on the 26th SEAMUS CD. Electro-Acoustic music is a term used to describe music that is dependent on electronic technology for its creation and performance.

"To be accepted to such prestigious conferences is an honor and an opportunity for these students to be inspired by innovative music from all over the world," Professor of Music Technology, and Director of Future Music Oregon Jeff Stolet, said. "The conferences will help students network with new international colleagues and friends as well as showcase their own talents. The SOMD is extremely proud of these students for their accomplishments."

"Having my piece be accepted to the three of the biggest conferences and included on SEAMUS CD is quite an honor for me and an opportunity to work with and learn from some of the most important people in my field of study," Oseth said.

By sponsoring concerts and lectures about intermedia art and electroacoustic music, Future Music Oregon will continue to cultivate an environment where students feel excited about exploring new forms of musical and new media. Led by Jeffrey Stolet, the Future Music Oregon program offers courses in electronic Composition, Interactive Media Performance, Sensormusik, Musical Performance Networks, Performance with Data-Driven Instruments, Digital Audio and Sound Design, and History of Electro-Acoustic Music.

"Because of Dr. Stolet's teachings, mentorship and most importantly patience I was able to compose this piece successfully. I still have so much to learn from him and so excited to be here at the UO for three more years studying music technology," Oseth said about her advisor.

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### **About the University of Oregon School of Music and Dance**

The University of Oregon is a world-class teaching and research institution and Oregon's flagship public university. The UO School of Music and Dance presents more than 250 concerts and events during the academic year featuring scholars, guest artists, faculty artists, and student ensembles. The incredible wealth of concert material ranges from contemporary dance to African dance, early and classical music to contemporary music, world music, and jazz.

<http://music.uoregon.edu>

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### **Recent Low Brass Awards**

- 2015 NW Regional Tuba Euphonium Conference (Boise State Univ.)
- Quartet Competition – 1st Place
- Solo Tuba Competition – 1st Place
- Mock Orchestra Tuba Audition – 1st Place
- 2015 UO School of Music Concerto Competition – 1st Place
- 2014 Eugene Symphony Concerto Competition – 1st Place
- 2013 Falcone International Euphonium and Tuba Solo Competition
- Young Artist Solo Tuba Competition - 2nd Place
- 2013 NW Regional Tuba Euphonium Conference (WSU)
- Quartet Competition – 2nd
- Solo Tuba Competition – 1st Place
- Young Artist Solo Tuba Competition – 2nd Place
- 2010 International Tuba Euphonium Conference (Univ. of AZ) Teuph accepted invitation to perform at the conference