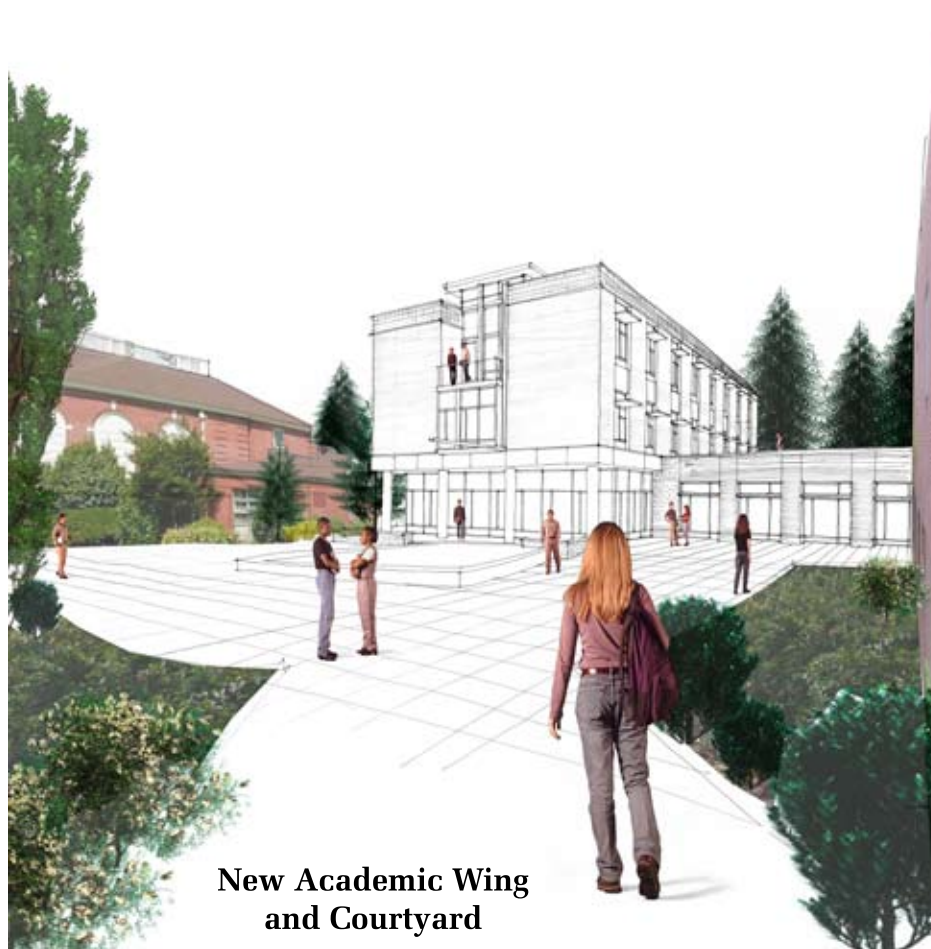


University of Oregon  
School of Music and Dance  
MarAbel B. Frohnmayer Music Building  
**Capital Project**



**New Academic Wing  
and Courtyard**

# history of school of music and dance

**1886:** Original campus buildings, Villard Hall (left) and Deady Hall (right).



**1921:** Dedicated music building is constructed. View of north side of Beall Hall.

**1922:** A two-story, wooden wing is constructed in 1922 for practice rooms, teaching studios and classrooms—and is still being used today.



**1951:** The South brick wing next to the wooden wing is built to house administrative offices, more studios and classrooms.

## 1886:

For more than a century, the University of Oregon School of Music and Dance has been an outstanding source of performers, educators and composers. In 1886, ten years after the University of Oregon opened, D.W. Coolidge, 'professor of music, piano, organ and harmony' began the one-person Department of Music with 31 piano students and 2 organ students. Today, nearly 70 music faculty serve 500 major and 4,000 non-major students, and 14 dance faculty serve 53 majors and 1,000 students across campus.

## 1921:

The UO constructs a dedicated music building consisting of Beall Concert Hall. It was designed by Ellis Lawrence, founder of the UO School of Architecture and Allied Arts, and architect of several important buildings on campus including the original cores of the Jordan Schnitzer Museum of Art and Knight Library.

## 2001:

Legislative bonding from the State of Oregon is secured to embark on a \$17.2 million expansion and renovation project for the music building.

## 2005:

Generous donors Lorry Lokey of Atherton, California, and Bob '52 and Leona '51 DeArmond, of Medford, Oregon, make a thoughtful decision to name the new music building in memory of Marabel B. Frohnmayer.

**1977:** Performance Wing addition on north side of Beall Hall facing Knight Library.



**1978:** Teaching studio and practice wing addition next to 1950's wing.



Bob and Leona DeArmond

Lorry Lokey



# school of music and dance today

## excellence

The School of Music and Dance is rich in many elements of music and award winning student and faculty artists, with one of the finest chamber music halls in the nation. For the past decade, 100% of our music education graduates seeking teaching positions have found employment in their first year – nearly 20% of music positions in Oregon public schools are staffed by School of Music and Dance graduates.

The school has approximately twenty-five student ensembles, including jazz ensemble winners of the Reno Jazz Festival for the past four years. Additional recognized excellence in performance includes our (Faculty) Brass Quintet, (Faculty) Oregon String Quartet, and composition at all levels.

The University of Oregon School of Music and Dance is the only music school in Oregon and one of only three public schools on the West Coast with comprehensive programs offering baccalaureate through doctoral degrees. It is one of forty-five public and private music schools serving 400-600 majors, and one of fifty public and private music schools offering doctoral degrees.

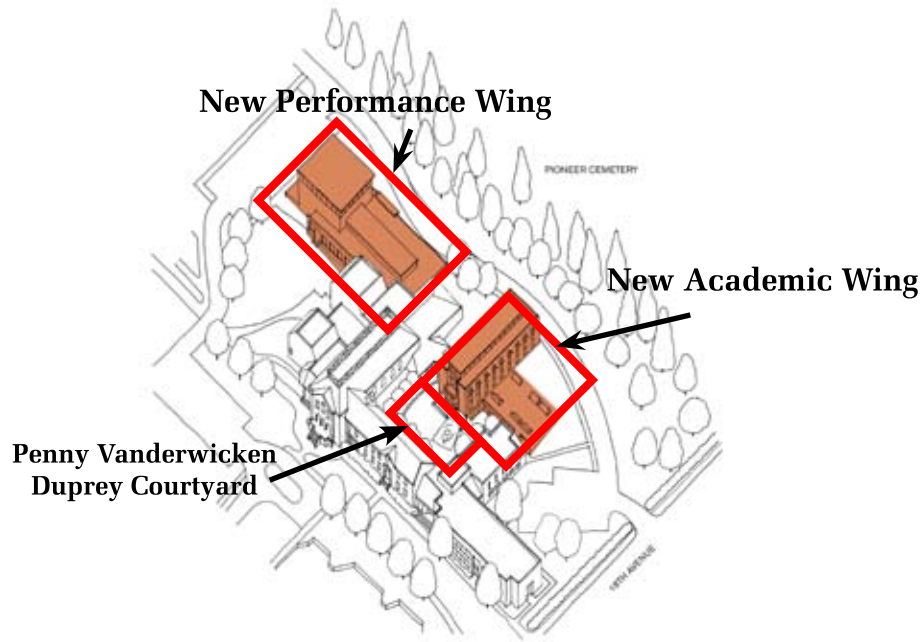
In 2005 our seventy music faculty and fourteen dance faculty appeared in over one-thousand performances and as guest speakers in nineteen communities in the State of Oregon, thirty-two states in the nation, and twelve countries around the world.

## need for new facilities

At present, the School of Music and Dance serves 550 major and 4,000 non-major students across campus in a building constructed to accommodate fewer than 300 students. The classroom, rehearsal, studio, and practice room spaces are strained to the bursting point. Addressing this critical need, the School of Music and Dance has embarked upon a \$17.2 million capital campaign to significantly expand and renovate our music building.



# site plan overview



## Phase One Legislative Bonding: \$7.6 Million

The University of Oregon has received legislative bonding from the State of Oregon for \$7.6 million of the school's \$17.2 million project. In order to capture the \$7.6 million in bonding, \$7.6 million has been raised from private sources — generous friends and alumni of the School and University. Additionally, a \$400,000 bequest has been secured. However, additional fund-raising is underway to raise \$1 million to equip the building with pianos and instruments and \$2 million to cover inflation and the renovation components of the project by the time construction begins.

## Phase One Site Plan: \$17.2 Million Project

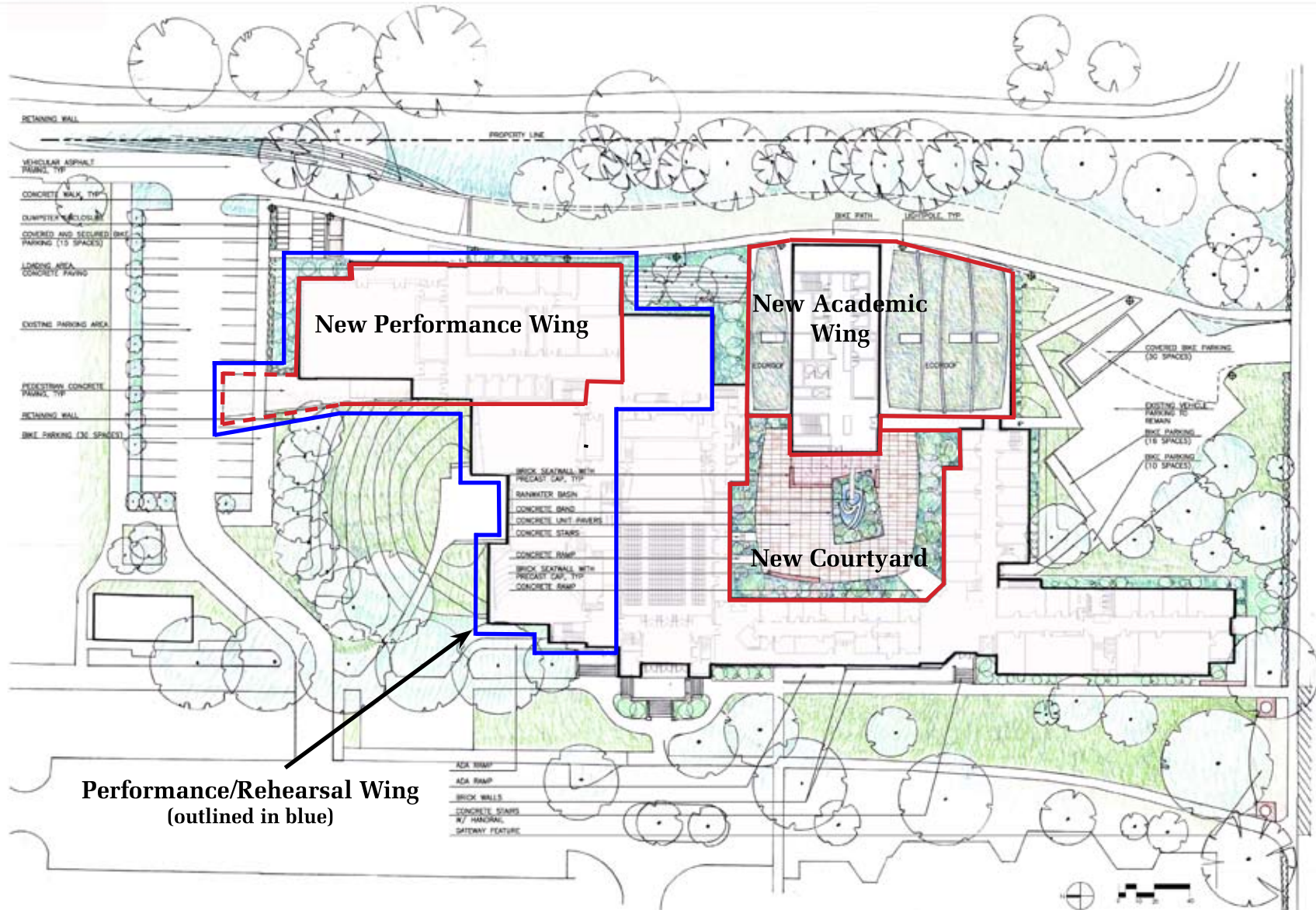
BOORA Architects, together with the University of Oregon Planning Office and the music faculty and staff, developed the design direction for two additions and extensive renovation to the existing building to address pressing space needs. New construction of 29,000 square feet and major renovation of approximately 15,000 square feet of existing space will total 90,000 square feet for the music facilities, essentially adding half again the amount of space the building presently offers. The two new additions are shown in the diagram to the left.

## Penny Vanderwicken Duprey Courtyard

When the new academic wing, parallel to the Pioneer Cemetery, constructed it will enclose the historic courtyard, creating a central focal point of beauty and activity for the MarAbel B. Frohnmayer Music Building. It will be transformed into more of a hardscape, covered with paver stones and bordered by plants, which will make it accessible and usable throughout the year as a central gathering space. The Penny Vanderwicken Duprey Courtyard—named by generous donors and alumni Bob '52 and Leona '51 DeArmond in honor of Leona's voice professor—will also feature a winter rain water garden in the heart of it.

The new wing will also create a new primary path of travel through the building. The new route will channel foot traffic in a "U" shape around the building and away from the Beall Hall lobby. In fact, the lobby will be closed to through traffic and preserved for access to the concert hall as well as the Club Room, immediately south of Beall lobby. The MarAbel Braden Frohnmayer Club Room will be restored to its original grandeur for pre-and post-concert receptions, and lobby overflow.

# site plan



# performance and academic wings

## **Two New Additions Totaling 29,000 Square Feet**

Two significant additions will be made to the existing facilities, which will add half again as much space as the current building houses.

### **The New Performance Wing**

One addition will be positioned on the northeast corner of the current facilities tying into the 1978 performance wing. The cornerstone will be a new, large (3,000 square foot) instrumental rehearsal hall, which will appropriately accommodate the entire symphony, with capabilities for being a small performance venue as well. It will also feature: a smaller jazz rehearsal space, 2 percussion teaching studios, 6 new practice rooms and 3 faculty offices dedicated to the jazz and percussion programs, a new recording studio, and a long overdue and much-needed freight elevator.

### **The New Academic Wing**

The second addition will be added to the east of the current facilities and will enclose the existing courtyard. This three-story structure will feature the first floor being built partially into the hillside parallel to the Pioneer Cemetery behind our current building, with a 'green/earth' rooftop. This first floor will connect at the same elevation as the existing first floor spaces and will contain one new 90-seat classroom – a new home for Music Education – that will have capabilities for becoming a performance venue in addition to serving a wide range of classes. Additionally, it will house two 40-seat classrooms, and all three will be equipped with state-of-the-art technology that will significantly improve the quality of instruction available to our students. The first story will also include a hearth or lounge area that will serve as a gathering space that will overlook the newly landscaped courtyard, which will be easily accessible. Also slated for this level are 9 new student practice rooms and office and teaching space for the Community Music Institute.

The two upper floors will actually face north and south, providing a new face toward 18<sup>th</sup> Avenue that will enhance visibility from that direction. These floors will house approximately 28 new faculty teaching studios, which will be sound isolated and designed as state-of-the-art teaching and learning spaces. The new construction will result in nearly double the number of practice rooms available to our student body (from 30 to 51); total faculty teaching studios will increase to 55 appropriate spaces and will no longer require for use as studios what were once practice rooms, storage closets, and in some cases, former restrooms.

# performance and academic wings



**View facing East, with 1920's wooden wing cut away to right of Beall Hall**



**View of new instrumental rehearsal hall in New Performance Wing, facing South, toward 18<sup>th</sup> Avenue, and opposite Knight Library**

# first floor overview

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## New Construction

### Performance Wing:

- New, 3000 square foot, large ensemble rehearsal room for symphony and band use
- New, dedicated practice/rehearsal spaces for the jazz program
- Addition of a dedicated percussion studio and percussion practice rooms and master classrooms
- New service and loading road behind building
- New recording studio
- New practice rooms for students (6)

### Academic Wing:

- New Academic Wing entrance via current student lounge
- New enlarged Community Music Institute teaching studios
- New “U”-shaped traffic circulation in building, through new wing and around courtyard
- New additional student lounge/hearth area
- New Music Education teaching lab/90-seat classroom/small performance, high-tech recital space
- Enclosure and enhancements of the courtyard
- New practice rooms for students (9), which will double current number available
- Two new 40-person classrooms
- Additional restrooms

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## Renovation

### Performance Wing:

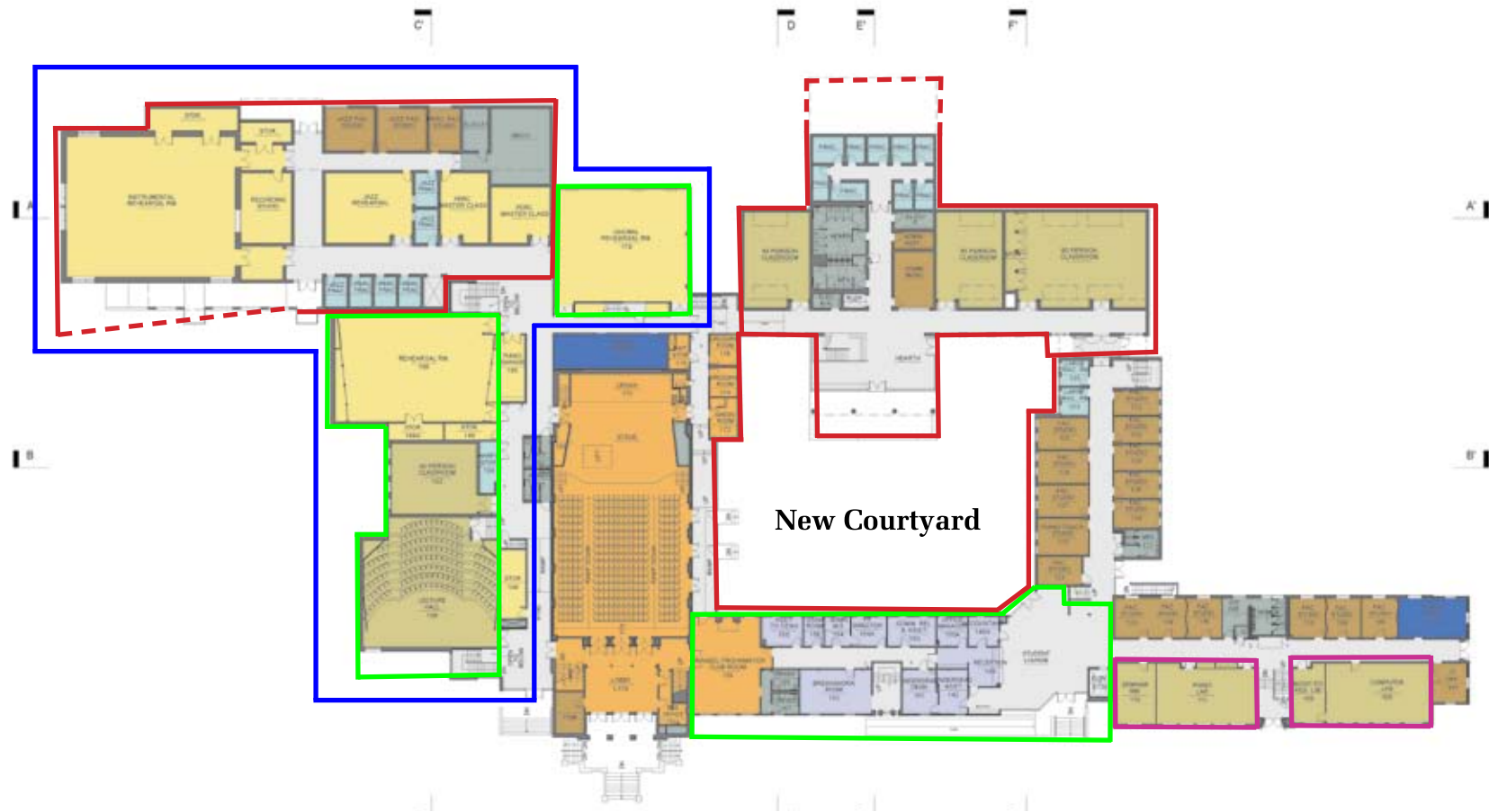
- Renovation of the existing choral rehearsal room into 148-seat state-of-the-art Thelma Schnitzer Hall for performances and lectures
- Renovation of an existing instrumental rehearsal room into a new choral, chamber music and opera rehearsal and recital room

### Historic 1920's Wooden Wing:

- Small seminar rooms for teaching
- Enlarged computer laboratory with thirty student workstations
- Expanded administration space
- Re-configured and expanded undergraduate student services
- Re-configured reception area in renovated student lounge
- Additional restrooms near Beall Hall lobby



# first floor plans



- New Construction
- Major Renovation
- Modest Renovation
- Performance/Rehearsal Wing (new construction and renovation)

# second & third floor academic wing



D-D' north section/elevation of faculty bar through courtyard

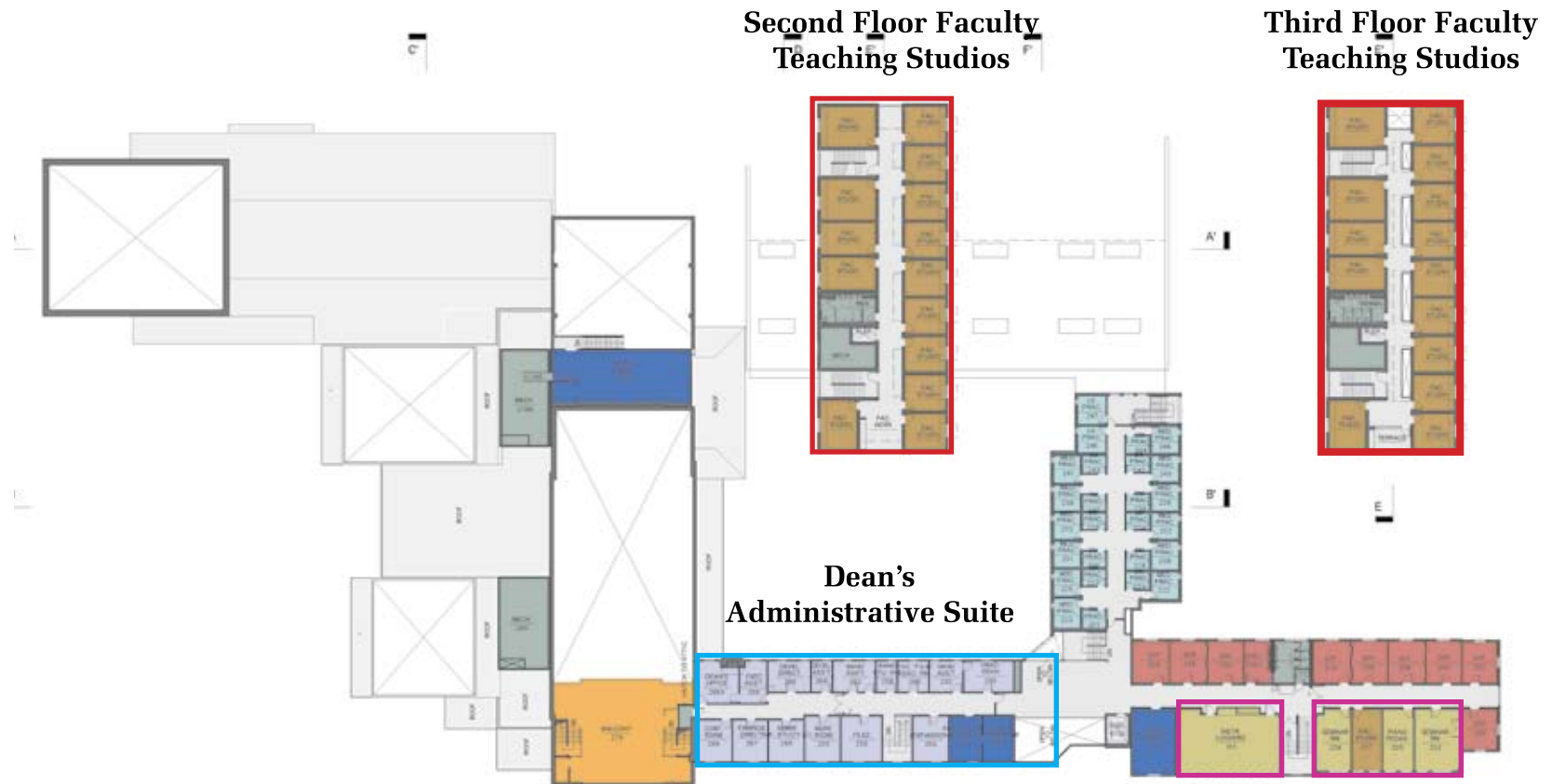
View facing South, toward 18<sup>th</sup> Avenue, through courtyard, with performance/rehearsal wing cut away



F-F' south section/elevation of faculty bar through courtyard

View facing North, toward Knight Library, through courtyard, with 1978 academic wing cut away

# second & third floor plans



Highlights of the second and third floor plans include:

- **New Construction:**
  - New acoustically isolated faculty teaching studios (approximately 28)
- **Dean's Administrative Suite (Major renovated space on second floor)**
  - Major renovation and expanded administrative space (both floors of the 1920's wing)
  - Improved quality of space overall: HVAC, technical infrastructure, architectural quality
- **Modest Renovation:**
  - Four additional seminar rooms for teaching
  - secured room for instrument lockers

# basement



**Highlights of the lower floor plan include:**

**□ Modest Renovation**

- Less crowded GTF offices as several GTF spaces will be reassigned to the 1950's wing in existing building
- Expanded, secure lab areas for the electronic music program
- Addition of an elevator for transporting percussion and other instruments, as well as people

# naming opportunities

Naming the School of Music and Dance	\$ 25,000,000
Academic Wing	\$ 2,000,000
Performance/Rehearsal Wing	\$ 1,500,000
Stage in Beall Concert Hall	\$ 500,000
Large instrumental/marching band rehearsal and informal performance room	\$ 500,000
Jazz Studies suite ( <i>Includes rehearsal space, 2 practice studios + 2 small teaching studios</i> )	\$ 350,000
Dean's Administrative Suite	\$ 250,000
Choral/Opera/Chamber Music rehearsal and recital room	\$ 250,000
Electronic Music Suite	\$ 150,000
Multi-use ensemble rehearsal space	\$ 150,000
High-tech Music Education teaching lab/90-seat classroom/small performance and recital room	\$ 150,000
Computer lab with 30 work stations	\$ 125,000
Undergraduate Student Services Suite	\$ 100,000
Percussion Suite	\$ 100,000
Club Room/Reception area adjacent to Beall Concert Hall	\$ 100,000
Piano Teaching Studio (large) including funds to purchase a grand piano for studio	\$ 95,000
Grand piano (to equip one teaching studio)	\$ 60,000
Classrooms or Student Lounge	\$ 50,000
Recording Studio	\$ 50,000
Teaching Studios (small) including funds to purchase an upright piano for studio	\$ 40,000
Seminar rooms	\$ 35,000
Teaching Studios (large)	\$ 35,000
Teaching Studios (small)	\$ 25,000
Practice Studios	\$ 25,000
Upright piano (to equip one teaching studio or practice room)	\$ 15,000

*To learn more about making a gift, please contact DeNel Stoltz, Director of Development at (541) 346-5687 or [denel@uoregon.edu](mailto:denel@uoregon.edu)*

# piano needs



## The Piano Program at the School of Music and Dance

The piano faculty consists of: three classical piano performance professors, one professor of collaborative piano and one jazz piano professor. Together, they teach nearly 100 students each year.

Each of the piano performance professors require two grand pianos in their teaching studio – the industry standard for teaching and performance. Of the six grands in these studios, three are over 80 years old, two are 30 years old and one is 25 years old. All of these pianos are in need of full replacement.

## The Need for Pianos to Equip the MarAbel B. Frohnmayer Music Building

A significant need resulting from the building project is equipping the new, state-of-the art addition with new pianos for teaching, practice and performance, as well as upgrading the existing inventory.

A piano analysis conducted in June 2005 by Sherman-Clay/Moe's Pianos based in Portland, Oregon revealed that one third of the School of Music and Dance's 107 pianos are years past their useful life. Nearly half (46%) of the inventory has reached the optimal point of selling or trading them in toward purchase of new pianos based upon their current value (which is rapidly depreciating) versus additional and more frequent maintenance expenses.



## The Steinway Standard

The School of Music and Dance's goal is to purchase new Steinway pianos. A Steinway piano sets the world standard for how a piano should look, play and sound. They are one of the finest pianos made in the world in terms of their handcrafted quality, precision, longevity and beautiful sound. According to Steinway & Sons company, 98% of all professional concert pianists in the world perform on Steinways, all of which are less than 7-8 years old.

The number and quality of Steinways in a school's inventory is a mark of distinction and quality that has a significant impact on recruiting the most talented potential students and faculty for years to come. Exposure to Steinways will prepare our students for a career as a professional concert pianist or piano teacher.

### Piano Needs (Estimated): **\$1,105,000**

(5) Steinway "B" @ \$60,000	\$300,000
(6) Steinway "L" @ \$50,000	\$300,000
(2) Steinway "D" concert @ \$85,000	\$170,000
(2) Steinway "A" @ \$55,000	\$110,000
(15) Uprights pianos @ \$15,000	\$225,000

# MarAbel B. Frohnmayer (1909-2003)



*John, Mira and Dave Frohnmayer  
(left to right)*



## Frohnmayer Family Album



MarAbel B. Frohnmayer was born in 1909 in Minneapolis, Minnesota and moved with her family to Albany, Oregon in 1912. She graduated with a bachelor's degree in music from the University of Oregon in 1932. She was a member of Kappa Alpha Theta Sorority and was elected to the music honorary Mu Phi Epsilon. MarAbel married Medford attorney Otto Frohnmayer in 1936. She was the mother of four musical children:

Mira Frohnmayer, retired professor of music and vocal studies at Pacific Lutheran University, Dave Frohnmayer J.D., University of Oregon President, John Frohnmayer J.D., Professor of Liberal Arts at Oregon State University and Philip Frohnmayer, professor of Music and chair of vocal studies, Loyola University. MarAbel taught elementary and secondary education in McMinnville, Merrill and Medford, Oregon from 1931-1936. MarAbel was the co-founder of the Rogue Valley Symphony, first president of the Rogue Valley Chorale and chairwoman of the Civic Music Association and Community Concerts in Medford. She was the recipient of the 1993 University of Oregon Distinguished Service Award, 1993 University of Oregon School of Music and Dance Distinguished Alumna Award, the 1986-87 Zonta Woman of the Year and the 1985 Bertha Holt Award from the Oregon Association of American Mothers.

MarAbel Frohnmayer played piano almost every day of her life until she passed away at the age of 94. She was instrumental in nearly every music and arts organization in the Rogue Valley — including the Oregon Shakespeare Festival and the Britt Festivals — for seven decades.

*The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act*