

## CURRICULUM VITAE

July 2010

### WALTER B. BIRKEDAHL

Dean, Fine Arts, Business & Communication

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## ADMINISTRATIVE CAREER SUMMARY

Dean, Fine Arts, Business, and Communication, Ohlone College (Fremont, California)--supervising academic programs in business, art, graphic arts, interior design, multimedia, music, theatre, dance, speech, journalism, radio, and television. Former assistant director and division coordinator of strings, Brigham Young University School of Music with responsibility for recruitment, admissions, and scholarships. Double bass teacher, performer, soloist, and orchestra conductor. Two Master's degrees—in music and in business administration. Former director of BYU's Young Musicians Summerfest. Former project director, Music Performance Trust Funds (now called Music Performance Fund) for Washington, DC metropolitan area.

## ADMINISTRATIVE EXPERIENCE

### **Ohlone College, 2000 to present -- Dean, Fine Arts, Business & Communication**

Academic manager of programs in business, art, graphic arts, interior design, dance, music, theatre, multimedia, journalism, speech, radio, and television. These programs include transfer courses, A.A. degrees, and certificates of achievement and completion.

The Smith Center for the Fine and Performing Arts at Ohlone College presents a professional artist series in the main concert hall in addition to college student/faculty events. Facilities include student radio and television production studios and broadcast/cable facilities, main stage proscenium theatre, outdoor amphitheatre, black box theatre, scene and costume shops, and art gallery.

The division employs nearly 200 people, consisting of full- and part-time faculty, four managers, full-time staff, as well as student and non-student part-time employees. Funds managed directly by the division amount to \$700,000. Total budget for the division is over \$2 million. The division serves nearly 1,000 full-time equivalent students per semester.

Division website: <http://www.ohlone.edu/instr/finearts/>

### **Brigham Young University, 1987 to 2000 –Assistant Director, School of Music**

Chair, Admissions and Scholarships Committee. Coordinated admissions, auditions, and scholarships for the School of Music (over 800 majors, 55 full-time and 50 part-time faculty). Because of intense enrollment demand, the School has a “closed” major requiring a separate admission and audition process for all entering students in addition to university admission.

Managed music scholarship budget of about \$500,000. Managed assistantship budget of over \$250,000.

Directed Young Musicians Summerfest--a week-long band, choir, jazz, keyboard, orchestra, and electronic music workshop for high school students (over 300 participants in 1996, over 30 faculty and staff, 2 faculty performances, 9 student concerts, 3 student activities). Also taught double bass, and conducted a small string ensemble. Enrollment tripled during my administration through continuous program improvement and high quality promotional materials.

Co-wrote and edited departmental self-studies compiled for accreditation reviews of the National Association of Schools of Music and the Northwest Association of Colleges and Universities (1994 and 1995, respectively). In connection with the Northwest Association accreditation review, considerable additional strategic planning and analysis was required by the BYU administration.

Compiled, edited, and supervised design and printing of an annual 24-page recruitment booklet which substantially enhanced BYU’s music enrollment by increasing prospective students’ awareness of program quality.

### **Division Coordinator for Strings, 1996 to 2000 (4 full-time, 8 part-time)**

Coordinated faculty assignments, chaired faculty meetings for division.

Chair of five faculty search committees (violin, viola [2], cello [2]).

String bass teaching and orchestra conducting.

### **Music Performance Trust Funds, 1983 to 1987, Projector Director**

Managed performances of the Washington, DC metropolitan area Music Performance Trust Funds, \$200,000 payroll in 1986-87, for the D.C. Federation of Musicians. MPTF (now known as the Music Performance Fund), a national music performance organization, funds free public performances. In Washington this included performances at the Kennedy Center, National Gallery of Art, Wolf Trap, and many other venues. Half of the \$200,000 payroll came from matching contributions, which were doubled through my efforts.

## ACADEMIC TRAINING

### **Catholic University of America, Washington, DC**

Master of Music, in double bass performance, 1988. Studied double bass with the late Homer Mensch (former member, New York Philharmonic; performance faculty, Juilliard School, Yale University, Catholic University, and others).

### **George Mason University, Fairfax, Virginia**

Master of Business Administration, 1987. Emphasis in management science. Studied mathematical models for financial aid maximization and enrollment planning.

### **University of Texas at Austin**

Bachelor of Music with Honors, in double bass performance, 1975. Studied double bass with the late Stuart Sankey (former faculty, Juilliard School, University of Texas, Indiana University, University of Michigan).

### **Additional Studies, Aspen Music School, Aspen Music Festival, 1968, 1973, 1974**

Studied double bass with Stuart Sankey.

Performed with the Aspen Festival Orchestra, the Aspen Chamber Symphony, and the Aspen Music School Orchestra under Leonard Slatkin, Herbert Blomstedt, James Levine, Pinchas Zuckerman, Lawrence Foster, James Conlon, Walter Susskind, Jorge Mester, Sergiu Commisiona.

Attended Jaap Schroder's Baroque performance practice class.

Attended Leonard Slatkin's conducting fundamentals class (1968).

## DOUBLE BASS TEACHING EXPERIENCE

### **Brigham Young University**

Double bass instructor, 1987 to 2000

Former students:

Jeff Campbell applied for a jazz bass assistantship at Eastman School of Music upon my recommendation was accepted and is now on the jazz and theory faculty there.

Todd Coleman, former bass student now enrolled in composition at Eastman School of Music (as of 1999).

Since 1987 ten students have given a variety of recitals (sophomore, junior, senior). Daniel O'Bryant played the Koussevitzky concerto with the Utah Valley Symphony and performed Paganini's Moses Fantasy with the BYU Chamber Orchestra on tour. He served for one year as assistant principal of the Chicago Civic Orchestra.

Darrin Howell spent two years performing with the Utah Symphony (as a substitute), with the Ballet West orchestra, and for recording sessions. While at BYU he played a concerto with the Philharmonic and with the Chamber Orchestra on tour in the British Isles (1992). He was selected by Joseph Silverstein to perform the Bottesini bass concerto with the Utah Symphony for the 1991 Salute to Youth Concert.

Phillip Lowry performed the Bottesini Tarantella with the BYU Philharmonic.

### **Howard University (Washington, DC)**

Double bass instructor, 1980 to 1984.

Four students presented senior recitals and one presented a junior recital.

### **American University, Washington, DC**

Double bass instructor, 1982 to 1984.

### **Shenandoah College and Conservatory of Music, Winchester, Virginia**

Double bass instructor, 1979 to 1982.

One student presented a senior recital.

## CONDUCTING EXPERIENCE

BYU Symphony Orchestra, 1990-1992, 1997-1998.

Founding director, BYU String Orchestra, fall 1997 to 2000. Winter 2000: expanded to two sections with total combined enrollment of over 165.

BYU Opera and Musical Theatre:

*The Most Happy Fella*, February, 1994

*Anything Goes*, October, 1994

*The Tales of Hoffman*, October, 1995

*Brigadoon*, March, 1997 (recorded for performance playback in small theatre)

*The Merry Widow*, October, 1997

## SOLO RECITALS AND SOLO REPERTOIRE

December, 2000. Performed Dittersdorf concerto in E major with the Ohlone College orchestra, Smith Center for the Fine and Performing Arts, Fremont, California.

February, 1999. Featured artist for Music at Mesa Artist Series, Mesa State College, Grand Junction, Colorado, accompanied by Michael Baron. Favorably reviewed by local press.

1992-1999. Annual recitals with Dian Baker Drinkall at BYU.

Concerto with orchestra, June, 1998. Soloist in performance of the Sinfonie Concertante for Viola d'Amore and Contrabasse by Cassadeseus, convention of the International Viola d'Amore Society. Orem, Utah.

Concerto, March, 1997. Performance as soloist and conductor of the Dittersdorf bass concerto in E major, Symphony Orchestra of Utah Valley State College, Orem, Utah.

Concerto, October, 1995. Performance as soloist, with violist Leslie Harlow, of Dittersdorf's Sinfonia Concertante for bass and viola with the Intermountain Chamber Orchestra (Jeff Manookian, conducting), Salt Lake City, Utah.

**Recital, Corcoran Gallery of Art, Washington, DC (with Kathleen Burchedian, piano), sponsored by the Washington Friends of Handel, November, 1983. This performance received a favorable review in *The Washington Post*, excerpted below:**

**“ . . . His playing made the bass a melodic instrument equal to any other in its capacity to communicate emotion . . . . a consummate performer . . . . fine sense of style . . . . emotionally powerful interpretation . . . .” --Kate Rivers, Washington Post**

From 1974 to 1983, other recitals at American University, Howard University, Shenandoah Conservatory, Catholic University, University of Texas at Austin.

### **Solo repertoire performed:**

- Bach, J.S. Sonata No. 2 in D major (originally for viola da gamba).
- Bach, J.S. Second cello suite.
- Birkedahl, W. Andante Rocko.
- Birkedahl, W. Fantasy on Themes by Erroll Garner.
- Boccherini, L. Sonata in A major (originally for cello).
- Bottesini, G. Second bass concerto.
- Bottesini, G. Elegie.
- Bottesini, G. Melodia.
- Bottesini, G. Tarantella.
- Brahms, J. Sonata in F minor (originally for viola).
- Corelli, A. Sonata in F major (originally E major for violin).
- d'all Abaco, E. Grave.
- Dittersdorf, C. Concerto in E major.
- Franck, C. Sonata in A major (originally for violin).

Gliere, R. Intermezzo.  
 Gliere, R. Prelude.  
 Gliere, R. Scherzo.  
 Handel, G.F. Air: "Wher'ere you walk," from Semele.  
 Handel, G.F. Sonata for 2 string basses.  
 Koussevitzky, S. Chanson Triste.  
 Koussevitzky, S. Humoresque.  
 Koussevitzky, S. Valse Miniature.  
 Mozart, W.A. "Per questa bella mano," concert aria for bass voice and double bass obligato.  
 Mozart, W.A. Sonata in B-flat major (originally for violin).  
 Nanny, E. Caprice No. 3.  
 Paganini, N. "Moses Fantasy."  
 Rabbath, F. Ode d'Espagne (unaccompanied).  
 Rabbath, F. Poucha das (unaccompanied).  
 Rachmaninoff, S. Vocalise.  
 Schubert, F. "Arpeggione" sonata.  
 Schubert, F. Sonata in A minor (originally for violin).  
 Schubert, F. Sonata in D major (originally for violin).  
 Stevens, Halsey. Arioso and Etude.  
 Telemann, G.P. Sonata in B minor.  
 Telemann, G.P. Sonata in G major, unaccompanied (originally for viola da gamba).

## PROFESSIONAL EXPERIENCE AS A DOUBLE BASSIST

### **In California**

Interim Principal Bass, Santa Cruz County Symphony Orchestra, Larry John Granger, conductor, 2005-2008.

Substitute Bass, Monterey County Symphony Orchestra, Max Dalgado, conductor.

### **In Utah**

Chamber music performances, Park City International Music Festival, since 1988.  
 Performances with Glenn Dicterow, Charles Castleman, Jeffrey Solow, Gayle Smith, Terry King, and others.

Utah Chamber Orchestra, performances of Ballet West at Capitol Theatre, Terrence Kern, conductor, 1989-1995.

Recordings, L.A. East Studios, LDS Church Motion Picture Studios, Studio I, Pinnacle Group, and others, 1988 to present. As principal bass, recorded Handel's *Messiah* under the direction of Sir David Willcocks (1995). **See below for more complete listing of recordings completed.**

*West Side Story*, national touring production, Capitol Theatre, Salt Lake City, Utah, 1996.

*Peter Pan*, national touring production, Capitol Theatre, Salt Lake City, Utah, 1990.

### **In Washington, DC**

Principal bass, Handel Festival Orchestra, Stephen Simon, conductor, 1977 to 1987.

Performances of Handel operas and oratorios at the Kennedy Center and Carnegie Hall (New York) with Metropolitan Opera stars and other prominent vocalists such as Tatiana Troyanos, Ezio Flagella, Judith Blegen, Morley Meredith, Roberta Peters, Justino Diaz, Robert Lewis, Seth McCoy, Lorna Haywood, Benita Valente, Ara Berberian, and others. Performed the bass solo from Stravinsky's *Pulcinella* at the Kennedy Center's Terrace Theatre. For live broadcast in Washington, DC, performed the bass solo from Haydn's seventh symphony.

Principal bass, Washington Chamber Orchestra, 1977 to 1985.

Toured Belgium in 1979 with soloists Berl Senofsky, violin, and John deLancie, oboe.

Principal bass (mostly) and section bass (occasionally) for ballet, opera, and oratorio at the Kennedy Center, 1976 to 1987.

Representative performances include Beethoven's *Missa Solemnis*, Roger Wagner, conducting; Kennedy Center try-out performances of the musical *Annie* (1977); the premiere of the Mikhail Baryshnikov setting of Tchaikovsky's *Nutcracker* for the American Ballet Theatre (1976); the Washington Opera production of *La Boheme* with John Mauceri conducting; and the Washington Opera production of *Don Giovanni* with baritone Renato Buson. Performed the bass solo from Haydn's "Farewell" symphony as part of a Joffrey Ballet performance at Wolf Trap.

### **Symphony Orchestra Experience**

National Symphony Orchestra (substitute bass), performances under Antal Dorati, Mstislav Rostropovitch, Aaron Copland, at the Kennedy Center and Carnegie Hall, 1977-78.

Recorded Tchaikovsky violin concerto with Isaac Stern and Mstislav Rostropovitch for Columbia Records.

Baltimore Symphony Orchestra (substitute bass), Sergiu Commissiona, conductor, 1982.

Richmond Symphony Orchestra (regular member), Jacques Houtmann, conductor, 1976 to 1977.

Austin Symphony Orchestra (regular member), Akira Endo and Walter Ducloux, conductors, 1973 to 1976.

Corpus Christi Symphony, Maurice Peress and Cornelius Eberhardt, conductors, 1974-1976.

San Antonio Symphony (substitute bass), Victor Alessandro, conductor, 1976.

### Experience As a Military Musician

The U.S. Army Band (Pershing's Own), 1978 to 1987, Washington, DC (Ft. Myer, Virginia). Performed as a member of the U.S. Army Strings at the White House during the Carter and Reagan administrations for monthly state dinners and at the official residence of the Chairman of the Joint Chiefs of Staff for visiting foreign military leaders.

### Distinguished Artists Not Cited Above With Whom I Have Worked As an Assisting Orchestral Musician

Ithzak Perlman, Eugene Istomin, Bella Davidovich, Leonard Pennario, Gary Graffman, Jessye Norman, Yo-Yo Ma, Leonard Rose, Milt Hinton, Modern Jazz Quartet, Lionel Hampton, George Benson, Maureen McGovern, Bob Hope, The Moody Blues.

Other notable Washington, DC performances:

Special benefit performance with Leonard Bernstein and Rosalyn Carter (narrating Copland's "Lincoln Portrait"), Constitution Hall, 1976.

Gala benefit concert with Luciano Pavarotti, Constitution Hall.

Gala benefit concert with Marilyn Horne and Montserrat Caballe, Constitution Hall.

### RECORDINGS

*Messiah*, Mormon Tabernacle Choir, Sir David Willcocks, conductor, NightPro Records.

*Hallelujah Handel!* selected choruses, Howard University Chorus, Handel Festival Orchestra, Stephen Simon, conductor, recorded for Columbia, recently re-released under a different label.

Violin concerti of Tartini, Jody Gatwood, violin, Handel Festival Orchestra, Stephen Simon, conductor, Musical Heritage Society.

Tchaikovsky Violin Concerto, Isaac Stern, violin, Mstislav Rostropovitch, conductor, National Symphony Orchestra, Columbia Records.

Many films for TV, video, educational, and theatrical release. Most notable are *Jefferson In Paris* and *Picasso*, Richard Robbins, composer, *Gettysburg*, Randy Edelman, composer, *Eve's Bayou*, Terrence Blanchard, composer, *Mi Familia*, Mark McKenzie, composer, *Murder in the First*, Chris Young, composer, and *Sandlot*, David Newman, composer.



## OTHER MUSICAL ACCOMPLISHMENTS

### Arranging

Arranged/composed a two-movement fantasy (Fantasy on Themes of Erroll Garner) for double bass and piano using two Garner tunes, “Misty” and “Paris Bounce.” First performed, October, 1997.

Transcription for double bass of Brahms’ F minor viola sonata. Performed, May, 1995.

Transcription for double bass of Mozart’s B-flat major violin sonata. Performed, May, 1995.

Transcription for double bass of Corelli’s E major violin sonata, transposed to F major, with my embellishments and keyboard realization from Corelli’s figured bass. Performed, January, 1993.

Transcription for double bass of two Schubert violin sonatas, D major and A minor. The D major was first performed January, 1992; the A minor, January, 1993.

Revision of Stuart Sankey’s transcription of Boccherini’s cello sonata in A major. Performed, January 1992.

## ASSOCIATIONS AND AWARDS

Past president of the Utah Chapter of the American String Teachers Association. Awarded **Collegiate Teacher of the Year**, February, 2000.

Member or past member, Fremont Chamber of Commerce Board of Directors, Fremont Symphony Board, International Society of Bassists, American Federation of Musicians, Rotary International, Board of Directors of Fremont Youth Symphony, Association of California Community College Administrators.