

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Friday, Feb. 20 • 8 p.m., Room 163 Music

CHARLES DOWD, Timpani

Faculty Artist Series; \$10, \$8

A 100th birthday tribute to Elliott Carter.

Saturday, Feb. 21 • 8 p.m., Beall Hall

JOE POWERS, Harmonica

NAOKO AOKI, Piano

Vanguard Series; \$8, \$5

“Tango Passion: Music and Dance”

Fri.-Sat., Feb. 20-21 • 8 p.m., Sheldon High Auditorium

UO OPERA ENSEMBLE

Performing Purcell's Dido and Aeneas; \$10, \$8 students

General admission tix available in advance from EMU on campus: 346-4363.

Friday, Feb. 20 • 7:30 p.m., Room 178 Music

THE JAZZ CAFE

UO Jazz Combos; \$5

Sunday, Feb. 22 • 3 p.m., Beall Hall

PORTLAND BAROQUE ORCHESTRA

Chamber Music@Beall; \$40, \$35, \$30, \$20

Music by Couperin, Bach, Handel, and Rameau. Tix from the Hult Center or EMU. Pre-concert talk, 2 p.m.

Monday, Feb. 23 • 8 p.m., Beall Hall

JEFFREY WORK, Trumpet

Guest Artist; \$10, \$8

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109th Season, 60th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall

8:00 p.m.

Wednesday evening

February 18, 2009

OREGON COMPOSERS FORUM

**EUGENE CONTEMPORARY
CHAMBER ENSEMBLE**



UNIVERSITY OF OREGON

PROGRAM

An Evening with Noriaki Yuasa Simon Hutchinson

Jennifer Jaseau, alto saxophone

Hutchinson's *An Evening with Noriaki Yuasa* for alto saxophone and recorded media was premiered in Miami last December as part of the Kaiju Monster Invasion, Miami Beach Fine Art Show. The piece explores a young boy's relationship with a giant styro-foam monster, paying homage to Noriaki Yuasa, director of the Japanese monster movie, Gamera.

Interactions Timothy Francis

Debate

Reminiscence

Mockery

Mark Knippel, trumpet

Amy Norland, flute

Simon Hutchinson, bass

Interactions is a trio for flute, trumpet, and double bass that depicts 3 types of social exchanges. The first involves a moderated "debate" between two differing opinions; the second portrays people "reminiscing" of days gone by; and in the last, one can hear the "mockery" of those who poke fun at the comments of another.

Th'Expense of Spirit in a Waste of Shame Sam L. Richards

The Poem

Before

Behind

Heidi Wait, flute

Gracin Dorsey, cello

Sam L. Richards, piano

Mark Knippel, trumpet

Sam L. Richards work, originally written in 2009 for the Beta Collide ensemble, is entirely based on William Shakespeare's "Sonnet 129." The first movement, subtitled "The Text," recites the poem via a "speaking" double bass. The two following movements, subtitled "Before" and "Behind" proceed to portray and juxtapose the two notions of manic excitement and shameful woe, both associated with lust and the madness and misfortune which it generates.

Movement Benjamin Krause

Avril Javel, violin

Joseph Howe, cello

Movement explores movement in the sense of physical force and motion through the fluidity of motivic material. The strings' percussive and lyrical capabilities are juxtaposed, with stabbing pizzicato double-stops and sudden accents giving way to serene or impassioned melodies. After the melodic climax of the piece, a pizzicato section recalls and develops the exposition, forming both the end of the development and the beginning of the piece's conclusion.

Rushing to Embrace Her Chris Prosser

Tara Schwab, flute

Nathan Wilson, trumpet

Benjamin Krause, piano

Simon Hutchinson, bass

This piece attempts to musically depict the wide range of emotions associated with the moment before a final embrace.

Poem Benjamin Krause

Mariko Ross, alto saxophone

Benjamin Krause, piano

Poem meditates upon the intersections of melody and harmony, space and time. Throughout the piece the saxophone explores melodic material based on the opening gesture, while the piano elaborates upon its initial sonorities. The result is a journey from peace and calm to unrest, and back again.

Quintet: Agitated but not Abrasive Gracin Dorsey

Heidi Wait, flute

Jennifer Love, clarinet

Sidran Olson, violin

Gracin Dorsey, cello

Benjamin Krause, piano

Christopher Prosser conductor

This piece is meant to be simple but not obtuse, expressive but not vulgar. It consists mainly of a single melody which wanders about somewhat aimlessly, touching here and there upon contrasting moments of sweetness and anxiety and adapting to its changing surroundings as it progresses.