

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. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

**Wednesday, April 9 • 8 p.m., Beall Hall
FLUTE CLASS RECITAL**

Flute students of Richard Trombley; Free

**Friday, April 11 • 8 p.m., Beall Hall
OREGON COMPOSERS FORUM**

New music by UO graduate composers. \$5, \$3

**Saturday, April 12 • 8 p.m., Beall Hall
WAGING PEACE THROUGH SINGING**

UO Choirs and Guest Choirs; \$5, \$3

International choral works on themes of peace.

**Sunday, April 13 • 8 p.m., Beall Hall
LOU HARRISON MEMORIAL CONCERT**

With Dowd, Maddox, and three gamelans. \$7, \$4

Plus 7 p.m. pre-concert talk remembering Lou.

**Monday, April 14 • 8 p.m., Beall Hall
SANTA FE GUITAR QUARTET**

Guest Artists; \$7, \$4

The acclaimed quartet from Argentina performs music by Piazzolla, Bartok, Copland, and others.

**Tuesday, April 15 • 8 p.m., Beall Hall
HUNDREDTH MONKEY ENSEMBLE**

UO Contemporary Ensemble; \$5, \$3

Premieres by UO graduate composers, as well as performances of twentieth-century repertoire.

**Wednesday, April 16 • 8 p.m., Beall Hall
QUATTRO MANI PIANO DUO**

Guest Artists; \$7, \$4

The virtuoso piano duo will perform music by David Crumb and other composers.

Beall Concert Hall
8:00 p.m.

Monday evening
April 7, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

FACULTY ARTIST SERIES

presents

ANN TEDARDS, Soprano

assisted by

Barbara Baird, organ

Steve Vacchi, baroque bass rackets

Eric Mentzel, tenor

Laura Zaerr, harp

Charles Dowd, percussion & vibraphone

Tracy Freeze, percussion

J. Robert Moore, oboe

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103rd Season, 92nd program

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PROGRAM

**Laudate Dominum
in sanctis ejus (Psalm 150)** Claudio Monteverdi
(1567-1643)
Barbara Baird, organ
Steve Vacchi, baroque bass rackett

Fenice fu' (madrigal) Jacopo da Bologna
O cieco mondo (madrigal) (fl. 14th Century)
Adiu, adiu, dous dame (virelai) Francesco Landini
I' priego amor (ballata) (ca.1325-1397)
Ochi dolente mie (ballata)
Per allegreça (ballata)
Eric Mentzel, tenor
Laura Zaerr, harp

INTERMISSION

Forever and Sunsmell (e.e. cummings) (1942) John Cage
(1912-1992)
Charles Dowd, percussion
Tracy Freeze, percussion

Taylor Street (1981) Charles Dowd
(b. 1948)
Charles Dowd, solo vibraphone

As Dusk In Paradise Carol L. Matthews
(2002, World Premiere) (b. 1943)
Prologue: Petition (Kassia of Constantinople, 9th c.)
Seeking: Hadewijch I (Hadewijch I of Antwerp, 13th c.)
Seeing: Julian (Julian of Norwich, 14th c.)
Sinking: Mechtild (Mechtild of Magdeburg, 13th c.)
Circling: Hadewijch II (Hadewijch II of Antwerp, 13th c.)
Sensing: Hildegard (Hildegard of Bingen, 12th c.)
Soaring: Mechtild (Mechtild of Magdeburg, 13th c.)
Salve!: Hildegard (Hildegard of Bingen, 12th c.)
Epilogue: Benediction (Suor Juana Inez de la Cruz of Mexico, 17th c.)
J. Robert Moore, oboe
Charles Dowd, percussion

ACKNOWLEDGEMENTS

I am grateful to every person who has supported this evening's concert, including you who are present to listen. To Carol Matthews, dear friend and colleague, who has enriched our existence with her intelligence, spirit, creativity and commitment to the journey of seeking, thank you for creating this work for us. May your pen continue to flourish in all its magnificence.

To Charles Dowd and Bob Moore, your agreement to look two years down the road, not knowing what was in store, blessed the project. Thank you for your good faith and extraordinary musicality.

To Barbara Baird, Tracy Freeze, Eric Mentzel, Steve Vacchi, and Laura Zaerr, I thank each of you for saying yes when your demanding schedule I'm sure whispered in your other ear to say no. Making music with you is what it's all about.

To Gina Psaki who penned the most beautiful and thoughtful translations. Are you an Italian goddess or what?

To my students, who inspire me daily to re-discover and re-articulate what it means to sing, may you find deep enjoyment in the spirit of giving to others through the fourth wall.

Peace to all, ABT

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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

ABOUT TONIGHT'S ARTISTS

Classical, Edward Hines Music and Imagine Records. A member of the Eugene Opera Orchestra, Oregon Mozart Players, and OFAM's American Symphonia, he has also performed with the Florida Orchestra, Rochester, Tulsa, and Rhode Island Philharmonics, and the New Haven, Kansas City, Honolulu, Baton Rouge, and Wichita Symphony Orchestras.

Eric Mentzel, associate professor of voice at the UO, holds a Master of Fine Arts degree in early music performance from Sarah Lawrence College in New York. He has enjoyed an international career as a singer of early music, oratorio, and contemporary music and has appeared at major festivals and concert venues across Europe, including the Holland Festival, the Edinburgh Festival, the Amsterdam Concertgebouw, the Brussels Palais de Beaux Arts, and the Alte Oper in Frankfurt. Mentzel has appeared on more than 40 CDs for Sony, Decca, BMG, Harmonia Mundi, Arcana, Opus 111, Raumklang, Naxos, and Capriccio.

Laura Zaerr, adjunct assistant professor of harp at the UO, holds a BM from the UO and an MM from the Eastman School of Music. Zaerr's artistry as a soloist earned her the honor of being included on the American Harp Society Concert Artist Program in solo recitals throughout the United States. In Oregon she has appeared as part of the Abbey Bach Festival, OSU Winter Music Festival, Rogue Valley Symphony, the Linfield Chamber Orchestra.

Charles Dowd has performed throughout the U.S.A. and in Germany, Canada and France. He has played in Carnegie Hall, RCA Studio "A" New York, Wilhelma Theatre Stuttgart, and with the Juilliard Orchestra, NSOA National Symphony New York, San Francisco Symphony and many others. For thirty years he was principal Timpanist with the Cabrillo Music Festival Orchestra in Santa Cruz which won the ASCAP award for adventuresome programming of contemporary music for 18 consecutive years. Dowd is principal timpanist with the Grammy winning Oregon Bach Festival, and a Philip H. Knight Professor of Percussion at the UO.

Tracy Freeze, is a graduate teaching fellow in percussion at the UO. He performs regularly with the Eugene Symphony Orchestra, the Oregon Festival of American Music, and the Oregon Mozart Players and is an active solo recitalist, specializing in contemporary and avant-garde marimba and multi-percussion repertoire. He holds two masters degrees from the UO in percussion performance and wind ensemble conducting, and a Bachelor of Music degree in music education from the University of Nevada, Reno.

J. Robert Moore, a member of the UO music faculty since 1975, has been a recitalist, chamber musician, and orchestra member in many parts of the United States, Canada, Europe, and the Middle East. He holds a D.M.A. in oboe performance from the Eastman School of Music, where he studied with Robert Sprenkle. He has performed extensively with the Eugene Ballet, Chamber Music Northwest, the Oregon Bach Festival, Cascade Music Festival, Oregon Mozart Players, Oregon Woodwind Quintet, Eugene Symphony, and the Con Brio Chamber Players.

Ann Tedards, associate professor of voice at the University of Oregon, has performed as a soloist with the Vienna Symphony, Austrian Radio Orchestra, Stuttgart Philharmonic, Vienna Boys Choir, Washington Bach Consort, Baltimore Choral Arts Society, New York Pro Musica Antiqua, Amor Artis Orchestra (New York), Ensemble Moderne (Berlin), Orpheus Ensemble (Salzburg), Ensemble Kontrapunkte (Vienna), and numerous chamber ensembles in the United States and Europe. Her opera engagements include houses in the United States, Germany and Austria. Festival appearances include the Viennese Schubertiade, Carinthian Summer Festival and the Indianapolis Festival of Music. Regionally, Tedards has performed as a soloist with the Seattle Philharmonic, Oregon Repertory Singers, Classical Consort of Seattle, Oregon Bach Festival, and the Third Angle New Music Ensemble (Portland). She is the recipient of the Mozart Prize from the Francisco Viñas International Voice Competition in Barcelona, and has recorded for the Musical Heritage Society, Orfeo, and Soundspells labels.

In the last two years **Carol L. Matthews** has completed commissions for Sound Circle, an a cappella women's chamber ensemble in Boulder, Colorado, Imbate, a percussion and flute duo, and GALA International Choruses based in Washington, D.C. *La Frontera*, a symphony for concert band was recently premiered by the Symphonic Winds at Boise State University, and *Homesteads*, for strings and speaker was recently commissioned from Arminta Neal and the Rocky Mountain Center for Musical Arts. She was the winner of the Denver Women's Chorus competition for new choral music in 1990, won the Margaret Fairbanks Jory award from the American Music Center in 1991, and has had numerous commissions across the country and abroad including the Rutgers New American Music Festival, the Oregon Shakespeare Festival, and three GALA Choral Festivals. She recently co-founded the Idaho Composers Forum. An alumna of the University of Oregon School of Music, Matthews received her Ph.D. in composition from City University of New York, and she has taught at Hunter College, Brooklyn Conservatory, and the University of Wisconsin. Her studies have been with Thea Musgrave, Charles Dodge, and Harold Owen, and have included classes with Samuel Adler and Donald Erb.

Barbara Baird has been on the UO music faculty since 1989. An active recitalist since 1971, Baird has performed throughout the United States, Europe and Australia. In 1993 she gave a series of organ concerts in Germany, and in 1995 she was the only American invited to participate in the Swiss Organ Festival. Baird currently has two CDs available: *Vienna: Two Centuries of Harpsichord Music (1600-1800)* and *The Organ Mass: Selections from Bach's Klavierübung and Couperin's Convent Mass*.

Steve Vacchi, associate professor of bassoon at the UO since 2000, holds degrees from the Eastman School of Music (B.M./Performer's Certificate), The Hartt School (M.M.) and Louisiana State University (D.M.A.). An advocate of contemporary music, he has performed in twenty-two countries and recorded for Argo, BMG Classics, Centaur, NMC, Equilibrium, Sony