

and mentor to a large number of composers. Albright received numerous commissions and awards, including the Queen Marie-José Prize, an award from the American Academy of Arts and Letters, two Fulbright and two Guggenheim fellowships, the Symphonic Composition Award of Niagara University, two National Endowment for the Arts grants, two Koussevitzky Competition Awards, an award from the Fromm Music Foundation of Harvard University and, most recently, an America Society of Composers, Authors & Publishers Award. This sonata was written for a consortium of three saxophone/piano duos with a grant from the National Endowment for the Arts. Of all the movements, the second perhaps most deserves comment. This movement is dedicated to the memory of composer George Cacioppo, who died the year Albright was writing this sonata. Albright wrote, "Cacioppo's music and personality are at the heart of this movement. He would have approved of the traditional use of the title 'La follia' (the madness) in my reincarnation as 'La follia nuova.' Like its Baroque antecedents, the movement is in a chaconne-variation form, although at one point the sections jumble together, or intersect."

Czech composer **Jindrich Feld** studied violin, viola, and composition, earning a Ph.D. majoring in musicology, aesthetics, and philosophy at Charles University in Prague. About Feld's music, saxophonist Eugene Rousseau comments: "From the first, it held my interest. It is very much of the 20th century, but he does not shun classical form or shy away from his melodic bent, stemming from his own Czech roots. He can be called a neo-classicist. He has a unique ability to assess the maximum use of an instrument's idiomatic capabilities: tonal, technical, lyrical, and dynamic." *Elegie* was written at the request of American composer, clarinetist, and saxophonist Meyer Kupferman. The opening plaintive theme is accompanied by chords that suggest a metric pattern. Following a rapid middle section that exhibits cadenza-like passages, the accompanying chordal pattern is intriguingly altered when the initial melody returns.

**Rodion Shchedrin**, composer and brilliant pianist, studied with Shaporin at the Moscow Conservatory (1951-95). His early music is close to Soviet-period Prokofiev in its colorful orchestration and gained him official Soviet approval. In the 1960s Shchedrin began incorporating different styles of music, such as neoclassicism, pop music, and jazz. In the 1970s he found his personal synthesis. Shchedrin defines his position as "post-avant-garde." *Basso Ostinato*, from the *Two Polyphonic Pieces*, was a commissioned work for the International Tchaikovsky Piano Competition. Cleverly written, it incorporates elements of jazz and early tradition of constant bass, sometimes sounding like Morsecode.

**Gregory W. Yasinitzky**, professor and coordinator of jazz studies, received his D.M.A. from the Eastman School of Music and his M.A. and B.M. at San Francisco State University. He is the recipient of grants and awards from the National Endowment for the Arts, Meet the Composer West, Artist Trust, and ASCAP, with more than sixty musical works published by Kendor Music, Advance Music (Germany), Dorn Music, Walrus Music, University of Northern Colorado Jazz Press, and Hoyt Editions. Yasinitzky's compositions and saxophone playing can be heard on recordings released by the Musical Heritage Society, Vienna Modern Masters, Soul Note, Palo Alto Jazz, Open Loop Records, and his own record label, YAZZ Recordings. His articles have been published in Jazz Educators Journal, Band World, Saxophone Journal, Saxophone Symposium, and Yamaha's New Way and AfterTouch magazines.

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103rd Season, 120th program

Central Lutheran Church  
8:00 p.m.

Monday evening  
May 5, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

**RHETT BENDER, saxophone**  
**ALEXANDER TUTUNOV, piano**

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## PROGRAM

- San Antonio** (1994) John Harbison  
(Sonata for Alto Saxophone and Piano) (b. 1938)  
1. *The Summons*  
2. *Line Dance*  
3. *Couples' Dance*
- Diastems II** (1997) Todd Barton  
for solo alto saxophone (b. 1949)
- Sonata for Alto Saxophone and Piano** (1984) William Albright  
(1944-1998)  
I. *Two-Part Invention*  
II. *La follia nuova: a lament for George Cacioppo*  
III. *Scherzo "Will o' the wisp"*  
IV. *Recitative and Dance*

## INTERMISSION

- Elégie** (1981) Jindrich Feld  
for soprano saxophone and piano (b. 1925)
- Basso Ostinato** (1961) Rodion Shchedrin  
(b. 1932)  
Alexander Tutunov, piano
- New Wave** (1993) Gregory Yasinitzky  
for alto saxophone and piano (b. 1953)  
I. *Black Light*  
II. *Heavy Water*  
III. *Slam Dance*

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## PROGRAM NOTES

**Rhett L. Bender**, D.M.A., is an associate professor of music at Southern Oregon University. Additionally, he serves as graduate faculty for the American Band College and directs Britt Festival's Siskiyou Saxophone Workshop each July. He was recently appointed the Region 1 Director of the North American Saxophone Alliance and in February of 2003 hosted the Region 1 Conference. This October Bender begins a residency at Xinghai Conservatory, Guangdong, China. Bender has performed and presented clinics at the Montana Saxophone Festival, the College Music Society, the Kentucky Music Teachers Association Conference, the Iowa Band Master's Association, the College Band Directors National Association, the Saxophone Alliance, World Saxophone Congress, and the Southeastern Composers' League. Composers who have written music for Bender include Todd Barton, John Kline, P. Peter Sacco, Gregory Yasinitzky, Stephen Truelove, Mark Jacobs, Derek Keller, John Cooper, Robert Romza, and Tim Waters.

His live performances have been broadcast over KING-FM in Seattle, Peach State Public Radio, Iowa Public Radio, and Jefferson Public Radio. His performances of works by Barton may be found on AUR's *America's Millennium Tribute to Adolphe Sax*. As clarinetist, Bender recorded the Lev Abeliovich Sonata with pianist Alexander Tutunov for Altarus Records. Bender is a Yamaha performing artist.

**Alexander Tutunov** is one of the outstanding young virtuosos of the former Soviet Union. A native of Belarus, he entered the Central Music School of the Moscow Conservatory. He holds diplomas in concert performance, with honors, from the Minsk Musical college (Belarus), University of North Texas, and the Belarussian National Academy of Music. Tutunov was awarded the highest post-graduate degree in performance from the Belarussian State Conservatory in Minsk. Tutunov is an associate professor and director of keyboard studies at Southern Oregon University.

**John Harbison** is one of America's most prominent composers. His compositions have earned a Pulitzer Prize, a Kennedy Center Friedheim First Prize, a MacArthur Fellowship, and the Heinz Award. Harbison is Institute Professor at the Massachusetts Institute of Technology. *San Antonio* draws on popular genres for its source material: salsa, Cuban, and other Latin idioms. Harbison includes the following musical program in the score:

- I. The traveler has a free afternoon in *San Antonio*. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta; a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.
- II. The first dancers finish, exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.
- III. The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines. But a year later, when the tourist puts down the memory of the sounds, something about a saxophone and a few rhythms in his distorted memory, he accepts.

**Todd Barton** is resident composer and music director at the Oregon Shakespeare Festival in Ashland and the director of composition studies at Southern Oregon University. His exploration of the sonification of the DNA sequences found in the Human Genome has brought him to national attention and sparked many collaborations with geneticists, dancers, musicians, and microbiologists, as well as interviews with NPR's Morning Edition, the New York Times, Washington Post, and Wired magazine. Commissions include *Terrains* for Orchestra for the Oregon Symphony Orchestra and *The Dream of Now* for the Cavani String Quartet. Barton's theater music for productions of *Dracula*, *Peer Gynt* and *Breaking the Silence* have been recorded by the Kronos Quartet. He has also collaborated with poets Ursula K. Le Guin, Lawson Fusao Inada, and William Stafford. Barton created an original score for the documentary film, *Fire On The Mountain*, which premiered at the Telluride Mt. Film Festival and won first place. The film was also chosen for the 1996 Sundance Film Festival. *Diastems II* is the first of many musical collaborations of Barton and Bender.

**William Albright** was professor of music and chair of the department of composition at the University of Michigan when he passed away unexpectedly at his home in Ann Arbor in 1998. Albright excelled not only as a composer, but also as a noted performer on both the piano and organ. He was a beloved teacher