

to familiar hymns, published by G.I.A., Chicago. In addition to composing and conducting, Owen performs on piano, harpsichord, recorder, and other Renaissance wind instruments.

**Victor Steinhardt** has impressed audiences throughout the United States with his warmth, virtuosity, sensitivity and style since his debut as piano soloist with the Los Angeles Philharmonic at age 15. He has performed extensively as soloist with orchestras, in solo recitals, and in chamber ensembles. He has been a featured artist at the Oregon Bach Festival, the Mohawk Trails Concerts in Massachusetts, the San Luis Obispo Mozart Festival in California, Chamber Music Northwest in Oregon, and Bargemusic in New York. Steinhardt has collaborated in chamber music with many outstanding musicians, among whom are cellists Leonard Rose and Ronald Leonard; violinists Arnold Steinhardt, Ik-Hwan Bae, Ida Kavafian, Stephanie Chase, and Pamela Frank; violists Michael Tree and Marcus Thompson; clarinetist David Shifrin, flutist Ransom Wilson, and the Penderecki, Peterson, Angeles, Lafayette, and Guarneri String Quartets. Steinhardt's recordings include Henri Lazarof's *Rhapsody* for violin and piano (Mercury), David Schiff's *Scenes from Adolescence* (Delos), *An American Sampler* (Olympic), songs of Bartok and Kodaly (Vox-Turnabout), and works by Robert Fuchs for viola with piano, and violin with piano (Biddulph). As a composer, Steinhardt has received wide acclaim for several of his works. His interest in various American popular styles, such as jazz, early rock-and-roll, bluegrass, and country-western, has carried over into some of his recent "classical art-music" compositions: *Sonata Boogie* for violin and piano, *Running Blue* for clarinet, violin and piano, and *Ein Heldenboogie* for piano solo are large-scale works of both serious and entertaining character, and have been enthusiastically received by audiences all over the United States. Available from TownHall Records is a recording of his works entitled *Sonata Boogie* (THCD-52; orders: 1-800-327-4212).

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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.*

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105th Season, 92nd program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall  
3:00 p.m.

Sunday afternoon  
April 10, 2005

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

***CHAMBER MUSIC of  
HAROLD OWEN and VICTOR STEINHARDT***



UNIVERSITY OF OREGON

PROGRAM

**Celebration for Brass** (2002)

*Fanfare*  
*Dark colors*  
*Air (after LeJeune)*  
*Bright colors*  
*Fanfare revisited*

Harold Owen  
(b. 1931)

Stephen Dunn, trumpet  
Tim Clarke, trumpet  
Ellen Campbell, horn  
Douglas Campbell, Horn  
Jeffrey Williams, trombone  
Cody Forcier, trombone

**Six Character Pieces for Harpsichord** (2002) Harold Owen

*Kudzu*  
*Old Tortoise*  
*The Pizen Serpent*  
*Prairie Dogs*  
*Caterpillar*  
*Bunnies*

Barbara Baird, harpsichord

**Piano Quartet** (2003)

*Allegro energico*  
*With nobility*  
*Presto*

Victor Steinhardt  
(b. 1943)

Victor Steinhardt, piano  
Kathryn Lucktenberg, violin  
Leslie Straka, viola  
Steven Pologe, cello

INTERMISSION

**Tango** (1996)

for violin and piano

Fritz Gearhart, violin  
Victor Steinhardt, piano

Victor Steinhardt

The **Sonata for Clarinet and Piano** was composed for my old friends and colleagues Michael Anderson and Victor Steinhardt, who are giving it its première performance. The first movement begins in a somewhat brooding mood, then becomes a much more energetic. Later, a brittle theme in the clarinet emerges to the accompaniment of repeated clusters in the piano. A shortened recapitulation closes the movement. The second movement features a relaxed, waltz-like melody. After a contrasting section reaches a rather anxious climax, the waltz theme returns with embellishments. The final movement is set in 7/8 meter and resembles a Greek dance. Near the end the clarinet indulges in a bit of Klezmer style music before dancing madly to the end with the beginning tune.

— Harold Owen

ABOUT TONIGHT'S ARTISTS

**Harold Owen** is professor emeritus of composition, musicianship, and music history at the University of Oregon. He received the B.Mus. degree in 1955 and the M.Mus. degree in 1957, both with honors, from the University of Southern California. He taught in the public schools of Hopland, California, from 1957 to 1959, and served as composer-in-residence in Wichita, Kansas, under the Contemporary Music Project sponsored by the Music Educators National Conference in 1959-60. Owen returned in 1960 for doctoral study at the University of Southern California on a scholarship from Broadcast Music, Inc., served as a graduate teaching fellow one year, then joined the USC faculty in 1962 to teach theory and composition. He completed the D.M.A. in composition in 1972. Owen has written a large number of compositions for a variety of vocal and instrumental solos and ensembles, many of which are published. He has won several composition awards and has been commissioned to write several works, including a string quartet for the Coleman Chamber Concerts in Los Angeles; an orchestral work, *Periaktos*, for the Eugene Symphony, performed in 1978; a work for wind ensemble for performance at the College Band Directors' National Association Conference in 1985; and a chamber concerto for the Oregon Mozart Players, performed in 1986. He is the author of a comprehensive counterpoint text, *Modal and Tonal Counterpoint*, from Josquin to Stravinsky, published in 1992. Owen was choirmaster at St. Mary's Episcopal Parish for many years, where he established the Philharmonia Sacra Concerts, devoted to the performance of liturgical choral music. He has written a large number of works for the church, several of which have been published, including anthems and two books of trumpet descants

and the rest following like a musical canon. It stalks its prey, strikes, unhinges its jaw, then slinks away with the ominous bulge inside. Listen for its quivering tongue. Prairie dogs scamper about in packs, up and down, then stand and look around, then disappear into their den. The caterpillar is in search of food. You can hear it growing fatter until it finally spins its cocoon. Sorry, you won't see the butterfly. "Mr. Rabbit, Mr. Rabbit" is an old folk song that you will hear in the final piece. The bunnies hop about, and as you might expect, they multiply.

— *Harold Owen*

**Piano Quartet**, for violin, viola, cello and piano began as a commission, from the Schubert Ensemble of London and Chamber Music Corvallis to write a chamber work for piano and strings suitable for high-school level musicians. The first movement was premiered in Corvallis in 2000, after which a second similar commission led to the making of the second movement (a reworking of an earlier piece for one piano four hands), which was premiered in 2002, also in Corvallis. The third movement was written without commission and receives its first performance in this concert.

— *Victor Steinhardt*

**Tango** was written at the request of the my violinist brother, who was touring in Argentina at the time. It has been recorded three times for commercial release and is also available in a version for oboe and piano. Other versions are pending.

— *Victor Steinhardt*

**Sonatina for Solo Marimba** was composed for my Son-in-law, Brian Scott. The first movement is in sonatina form with two contrasting themes that are developed briefly before appearing in a varied recapitulation. The second movement features four-note chords sustained through tremolos with soft mallets. The third movement is a frenetic toccata.

— *Harold Owen*

**Kaleidoscope** is one of a set of five piano pieces commissioned by the Oregon Music Teachers Association when I was selected as their 2000 Composer of the Year. In its continuous sixteenth note texture there are continually shifting metric emphases, harmonies, and melodic placements, suggesting the changing patterns of light in a kaleidoscope.

— *Victor Steinhardt*

**Sonatina for Solo Marimba** (1998) Harold Owen  
*Allegro con brio*  
*Largo*  
*Alla toccata*  
Brian Scott, marimba

**Kaleidoscope** (2002) Victor Steinhardt  
for piano  
Victor Steinhardt, piano

**Sonata for Clarinet and Piano** (2003) Harold Owen  
*Changing moods*  
*Nocturne*  
*Dance*  
Michael Anderson, clarinet  
Victor Steinhardt, piano

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#### PROGRAM NOTES

In 2003 I was asked to compose a fanfare for the gala opening of the new Eugene Public Library. I enjoyed writing the fanfare so much that I decided to expand it to a suite for the six-part brass ensemble. The second piece exploits the darker colors of muted trumpets and trombones against the horns. In the next piece, the rhythms of Claude LeJeune's airs are applied to cluster-like chords for all instruments. In "Bright colors" a repeated note for solo horn is answered by three of the other instruments in harmon mutes. The fanfare is repeated as the final piece, but this time it is a little faster and a step higher in pitch.

— *Harold Owen*

Written for Barbara Baird, the **Six Character Pieces** are descriptive of various "creatures" recalling the character pieces by the seventeenth-century French composers Rameau and Couperin. In "Kudzu" the old South is represented by the familiar tune "Old Folks at Home." Little by little the tendrils of kudzu begin to engulf the tune until it is barely recognizable at the end. The lumbering old tortoise moves about stopping now and then for a bite to eat. It is frightened at one point and pulls in its head. The snake crawls with its head leading