

DONOR HONOR ROLL

We appreciate the support of our donors, who help us bring world-class chamber music artists to Oregon and ensure the continuation of this excellent series. If you wish to join our circle of donors please contact the School of Music and Dance Development Office at 541-346-3859.

The list below reflects annual gifts received April 2, 2016 – December 31, 2016.

Lucille Allsen MLS '69
E. Peter Bergquist
Caroline Boekelheide
Sara and Jonathan Brandt
Karen French and Robin Chitwood
Dorothy Becker Clark
Elizabeth and Charles Curtis
Mari and Mark Dembrow MEd '74
Sarah Douglas
Estate of Ed Peter Bergquist, Jr.
Fidelity Charitable Gift Fund
Jane Goldstein '73 and Dennis Lewandowski
Thelma Greenfield '44, MA '47
Jocelyn Bonner and James Grimm
David Guy
Karen Hendricks '65, MA '73, JD '79 and Wayne Harrison
Sandra Hicks
Anita '53 and Arthur Johnson '50
Journey Tree, Inc.
Michael Kellman
Eunice Kjaer
Norma and Frederick Luebke
Elizabeth Mohler
Doris and Fred Mohr Jr. '56, '58
Gerald Morgan Jr.

Barbara MS '78 and John Mundall
Joan Bayliss and Irwin Noparstak
Madgil Overley '03
Laramie MS '83 and Theodore Palmer
Barbara Perry '68, MA '76, PhD '93 and Robert Weiss
Camilla Pratt
Greta and Ernest Pressman
Sedate Redfield
Mary Robert
Marcia and Gerald Romick
Gregory Schultz '71
Stephanie MA '80 and Douglas Sears MA '69
Grant Seder
Karen Seidel
Georgette and Robert Silber
Catherine and John Smith
Molly and Jonathan Stafford MA '69
Marion Sweeney, Kate & Cama Laue
Alvin Urquhart
A. Jennifer Velinty
Phyllis Villec
Robert Voss
Sally and Jim Weston
Bradford Willett

CHAMBER MUSIC @ BEALL 2016-17



UNIVERSITY OF
OREGON
School of Music



Recording of UO concerts and events without prior permission is prohibited. Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.



UNIVERSITY OF
OREGON

School of Music
and Dance

PHANTASM

Laurence Dreyfus - treble viol, director | **Emilia Benjamin** - treble viol
Jonathan Manson - tenor viol | **Markku Luolajan-Mikkola** - bass viol

Jan. 29, 2017 | 7 p.m. | Beall Concert Hall

Elizabethan Visions

A Fancy	Alfonso Ferrabosco (1543-1588)
Kyrie from Missa a4 Fantasia III a4 [In manus tuus] Fantasia III a3 Fantasia II a3	William Byrd (ca 1540-1623)
Browning a3	Elway Bevin (ca 1554-1638)
Alman	Thomas Tomkins (1572-1656)

Jacobean Voices

Fantasia No. 4 a2 Fantasia No. 4 a3	Orlando Gibbons (1583-1625)
Pavan no.3 a4 Fancy No. 4 a4 Fancy No. 5 a4	Richard Mico (c1590-1661)

Commonwealth Vagaries

Sett no.6 in G major Fantazie Courante Ayre Saraband	Matthew Locke (1622-1677)
--	---------------------------

INTERVAL

PHANTASM, an award-winning quartet of viols, was founded in 1994 by Laurence Dreyfus and has become recognised as the most exciting viol consort active on the world scene today.

The ensemble catapulted into international prominence when its debut CD of works by Henry Purcell won a Gramophone Award for the Best Baroque Instrumental Recording of 1997. Since then, the consort has travelled the world over, performing in festivals and on concert series in cities such as Prague, Tokyo, Istanbul, Helsinki and Washington DC.

Their 18 recordings have also won consistent praise, and several have received awards, including a Gramophone Award in 2004 for the music of Orlando Gibbons, finalist for CD of the Year. Their first recording on the Scottish LINN label (named Gramophone's Record Label of the Year in 2010) was devoted to the consort works of the 17th-century composer John Ward and was Editor's Choice in BBC Music Magazine as well as a finalist for the 2010 Gramophone Early Music Award. Their CD for Linn, the Complete Consort Music of William Byrd, was awarded a Diapason d'Or, CD of the Month by BBC Music Magazine, and was a Gramophone finalist for the best Early Music recording of 2011. Lawes's Consorts to the Organ with Magdalen organist Daniel Hyde, was nominated for the annual Chamber Music Award in BBC Music Magazine, September 2012. Their most recent recording, Lawes's Royal Consort not only became the CD of the week in various broadcast stations all over Europe but also was on the first ranks of the UK specialist Classical Charts for several months.

Phantasm's members have been based at the University of Oxford since 2005 when they were appointed Consort-in-Residence. In Autumn 2010, they began a new association as Consort-in-Residence at Magdalen, where they perform, develop viol consort playing among the students, and collaborate with Magdalen College Choir under its director, Daniel Hyde. Phantasm have been named Ensemble-in-Residence at the Wigmore Hall in London during the 2017-2018 season, with appearances each year before then.

phantasm.org.uk

Restoration Veneration

Four Fantazias (1680) Henry Purcell (1659-1695)
 Fantazia No. 2 a3
 Fantazia No. 6 a4
 Fantazia No. 8 a4
 Fantazia No. 11 a4

Arts of Fugue

Fugues Arranged for Quartet W.A. Mozart (1756-1791)
 from J.S. Bach's
 Well-Tempered Clavier II, K. 405
 Fuga 2 in E flat Major (after BWV 876,2)
 Fuga 3 in E Major (after BWV 878,2)
 Fuga 5 in D Major (after BWV874,2)

from: Art of Fugue, BWV 1080 Johann Sebastian Bach (1685-1750)
 Contrapunctus 1, 2, 11, 9

PROGRAM **NOTES BY** Laurence Dreyfus

There is arguably very little great music in the Western European art tradition which doesn't engage seriously with the wondrous combination of individual lines subsumed under the concept of 'counterpoint' - the concept, which gave rise to the enormous flowering of Western European polyphony.

This principle of relative linear independence led a vital afterlife even after new values of musical expression eclipsed the older polyphonic model: from the vantage point of opera and solo song, the older approach to counterpoint appeared to stifle the expression of a single subject and impede the quest for a melody-dominated framework underpinned by orderly chords in which the ruler was always distinguishable from the ruled. So from the later perspective, euphony in the older style seemed rather a by-product of combinatorial processes and hence harmonically chaotic or even primitive.

Restoration Veneration

Four Fantazias (1680) Henry Purcell (1659-1695)
 Fantazia No. 2 a3
 Fantazia No. 6 a4
 Fantazia No. 8 a4
 Fantazia No. 11 a4

Arts of Fugue

Fugues Arranged for Quartet W.A. Mozart (1756-1791)
 from J.S. Bach's
 Well-Tempered Clavier II, K. 405
 Fuga 2 in E flat Major (after BWV 876,2)
 Fuga 3 in E Major (after BWV 878,2)
 Fuga 5 in D Major (after BWV874,2)

from: Art of Fugue, BWV 1080 Johann Sebastian Bach (1685-1750)
 Contrapunctus 1, 2, 11, 9

PROGRAM **NOTES BY** Laurence Dreyfus

There is arguably very little great music in the Western European art tradition which doesn't engage seriously with the wondrous combination of individual lines subsumed under the concept of 'counterpoint' - the concept, which gave rise to the enormous flowering of Western European polyphony.

This principle of relative linear independence led a vital afterlife even after new values of musical expression eclipsed the older polyphonic model: from the vantage point of opera and solo song, the older approach to counterpoint appeared to stifle the expression of a single subject and impede the quest for a melody-dominated framework underpinned by orderly chords in which the ruler was always distinguishable from the ruled. So from the later perspective, euphony in the older style seemed rather a by-product of combinatorial processes and hence harmonically chaotic or even primitive.

This was not the view, however, of composers who studied the old masters to learn contrapuntal technique and employ it in new contexts: the likes of JS Bach, Scarlatti, Mozart, Chopin or Brahms are only the most obvious examples of those who returned to the scores of contrapuntal masters before them so as to understand the secrets and miracles of linear combinations.

Our program presents some of the most exciting pearls of polyphony from exactly the period in music history, in which the most fascinating developments in contrapuntal writing took place. We start in 16th-century England and take our audience with us on the perilous travel through intricate lines up to JS Bach, who often is labelled to be the most preeminent master of counterpoint at all - which he wouldn't have been without his predecessors, though.

All of the pieces represent composers who take some fascinating contrapuntal risks in their works - risks understood not only in the technical sense of audacious harmonies, wild virtuosic passages, peculiar melodies, and unsettling rhythms but also in the more global sense of endangering conventional ideas of musical character and styles, sometimes even threatening musical coherence itself. It's a tribute to the genius of these composers, and especially that of JS Bach, that one's fascination with the worlds these composers create grows by leaps and bounds the more one considers the achievement of writing such great music based on independent and 'democratically' constructed individual lines.

We invite our listeners to join us in undergoing the risks of these masterpieces and enjoy an evening with some of the most splendid chamber music ever written.

This was not the view, however, of composers who studied the old masters to learn contrapuntal technique and employ it in new contexts: the likes of JS Bach, Scarlatti, Mozart, Chopin or Brahms are only the most obvious examples of those who returned to the scores of contrapuntal masters before them so as to understand the secrets and miracles of linear combinations.

Our program presents some of the most exciting pearls of polyphony from exactly the period in music history, in which the most fascinating developments in contrapuntal writing took place. We start in 16th-century England and take our audience with us on the perilous travel through intricate lines up to JS Bach, who often is labelled to be the most preeminent master of counterpoint at all - which he wouldn't have been without his predecessors, though.

All of the pieces represent composers who take some fascinating contrapuntal risks in their works - risks understood not only in the technical sense of audacious harmonies, wild virtuosic passages, peculiar melodies, and unsettling rhythms but also in the more global sense of endangering conventional ideas of musical character and styles, sometimes even threatening musical coherence itself. It's a tribute to the genius of these composers, and especially that of JS Bach, that one's fascination with the worlds these composers create grows by leaps and bounds the more one considers the achievement of writing such great music based on independent and 'democratically' constructed individual lines.

We invite our listeners to join us in undergoing the risks of these masterpieces and enjoy an evening with some of the most splendid chamber music ever written.