



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

Molly Barth
flute

Stuart Gerber
percussion

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Season 115, Program 28

Beall Concert Hall
Wednesday, Jan. 6, 2016 | 7:30 p.m.



Chameleon I by Eric Lyon

Chameleon is envisioned as a series of collaborations between percussionist Stuart Gerber and composer Eric Lyon. As the title suggests, of the orchestral instrument groups, the percussion group represents by far the most changeable sound world. Similarly, the computer provides a space for infinite transformations of sound. *Chameleon* is intended to explore different modes of co-existence between these two musical chameleons. *Chameleon I* is a tentative meeting point in which neither party is quite certain of its role, and both explore the space of possibilities in a divergent, improvisatory manner.

Sequenza I by Luciano Berio

Sequenza I has as its starting point a sequence of harmonic fields that generate, in the most strongly characterized ways, other musical functions. Within the work an essentially harmonic discourse, in constant evolution, is developed melodically. It was my intention to suggest, through the maximum speed of transformation, concentration and alternation of differing sound characters and differing figures, a polyphonic type of listening. The codes governing the Baroque era allowed one to write a fugue in two parts for a solo flute. Nowadays, when writing for monodic instruments, the relationship between explicit and implicit, real and virtual polyphony has to be invented anew, and stands at the crux of musical creativity. *Sequenza I* was written in 1958 for Severino Gazzelloni.

- Luciano Berio

Quodlibarth by Luca Cori

*World Premiere

Quodlibarth for solo flute is based on the notes B-A-H, from the name Barth. Two structures slide on each other:



Described as “ferociously talented” (The Oregonian), Grammy-Award winning flutist **Molly Barth** specializes in the music of today. She is currently involved with three ensembles. Formed with guitarist Dieter Hennings, Duo Damiana is focused on broadening the cutting-edge body of repertoire for flute and guitar. As co-founder of the Beta Collide New Music Project, Molly has collaborated with individuals from a broad spectrum of disciplines. Molly is the associate

professor of flute at the University of Oregon, where she is a member of the Oregon Wind Quintet. As a founding member of the new music sextet *eighth blackbird* from 1996-2006, Molly won a 2007 Grammy Award, recorded four CDs with Cedille Records, and was granted the 2000 Naumburg Chamber Music Award and first prize at the 1998 Concert Artists Guild International Competition. Molly previously taught at Willamette University, the University of Chicago and at the University of Richmond. She is a graduate of the Oberlin College- Conservatory of Music, Cincinnati Conservatory of Music, and Northwestern University School of Music. Molly plays a Burkart flute and piccolo, and a 1953 Haynes alto flute.



Stuart Gerber has performed extensively throughout the US, Europe, Australia, and Mexico as a soloist and chamber musician. He is associate professor of percussion at Georgia State University in Atlanta. An active performer of new works, Gerber has been involved in a number of world-premiere performances. Gerber has given numerous master classes at conservatories and universities around the US and abroad.

He is a founding member of the Atlanta-based new music group Bent Frequency, performs internationally as one half of the piano-percussion duo Ensemble Sirius, and is regularly heard as extra percussionist with the Atlanta Symphony Orchestra. Gerber received his Bachelor of Music degree from the Oberlin College Conservatory and a Master of Music and Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music.

the first one (pitches with fixed range B-A-H-A) has proportionally variable durations; the second one has a great variety of scalar pitches but almost always the same rhythm.

The piece is an interplay between these two structures.

Thorn by David Lang

My first idea for *thorn* was to embed a single spike somewhere in the middle of a long, slow, quiet melody. I thought that the listener would then spend the first part of the piece in fear and the second part in shock, and this would change the ways that the tune would be perceived. The problem with this was that the spike turned out to be the most interesting part of the piece, and, ultimately, I couldn't resist the temptation to add many, many more of them.

-David Lang

Lend/Lease, for piccolo and woodblocks, by David Lang

The United Kingdom was actively engaged in World War II for two years before the United States became involved. During those two years many Americans wanted to help the war effort, but our country was officially neutral. '*lend/lease*' was a programme created as a dodge round that supposed neutrality.

The USA would funnel arms to the UK forces, technically as weapons purchased on credit but really as gifts, as an advance payment on its eventual entry into the war. When Andrew Burke asked if I would contribute a piece to the London Sinfonietta's birthday celebration I remembered the history of co-operation between our two countries, and, in the spirit of international brotherhood, I said yes. Happy Birthday, London Sinfonietta!

—David Lang

Music for Sarah, movements 3 and 4, by John Fonville

Dancer Sarah Brumgart asked me for music, and *Music for Sarah* is the response. The music is directly influenced by her technical and emotional abilities as a dancer and choreographer. The extended techniques for flute are aligned with her isolation skills, her interest in all forms of dance from around the world, and her ability to perform on several levels simultaneously. The musical inspiration for each movement is taken from a non-Western source such as Tibetan chant, Pygmy music, and the bamboo flute. It is hoped that the resulting hybrids play tribute to their sources.

Cantiga del Merolico IV, in 5 movements, by Ricardo Zohn-Muldoon

This work is a tribute to the merolico, an exuberant type of vendor that is often found in open markets in México. In order to attract customers, the merolico improvises florid and incessant monologues extolling the virtues of his merchandise, while ingenuously interspersing swift compliments to beautiful señoritas passing by and satirical remarks against those who ignore him. The merolico is able to adapt to his audience with a speed and accuracy that would make a chameleon die of shame.

Tapping the Furnace by Dorothy Hindman

Tapping the Furnace, for unpitched percussion solo including snare, toms, and assorted unpitched metals, was composed in memory of James Withers Sloss, who built the furnaces that would become known as the “City Furnaces”, and are now known as Sloss Furnaces in Birmingham, Alabama. These furnaces are the engines that drove Birmingham’s steel economy for nearly a century, helping the city earn the name “Magic City”. However, this piece is also in memory of the many primarily African-American

workers who were maimed and killed in the furnace while doing their jobs. In 1891 (after James Sloss had died), the furnace began using convicts who were forced to labor; this practice continued through the 1920s. Among jobs that needed to be done was “tapping the furnace”, which was done every four hours, twenty four hours a day, seven days a week. The numbers 4, 7, and 24 figure prominently in the rhythmic and formal structure of the work. Clarence Dean, who worked the furnaces from 1937 to 1967 gives the following oral history:

*That wasn't no plaything, you had to be on your
“p's and q's” when you're working around a blast
furnace... when you go in the gate everything's
dangerous - overhead, underhead, dangerous work
- and wasn't no easy job, not for the black man.*

As the steel industry that built Birmingham slowly dwindled away, Sloss Furnaces sat dormant for twelve years before reopening as a museum and a haven for contemporary metal artists in 1983. It is a prominent, sprawling, unmistakable landmark visible from the highways in Northeast Birmingham, a tangible echo of the city’s past and the lives that built it.

The piece is built around powerful bombastic attacks with increasing levels of muting, deadsticking, and choked decays over the course of the work, inspired by the unimaginable expenditure of energy both by the men and the furnace during the years the city was built, eventually all falling silent. The work was written at the American Academy in Rome in 2006 for Evelyn Glennie, Stuart Gerber, and Scott Deal.