

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.

Thurs., April 17 • 8 p.m., Gerlinger Lounge

SEÑOR MOUSE

Faculty Artist Series; \$7, \$4

Charles Dowd and Tracy Freeze perform contemporary chamber jazz on vibraphone and marimba.

Beall Concert Hall
8:00 p.m.

Wednesday evening
April 16, 2003

Friday, April 18 • 8 p.m., Room 178 Music

THE JAZZ CAFE

UO Jazz Combos; \$5, \$3

Friday, April 25 • 8 p.m., Beall Hall

TLEN-HUICANI: Music of Mexico & Latin America

World Music Series; \$10, \$8

Sunday, April 27 • 3 p.m., Beall Hall

UNIVERSITY SYMPHONY

UO Ensemble; \$5, \$3

Wednesday, April 30 • 8 p.m., Beall Hall

OREGON WIND ENSEMBLE

UO Ensemble; \$5, \$3

Thursday, May 1 • 7:30 p.m., Beall Hall

POETRY IN SONG

UO voice students perform art songs; Free

Friday, May 2 • 8 p.m., Beall Hall

A CELEBRATION OF HARPS

Harp students of Laura Zaerr; Free

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

MUSIC TODAY FESTIVAL

presents

QUATTRO MANIPIANO DUO:

Susan Grace & Alice Rybak

"Harmonies of a New World"

with guest artists

David Colson, percussion

Tracy Freeze, percussion

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103rd Season, 102nd program

PROGRAM

- Introduction and Étude** (2002) Jan Jirásek
for 2 pianos (b. 1955)
- Departures** Stephen Scott
Batavia 1770 (b. 1944)
Ruth
June Tune (for Bill Evans)
- Harmonia Mundi** David Crumb
for two pianos and two percussion (b. 1962)

INTERMISSION

- New World Landscapes** (1989/1998) Robert G. Patterson
for two pianos and toy piano (b. 1957)
I. Nightlit Sierra
II. Land Rush
III. City Before Sunrise
IV. The Avenues of the Dead/Rebirth

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ABOUT TONIGHT'S ARTISTS

Susan Grace and **Alice Rybak** (Quattro Mani) bring together two distinguished careers. Each has earned recognition as a soloist and chamber musician in the United States and abroad. Both artists share a special interest in the vast repertoire for two pianos and the unique collaboration involved in its performance. Quattro Mani's special interest in twentieth century repertoire has led to collaborations with such composers as George Crumb, Joan Tower and Frederic Rzewski and to participation in contemporary music festivals throughout the USA, Asia and Europe. Susan Grace is artist-in-residence and lecturer in music at Colorado College and music director of the Summer Music Festival; her duo partner Alice Rybak is on the faculty of the Lamont School of Music, University of Denver, and teaches at Indiana University's summer Piano Academy. Quattro Mani's debut CD, "A Game of Go," was recently released on the Klavier label. Of this CD, Fanfare writes: "Grace and Rybak play all of this music with power and intelligence, shaping large expressive phrases. Quattro Mani's blistering performance forms the beating heart of an arresting recital." Quattro Mani's latest CD—a recording of George Crumb's music for two pianos—

I. Nightlit Sierra

The magnificence of New World geology thrusts towards a starry sky in a time before humans ever tread its soil: the composer recollects his first views of the snow-covered Colorado Rocky Mountains during a childhood trip.

II. Land Rush

In the recent past, European settlers race across a continent: the race to repopulate the New World. The composer recalls a silent film clip that depicted the wild rush of humanity and horseflesh on the first day that Oklahoma was opened to homesteaders.

III. City Before Sunrise

The time is the present. A huge metropolis of living souls keeps vigil as our planet turns towards the dawning of a new day. There is outward calm and inner turbulence. Some do not survive the night, but a new day inevitably brings new hope.

IV. The Avenues of the Dead/Rebirth

Along the final courses of the ponderous Mississippi drainage system lie the eerie cemetery-cities of New Orleans, where the dead are buried above ground. Sinking gradually into boggy soil, the cold, neatly aligned stone mansions slowly spill their dead's dust into the streaming waterways. Mingling with dust from millions of square miles, the dust of the dead spews into the warm waters of the Gulf of Mexico, where it will be born again in another guise. In the unknowable abyss of future time, the entire continent will wash away into the sea and undergo the same transformation.

New World Landscapes was commissioned by the Tennessee Music Teachers Association in 1989 for performance at its 1990 convention. Subsequently it received the Distinguished Composer of the Year award from the Music Teachers National Association.

— Robert G. Patterson

Robert Patterson is a composer and horn player whose compositions have been performed from South Africa to Norway and Spain to Seattle. Patterson holds degrees from the University of Pennsylvania, the University of Memphis, and Oberlin College, having studied composition with such illustrious composers as George Crumb, Richard Wernick, and Don Freund. His compositions have received numerous awards, including the 1999 University of Michigan Bands Commission, the 1994 International Composition Prize from the City of Tarragona in Spain, and the 1990 Distinguished Composer of the Year award from the Music Teachers National Association. His recent compositions include premieres by the University of Michigan bands and the Barcelona Symphony Orchestra. His orchestral composition, *The Double Edge*, was recently given its U.S. premiere by the Memphis Symphony and was also performed by the Winnipeg Symphony Orchestra. He recently released a CD containing five of his compositions.

navigators of Tupaia's tradition are the subject of my most recent large-scale work, *Vikings of the Sunrise*. Ruth Carlton Scott, my mother, taught me much of the music I know. She was a talented amateur pianist, but, more importantly, she was almost always singing, humming, and whistling. I realized recently that I learned harmony and improvisation first from her, as she could sing a hymn or folk tune in all four voices at once, in the manner of a Bach cello or violin solo. The elegiac, harmonically complex *June Tune* is my homage to Bill Evans, the great jazz pianist and harmonic thinker, who on a bad day could improvise (at four times the tempo) something much more beautiful than what took me several weeks to write out.

— Stephen Scott

Stephen Scott is a professor of music at Colorado College and director of the College's Bowed Piano Ensemble. His formal training in composition was at the University of Oregon and Brown University, with field studies in African musics undertaken in Ghana, Tanzania and Zimbabwe in 1970. In Ghana Scott met and studied informally with Steve Reich; later he collaborated with Terry Riley, and these two composers became his most significant influences outside jazz. In addition to one year on the music faculty of Evergreen State College, he has served as visiting composer at Eastman School of Music, Aspen Music School, New England Conservatory, Princeton University, University of Southern California, and at festivals and conservatories in Estonia, Lithuania, Ireland, Norway, Canary Islands and Australia. Awards include a Barlow Endowment Commission, a grant from the Peter S. Reed Foundation, the New England Conservatory/Rockefeller Foundation Chamber Music Prize, and a National Endowment for the Arts Composer's Fellowship. Scott is listed in *New Grove's Dictionary of Music and Musicians* and Baker's *Biographical Dictionary of Musicians*, and his work is discussed in several books on twentieth-century music, including the new *Cambridge History of American Music*. His composition *The Tears of Niobe* represented the United States at the 1991 International Rostrum of Composers in Paris.

Introduction and Étude for two pianos (2002)

Jan Jirásek

This piece associates and confronts the world of instrumental virtuosity with that of very internal and intimate feelings. *Introduction and Étude for two Pianos* is dedicated to the piano duo *Quattro Mani*, Susan Grace and Alice Rybak.

— Jan Jirásek

New World Landscapes (1989/1998)

Robert G. Patterson

New World Landscapes is a composition for two pianos in the form of impressionistic portraits of the New World. Each portrait is both generic and specific, and each defines a point in an historic progression—both from the New World's geologic past to its uncertain future as well as from the composer/listener's past (*i.e.*, childhood) to that person's uncertain future (*i.e.*, death). The last note of the piece dovetails with the first to provide a continuous circular composition that illustrates the cyclic nature of time. Much of the philosophical thought behind the piece was suggested by readings from James Joyce's monumental and daunting literary masterpiece, *Finnegans Wake*.

was issued by Bridge Records, and immediately nominated as Best Chamber Music CD of the Year at the Cannes Classic Awards. This CD received Fanfare's "Critics Choice" and highest ratings from France's Repertoire and ClassicsToday.com. Speaking about *Quattro Mani*, the Pulitzer Prize-winning Crumb writes: "The duo piano team *Quattro Mani* is one of the very finest I have heard. Susan Grace and Alice Rybak are wonderful artists and their performances are both technically and musically superb."

Percussionist **David Colson** was educated at the Interlochen Arts Academy, the University of Michigan, the University of Iowa, and Rice University, where he received the Doctor of Musical Arts degree in composition. As a percussionist he has performed with the Toledo Symphony, the Houston Symphony, the Houston Ballet, and the Sacramento Symphony. At Rice, he was music director of the Campanile Orchestra and Shepherd School Chamber Winds, and assistant conductor for the Shepherd Symphony. Colson is on the faculty of California State University, Chico, where he teaches music theory and studio instruction in composition and percussion. From 1994 - 2000 he was music director and conductor of the Chico Symphony Orchestra.

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.

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PROGRAM NOTES

Departures

Stephen Scott

Departures (1996) was commissioned by Lois Svard and is a set of six miniatures for solo piano, four of which require the pianist to employ various "extended" playing techniques, such as plucking or strumming the strings or using special mutes to alter the piano's color. I chose the title to reflect a sense of departure inherent in the work at three different levels. First, the scope of the composition differs hugely from my customary practice of writing large-scale works of symphonic proportions. Second, almost all of my music of the last fifteen years has been composed for bowed piano ensemble, with little or no use of the keyboard. And finally, each miniature represents in some way the departure of or from a particular person whose life or work has had an impact on my own. Today's performance of three of the miniatures has been recast in a two-piano version for *Quattro Mani*. The Dutch East Indies port of Batavia (now Jakarta) was the scene in 1770 of the tragic death of Tupaia. This renowned Tahitian star-path navigator was accompanying Captain James Cook on his return to England from the South Seas when he became mortally ill in the disease-ridden port while repairs were being made to Cook's ship. Polynesian