

M.M. and Ph.D degrees in clarinet performance and music education from North Texas State University. Prior to joining the UO faculty, Bennett held similar positions at Texas Wesleyan College, University of North Texas, University of Wisconsin-LaCrosse, and Indiana University at Fort Wayne. As a clarinetist, Bennett has performed with the Fort Wayne Philharmonic and Indiana Chamber Orchestra. He has served as principal clarinet with the Oregon Bach Festival Orchestra and the Sunriver Festival Orchestra.

**Ellen Campbell**, associate professor of horn, joined the UO music faculty in 1994. She previously served on the faculties at Southwest Texas State University and the University of New Mexico. While in New Mexico, Campbell was the hornist with the New Mexico Brass Quintet, an ensemble with whom she released a CD in 1993 and toured Finland, the Soviet Union, Mexico, and Australia. Campbell has performed as principal horn with the Santa Fe Symphony, Kalamazoo Symphony, and the Austin Chamber Orchestra. As a soloist, Campbell has appeared with orchestras in Michigan, Oregon, Texas, New Mexico, Iowa, and Pennsylvania, has presented solo recitals throughout the U.S., and has been an invited performer at several regional and international workshops of the International Horn Society.

**Sean Wagoner** joined the UO music faculty in 2001 as adjunct instructor of music. He assists in the percussion department, marching band, theory department, and teaches courses in Voicing for Instruments, and Rudiments of Theory. Wagoner received his D.M.A. in percussion performance/wind conducting at the UO, where he also received his B.M. and M.M. degrees in percussion performance. Wagoner is principal percussionist of the Eugene Opera Orchestra and performs with the Eugene Symphony Orchestra, Oregon Mozart Players, and the Oregon Ballet Theatre. He is currently a composer/arranger for Matrix Publishing Company in Springfield.

**Tracy Freeze** is a graduate teaching fellow in percussion at the University of Oregon, pursuing the D.M.A. degree in percussion performance. He performs with the Eugene Symphony Orchestra, the Oregon Festival of American Music, and the Oregon Mozart Players. A native of Nevada, he has performed with the Nevada Festival Ballet, Nevada Opera, and the Reno Philharmonic Orchestra, and has been a guest soloist with the Reno Chamber Orchestra, Reno Pops Orchestra, and the University of Nevada Percussion Ensemble. Freeze holds master's degrees from the University of Oregon in percussion performance and wind ensemble conducting.

**Tyler Abbott** is a graduate teaching fellow at the UO School of Music, working on his master's degree in theory and composition. He teaches classical string bass students at the music school. Abbott received his bachelor's degree in composition from Eastern Washington University, where he was *summa cum laude*. As a bassist, he has performed or recorded with the Yakima Symphony, Washington East Opera Company, Walla Walla Symphony, North Bay San Francisco Symphony, and the Mid-Columbia Symphony.

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103rd Season, 46th program

Beall Concert Hall  
8:00 p.m.

Thursday evening  
January 23, 2003

**UNIVERSITY OF OREGON**

**SCHOOL OF MUSIC**

**FACULTY ARTIST SERIES**

presents

***SPOTLIGHT ON FACULTY COMPOSERS***

featuring music by

***David Crumb  
Victor Steinhardt  
Laura Zaerr***

with guest artist

***Marcantonio Barone, piano***

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*PROGRAM*

**Cellango for cello and piano** (2002) Victor Steinhardt  
Steven Pologe, cello  
Victor Steinhardt, piano

**Figment** (2000) Victor Steinhardt  
for string quartet of three violas and cello  
Leslie Straka, viola  
Kathryn Lucktenberg, viola  
Fritz Gearhart, viola  
Steven Pologe, cello

**Two Pieces for oboe and harp** (2001) Laura Zaerr  
**Listen to the Quiet  
Celebration**  
Robert Moore, oboe  
Laura Zaerr, harp

**September Elegy** (2001) David Crumb  
for violin and piano  
Fritz Gearhart, violin  
Marcantonio Barone, piano

*INTERMISSION*

**Five Piano Pieces** (2002) Victor Steinhardt  
**Prelude  
Lunacy  
Kaleidoscope  
Intermezzo  
Flight of Fancy**  
Victor Steinhardt, piano

**Primordial Fantasy** (2002) David Crumb  
for piano and chamber ensemble  
Marcantonio Barone, piano  
Robert Moore, oboe  
Wayne Bennett, clarinet  
Ellen Campbell, horn  
Sean Wagoner, percussion  
Tracy Freeze, percussion  
Kathryn Lucktenberg, viola  
Steven Pologe, cello  
Tyler Abbott, bass  
David Crumb, conductor

cellist with the Oregon Bach Festival, and a regular soloist and chamber musician with the Grand Teton Music Festival.

**Leslie Straka** is associate professor of viola and chair of the string department at the University of Oregon. She has been a featured artist at chamber music and orchestra festivals throughout the United States and Europe. She received a D.M.A. from Arizona State University and has studied viola with William Magers, Walter Trampler, and Paul Doktor. In 1978, Straka was awarded first place in the Collegiate Artist Competition of the Arizona Music Teachers Association, and was the national first place winner of the 1979 National Federation of Music Clubs Competition. Prior to joining the University of Oregon faculty in 1987, she was an assistant professor at the University of Miami.

**Kathryn Lucktenberg** is an associate professor of violin at the University of Oregon. A fourth-generation violinist, she studied at the Curtis Institute of Music where she earned her Bachelor of Music degree. In 1979 she made her debut with the Philadelphia Orchestra, and within a year after graduation from Curtis she joined the Honolulu Symphony as concertmaster. During that time, Lucktenberg was a member of the Honolulu Symphony String Quartet and served on the faculty at the University of Hawaii. A seasoned soloist and chamber music performer, Lucktenberg has won several national competitions, and was a semifinalist in the 1982 Indianapolis International Competition and the 1986 Carl Flesch International Competition.

**Fritz Gearhart** joined the UO string faculty in 1998, teaching violin and chamber music and performing with the Oregon String Quartet. Gearhart received his master's degree and the prestigious Performer's Certificate from Eastman, where he studied with Donald Weilerstein. Earlier studies were at the Hartt School of Music, where Gearhart worked with Charles Treger and members of the Emerson Quartet. Gearhart has performed in major concert halls around the country, including Alice Tully Hall, Carnegie Recital Hall, the 92nd Street Y, and the Terrace Theater at the Kennedy Center. He has eight CD releases to his credit, the most recent which was released in April 2002, featuring music of African-American composer William Grant Still.

**J. Robert Moore**, a professor of oboe, has been a member of the UO music faculty since 1975. He has been a recitalist, chamber musician, and orchestra member in many parts of the United States, Canada, Europe, and the Middle East. He holds a D.M.A. in oboe performance from the Eastman School of Music, where he studied with Robert Sprenkle. He has performed extensively with the Eugene Ballet, Chamber Music Northwest, the Oregon Bach Festival, Cascade Music Festival, Oregon Mozart Players, Oregon Woodwind Quintet, Eugene Symphony, and the Con Brio Chamber Players.

**Wayne Bennett**, a faculty member of the UO School of Music since 1978, is conductor of the University Symphony and professor of clarinet studies. Bennett received his B.M.E. degree from Oklahoma State University and the

received wide acclaim for several of his works. Available from TownHall Records is a recording of his works titled *Sonata Boogie*.

**Laura Zaerr** began playing the harp at the age of ten. She studied under the direction of Sally Maxwell at the University of Oregon, where she obtained a bachelor's degree in music performance and composition. She was a three-time recipient of the Ruth Lorraine Close Award for musical studies. She took her master's degree in harp performance at the Eastman School of Music, where she studied with Eileen Malone. Her compositions include works for string quartet, woodwind quintet, choir, and most recently a concerto for Celtic harp and orchestra. Zaerr blends her strong classical background with her love of Celtic harp music to achieve a dazzling showcase for the popular Celtic harp. She has been guest teacher for harp festivals and workshops in California, Washington, and Canada.

**David Crumb** joined the UO music faculty in 1997, where he is an assistant professor of composition. His music has been performed by the Baltimore Symphony, Los Angeles Philharmonic New Music Group, Orchestra 2001, Cleveland Chamber Symphony, and numerous smaller ensembles, including Parnassus, The Chicago Ensemble, Voices of Change, and Quattro Mani. He has received commissions from the Los Angeles Philharmonic, the Fromm Foundation, and the National Association of College Wind and Percussion Instructors. His honors include a Guggenheim Fellowship, an L. A. Composers Project 2 Prize, and a Discover America V Competition for New American Chamber Works award. He has held residencies at the Yaddo and MacDowell artist colonies and participated in the Cincinnati Conservatory of Music's "Music 2002," the Colorado College Annual New Music Festival, the Bowling Green State University 21st Annual New Music & Art Festival, and Tanglewood (Fellowship in composition, 1987).

**Marcantonio Barone** is a graduate of the Curtis Institute of Music and the Peabody Conservatory. A prizewinner at the Busoni and Leeds international piano competitions, he has performed with major orchestras on four continents, has appeared in solo recital at numerous distinguished venues in North America and Europe, and performs regularly as a chamber musician on the east coast. A devoted champion of new music, he has given the world premiere performances of works by composers Ulysses Kay, George Rochberg, David Finko, Gerald Levinson, and David Crumb. Barone teaches piano and chamber music at Swarthmore College, and has served as head of the piano department at the Bryn Mawr Conservatory of Music since 1980.

**Steven Pologe** is associate professor of cello. He joined the UO faculty in 1993 after serving as principal cellist of the Honolulu Symphony, cellist of the Honolulu Symphony String Quartet, and faculty member of the University of Hawaii. He received his B.Mus. degree from the Eastman School of Music and his master's from Juilliard. He has been principal cellist with the New York String Ensemble, Rome Festival Orchestra, Aspen Chamber Orchestra, and the Philharmonic Symphony of Westchester. As a soloist and chamber musician, he has performed throughout the U.S., Italy, Sweden, and Taiwan. Pologe is cellist with the Oregon String Quartet, Trio Pacifica, principal

## PROGRAM NOTES

**Cellango** was written for my colleague, cellist Steven Pologe. It is a tango of passionate and serious demeanor.

**Figment** was written for the members of the Oregon String Quartet, among whose members are a violist and two violinists who are eager for opportunities to also play the viola! (Voila!...)

**Five Piano Pieces** was commissioned by the Oregon Music Teachers Association as a result of my selection to be their 2002 Composer of the Year. They may be played separately or in any combination.

– Victor Steinhardt

**Two Pieces** are very much duets in the sense that neither instrument is dominant. Often the oboe accompanies the harp. **Listen to the Quiet** evolved from an anthem intended for an SATB church choir. **Celebration** originated as a harp solo in honor of a wedding in the family. The range required and some of the rhythmic interest makes oboe the perfect choice for use with the fullness of the harp.

– Laura Zaerr

**September Elegy** was composed for Fritz Gearhart and John Owings (Gearhart-Owings Duo) in the wake of the September 2001 terrorist attack on New York. A funereal "song," it reflects the underlying feelings of sadness and uncertainty that I experienced during that time.

**Primordial Fantasy**, as a one-movement form, is essentially an essay for solo piano that I have extended into the "orchestral" domain. While the piano tends to serve as the primary "thread" of the composition, there exists a high level of integration between soloist and ensemble that creates the sense of a larger composite texture. In other words, the piece tends not to rely on the traditional concept of concerto as a conversation between soloist and orchestra, but rather is a concerto for all the forces involved.

– David Crumb

## ABOUT TONIGHT'S ARTISTS

**Victor Steinhardt** 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 cellist Leonard Rose, violinists Arnold Steinhardt, Ida Kavafian, Stephanie Chase, and Pamela Frank, clarinetist David Shifrin, flutist Ransom Wilson, and the Penderecki, Peterson, Angeles, Lafayette, and Guarneri String Quartets. Steinhardt's recordings include David Schiff's *Scenes from Adolescence* (Delos), songs of Bartok and Kodaly (Vox-Turnabout), and works by Robert Fuchs for viola/violin with piano (Biddulph). As a composer, Steinhardt has