

ABOUT TONIGHT'S ARTISTS

PRISM Quartet: Intriguing programs of great beauty and breadth have distinguished the PRISM Quartet as one of America's foremost chamber ensembles. Two-time winners of the Chamber Music America/ASCAP Award for Adventurous Programming, PRISM has performed in Carnegie Hall on the Making Music Series, in Alice Tully Hall with the Chamber Music Society of Lincoln Center, and throughout Latin America under the auspices of the United States Information Agency. PRISM has also been presented to critical acclaim as soloists with the Detroit Symphony and Cleveland Orchestra, and conducted residencies at the nation's leading conservatories, including the Curtis Institute of Music and the Oberlin Conservatory.

Champions of new music, PRISM has commissioned over 150 works, many by internationally celebrated composers, including Pulitzer Prize-winners William Bolcom, Jennifer Higdon, Zhou Long, and Bernard Rands; Guggenheim Fellows William Albright, Martin Bresnick, Chen Yi, Lee Hyla, and Steven Mackey; MacArthur "Genius" Award recipient Bright Sheng; and jazz masters Greg Osby and Tim Ries. In 1997, PRISM initiated its own concert series in Philadelphia and New York City, presenting the newest compositions created for their ensemble by composers from around the world. The series has featured an eclectic range of guest artists, including Ethel, the Talujon Percussion Quartet, Music From China, Miro Dance Theatre, Cantori New York, and top jazz artists, including guitarist Ben Monder, saxophonist Rick Margitza, and drummers Gerald Cleaver, Mark Ferber, and John Riley. PRISM has also joined forces with the New York Consort of Viols, Opera Colorado, and the Chilean rock band Inti-Illimani in touring engagements.

PRISM's discography is extensive, documenting more than sixty works commissioned by the Quartet on Albany, innova, Koch, Naxos, New Dynamic, and New Focus. PRISM may also be heard on the soundtrack of the film *Two Plus One*, by Emmy nominee Eugene Martin, scored by Quartet member Matthew Levy, and has been featured in the theme music to the weekly PBS news magazine "NOW."

PRISM performs exclusively on Selmer saxophones and mouthpieces.

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Season 112, Program 56

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UNIVERSITY OF OREGON

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PRISM Quartet

Timothy McAllister
soprano saxophone

Zachary Shemon
alto saxophone

David Wegehaupt
tenor saxophone

Taimur Sullivan
baritone saxophone

VANGUARD CONCERT SERIES

Beall Concert Hall
Thursday, February 28, 2013, 7:30 p.m.



Pagine – elaborazioni da concerto per 4 saxofoni (1998)	Salvatore Sciarrino (b. 1947)
Madrigal “Itene miei sospiri”	Carlo Gesualdo da Venosa (1564-1619)
Fughetta “Dies sind die heil’ gen zehn Gebot” Kyrie “Gott Vater in Ewigkeit” Anonimo (sec. XIV) O virgo splendens	Johann Sebastian Bach (1685-1750)
Who Cares?	George Gershwin (1898-1937)
Allegro L. 215 (Kirk. 120)	Domenico Scarlatti (1685-1757)
Josquin Microludes (2012) Milles regretz de vous abandonner... et d’eslonger vostre fache amoureuse... jay si grand dueil et paine doloureuse... quon me verra brief mes jours definir... ...brief mes jours definir...	David Ludwig (b. 1974)
Fantasy Etudes (1993/94) No. 2 “Pypes” No. 6 “They only come out at night”	William Albright (1944-1998)

INTERMISSION

timbral qualities of instruments and voices while maintaining lyric and dramatic characteristics commonly associated with works of earlier eras and contemporary popular music. In demand as a composer of solo and chamber music, Wanamaker has several recorded works on the Albany, innova, Summit, Mark Custom and KCM labels. Wanamaker is currently Associate Professor of Composition and Theory at the Crane School of Music at SUNY Potsdam.

Martin Bresnick: Every Thing Must Go

Martin Bresnick divides his work *Every Thing Must Go* in three sections: *Andante, G.L. In Memoriam*, and *Pensoso, con sobrio espressione*. The composition was both commissioned by and dedicated to PRISM with support from the Rockefeller Philanthropy and New York State Music Fund. Regarding the title, Bresnick notes only, “And it does, as in these three movements—now going or already gone.”

Martin Bresnick was born in New York City in 1946. He was educated at the High School of Music and Art, the University of Hartford (B.A. '67), Stanford University (M.A. '68, D.M.A. '72), and the Akademie für Musik, Vienna ('69-'70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. He has taught internationally and is presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music. Bresnick’s compositions cover a wide range of instrumentation, from chamber music to symphonic compositions and computer music. His orchestral music has been performed by the National Symphony, Chicago Symphony, American Composers Orchestra, San Francisco Symphony, and many international groups. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center, Sonor, Da Capo Chamber Players, Speculum Musicae, Bang on A Can All Stars, Nash Ensemble, MusicWorks!, Zeitgeist, Left Coast Ensemble, and Musical Elements. He has received commissions from many institutions, including

the National Endowment for the Arts, the Fromm Foundation, Lincoln Center Chamber Players, Meet-the-Composer, and Chamber Music America. In addition to numerous other prestigious awards, he received a Guggenheim Fellowship in 2003. Bresnick has written music for films, two of which, *Arthur & Lillie* (1975) and *The Day after Trinity* (1981), were nominated for Academy Awards in the documentary category, (both with Jon Else, director). Mr. Bresnick’s music has been recorded by Cantaloupe Records, Composers Recordings Incorporated, Centaur, New World Records, Artifact Music and Albany Records and is published by Carl Fischer Music (NY), Bote and Bock, Berlin and CommonMuse Music Publishers, New Haven.

treats the ensemble equally (mostly—hence the question mark) and presents material in which all 24 quartertones carry equal weight. The final movement, “Incremental Change” exploits a riff that slowly ascends by transposition up a quartertone. Here the baritone saxophone takes center stage, implying that change must start from the bottom before it can reach the top.

ASCAP Award-winning composer and music journalist Frank J. Oteri’s (b. 1964) compositions include MACHUNAS, a “performance oratorio in four colors” created in collaboration with Lucio Pozzi and inspired by the life of Fluxus-founder George Maciunas, which received its world premiere in Vilnius, Lithuania. Oteri is also the Composer Advocate at the American Music Center and the Founding Editor of its web magazine, NewMusicBox.

Matthew Levy: Song without Words

Song Without Words is the third of Three Miniatures, saxophone quartet adaptations of music originally composed for *Diary of a City Priest*, a film by Emmy nominee Eugene Martin. The film examines the life of Father MacNamee, a Philadelphia priest (played by David Morse) that serves in one of Philadelphia’s toughest neighborhoods. Faced with gangs, poverty, drugs, and an often pervasive feeling of hopelessness, the film conveys Father Mac’s weary yet resolute faith, creating a moving, inspiring portrait of a spiritual man who struggles with translating his faith into action every day.

Matthew Levy (b. 1963) is a founding member of PRISM. His works have been widely broadcasted on NPR, Voice of America, and WFMT and recorded on innova and Koch International. The recipient of a composition fellowships from the Independence Foundation and the Pennsylvania Council on the Arts, his music has been described as “gorgeous and ethereal” by Classical Magazine and “pulsing and wittily colored” by the Philadelphia Inquirer. Matt has served on the faculties of the Universities of Michigan, Toledo, and Redlands, and from 2000-2011 served as director of the Philadelphia Music Project, a grant making program of the Pew Charitable Trusts housed at the Philadelphia Center for Arts and Heritage.

Gregory Wanamaker: speed metal organum blues

The imaginary term “speed metal organum” refers to the fast paced succession of open 5th power chords found in heavy metal music—and the strange notion that this music may have actually evolved from 13th century organum. Stuck in the middle of this idea is a single stand-alone 12-bar blues statement.

Gregory Wanamaker’s (b. 1968) music explores and extends unique

KEEN (2004)	Roshanne Etezady (b. 1973)
20th Anniversary Dedications	
Inkling	Roshanne Etezady (b.1973)
Scherzino (2004)	William Bolcom (b.1938)
Mild, Medium-Lasting, Artificial Happiness	Donnacha Dennehy (b. 1970)
Fair and Balanced?, Incremental Change (2004)	Frank Oteri (b.1964)
Song Without Words (2006)	Matthew Levy (b.1963)
speed metal organum blues (2004)	Gregory Wanamaker (b.1968)
Every Thing Must Go (2007)	Martin Bresnick (b. 1946)
	Martin Bresnick (b. 1946)
Andante	
G.L. In Memorium	
Pensoso, con sobrio espressione	

Salvatore Sciarrino: Pagine – elaborazioni da concerto per 4 saxofoni

The Pagine contains works originating from a variety of periods and genres. Today's performance will include pieces by Gesualdo, Bach, anonymous, Gershwin, and Scarlatti. "In the Gesualdo," Sciarrino explains, "I surgically reduced the number of voices from five to four while retaining the symmetry of the canonic imitation... The anonymous Ars Nova chace afforded opportunities for radical treatment... (it) contains imperceptible sonic interference. Gershwin, a many-sided composer, made veiled references to expressionism and created hybrid reference-filled music: the double bass' pizzicato notes, for instance, often accompany in American big bands.

Salvatore Sciarrino (Palermo, 1947) likes to boast that he was born free and not in a school of music. Self-taught, he began to compose when he was twelve. His first public concert was given in 1962. However, Sciarrino considers what he wrote before 1966 to be immature works of apprenticeship, for it is then that his personal style came to the fore. After forty years, his huge catalogue of compositions is still in a phase of astonishing creative development. After completing his schooling and a few years of university in his hometown, he moved first to Rome in 1969 and then to Milan in 1977. Since 1983 he has been living in Umbria. He published for Ricordi from 1969 to 2004. Exclusive rights then passed to Rai Trade. His discography is particularly large: around 80 CDs, issued by the major international labels, have been acclaimed and often awarded prizes. As well as the librettos of his own works of musical theater, Sciarrino has written many articles, essays and texts of various kinds; some have been chosen and collected in *Carte da suono* (Cidim – Novecento, 2001). Also important is his interdisciplinary book on musical form: *Le figure della musica, da Beethoven a oggi* (Ricordi, 1998). Sciarrino has taught at the conservatories of Milan (1974-83), Perugia (1983-87) and Florence (1987-96). Between 1978 and 1980 he was artistic director of the Teatro Comunale of Bologna. An Academician of Santa Cecilia (Rome), Academician of the Fine Arts of Bavaria and Academician of the Arts (Berlin), he has won numerous prizes, the most recent ones being the Prince Pierre de Monaco (2003) and the prestigious Premio Internazionale Feltrinelli (2003). He is also the first winner of the new Musikpreis Salzburg (2006).

David Ludwig: Josquin Microludes

I am often inspired by great music of the past, and much of my composing these days involves taking the clay from an older piece and reworking it into my own new sculpture. To that end, this piece is a set of miniatures that incorporate Josquin's "Mille Regretz" into its musical language. Each miniature features Josquin's famous chanson framed by some variation or transmutation of it. The piece is played continuously, as if channel surfing between ancient music and

I hoped to showcase the flexibility and color the ensemble has cultivated over their first twenty years.

(bio above)

William Bolcom: Scherzino

There seems to be a mini-rage for 60-second pieces right now. The Paris based American pianist Guy Livingston recently put out a CD of minute-long pieces; I just brought out a collection of one-sentence-long mini-cabaret songs for my wife Joan Morris. Little pieces are fun to write and possibly more fun to listen to, hence the Scherzino for the elegant PRISM Quartet.

National Medal of Arts, Pulitzer Prize and Grammy Award-winning composer William Bolcom (b. 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music. He joined the faculty of the University of Michigan's School of Music in 1973. In the fall of 1994 he was named the Ross Lee Finney Distinguished University Professor of Composition. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Études for Piano*, and four 2005 Grammy Awards for his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label.

Donnacha Dennehy: Mild, Medium-Lasting, Artificial Happiness

Mild, Medium-Lasting, Artificial Happiness was written as a present for the PRISM Quartet on the occasion of their twentieth birthday. In my instructions I ask them to aim for an ethnic (or even industrial) kind of effect—along the lines of a four-man squeeze box—and suggest muting the saxophones with cloths so they produce a slightly suffocated, straight-jacketed sound. The fortissimos should really struggle against the physical limitations of the muted instruments.

The Irish composer Donnacha Dennehy (b. 1970) was hailed as "a star of Dublin's active new music scene" by the New Yorker. He has received commissions from Dawn Upshaw, Kronos Quartet, Bang On A Can All-Stars, the BBC, the Percussion Group of the Hague, and the San Francisco Contemporary Music Players, among many others. His recent piece for Dawn Upshaw, *That the Night Come*, was released on a Nonesuch portrait album of his music in 2011. The Wire Magazine, in its review of an earlier portrait CD released by London's NMC, declared that "Donnacha Dennehy has a soundworld all his own."

Frank J. Oteri: Fair and Balanced?, Incremental Change

"Fair and Balanced" is the slogan of the conservative-leaning FOX News Network, but unlike them I took these words literally. Fair and Balanced?

more recent sounds. I thought the medium of the saxophone quartet would be fitting for this project based on a choral work, as it is its own choir of voices, sustained by breath and line. The *Josquin Microludes* was written for the PRISM Quartet with warmth and admiration.

David Ludwig is on the composition faculty of the Curtis Institute where he serves as Artistic Chair of Performance and as Director of the Curtis 20/21 Contemporary Music Ensemble. His music has been commissioned and premiered by soloists including Jennifer Koh, Jonathan Biss, and Jeremy Denk, orchestras including the Philadelphia and Minnesota Orchestra, and ensembles like eighth blackbird, the Trio Cavatina, The PRISM Quartet and many others. A recipient of numerous awards and honors, including a fellowship from the Independence Foundation, Ludwig's work has been heard on PBS and NPR's Weekend Edition and has received critical acclaim across the globe. In 2011 he was voted one of the world's top 100 composers under 40 by National Public Radio.

William Albright: Fantasy Études

Fantasy Études was written with the virtuoso solo and chamber music abilities of PRISM in mind. In addition, many of the movements were intentionally conceived "against type," that is, inspired by sounds not usually associated with the saxophone, or, at least, the "polite" saxophone. American jazz, one can note, is a constant presence.

Étude No. 2, *Pypes*, was inspired by Highland Bagpipe music, especially the highly ornamented variation form called "Pibroch." The subsections of the movement are denoted as follows: "Sleeping pypes," "Snapping pypes," "Yakketing pypes," "Clanking pypes," "Heralding pypes," "Steamy pypes," "Wailing pypes," "Horning pypes."

Étude No. 6, *They Only Come Out at Night*, is a finale-like romp through various kinds of commercial music, and in that I confess to being a child of the fifties, influenced by that decade's mystery and detective shows and by the big band music that was married to them...

William Albright (1944-1998) received many commissions and awards for his work, among them the Queen Marie-Jose Prize, and awards from the American Academy of Arts and Letters, two Fulbright and two Guggenheim Fellowships, the Symphonic Composition Award of Niagara University, two National Endowment for the Arts Grants, two Koussevitzky Composition Awards, and a Koussevitzky Foundation Commission. In 1979 he held the post, Composer-in-Residence at the American Academy in Rome. Major orchestras which have performed Albright's works have included the Syracuse

Symphony, the Detroit Symphony, the Budapest Philharmonic, the Austrian Radio Orchestra, the Buffalo Philharmonic, the Bergen Symphony, the St. Paul Chamber Orchestra and the American Composers Orchestra. Mr. Albright served as Chairman of the Music Composition Department at the University of Michigan. Albright exerted a profound influence on the artistic development of the PRISM Quartet during the ensemble's formative years at the University of Michigan in the 1980s, inspiring them to champion new music.

Roshanne Etezady : KEEN

The word "keen" has several different meanings: as an adjective, it can mean "ardent" or "intense." Once upon a time, "keen" had a colloquial meaning that suggested something pleasant or exceptional. Used as a noun, however, the word "keen" signifies a wailing lamentation for the dead. It is this latter meaning that I particularly was mindful of when I wrote Keen. I wanted to write a piece that took advantage not only of the homogenous nature of the saxophone quartet, with its evenness of timbre across the four voices, but also allowed the instruments to display the subtleties and nuances that make saxophone one of the most versatile instruments in existence. Keen is "bookended" by two sections that call to mind a vaguely Middle Eastern-sounding lament. The use of the drone at the beginning and the end of the piece evokes a sense of solemnity and perhaps spirituality. The body of the piece is characterized by episodic sections of varying moods and colors that culminate with all four instruments in their highest registers.

Roshanne Etezady's (b. 1973) works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and other groups. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP. As one of the founding members of the Minimum Security Composers Collective, Etezady has helped expand the audience for new music.

PRISM's 20th Anniversary Dedications

Roshanne Etezady Inkling

The word "inkling" refers to the merest hint of an idea and, thus, seemed like the perfect title for this short vignette for PRISM. Through the clouds of sound,
