

## ABOUT GRACE CHOI

Korean pianist **EUNHYE GRACE CHOI** has been praised for her “nice touch and excellent technique” (American Record Guide) and “meticulous attention to detail” (Fanfare). As an active collaborative pianist, Choi has performed extensively throughout the United States, France, Belgium, UK, and South Korea. Choi’s recording Clarinet Sonatas by François Devienne (Naxos) received international acclaim. Her recent recording “Images: American Sonatas” for Saxophone and Piano was released in 2013 on the Emeritus label. Her live and recorded performances are frequently broadcasted on the radio, including NPR’s Performance Today.

Choi is in high demand as a performer of contemporary music. She premiered Bright Sheng’s Deep Red as a member of the Eastern Music Festival faculty chamber ensemble under the direction of Gerard Schwarz. Choi has recorded works by Jennifer Higdon, William Albright, and David Biedenbender and closely worked with renowned composers such as Libby Larsen.

Dr. Choi served on the music faculty at Tennessee Technological University as Currently performed at the Eastern Music Festival and the Chapel Hill International Chamber Music Workshop. Choi has previously worked as a collaborative pianist at the Interlochen Arts Camp and the Interlochen Bassoon Institute. Choi holds a B.M. in Composition from Yonsei University in Korea and a Master’s degree in collaborative Piano at Florida State University. She received a doctoral degree in collaborative piano at the University of Minnesota.

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**Season 117, Program 2**



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

FACULTY PERFORMANCE

**Idit Shner**

saxophone

**Eunhye Grace Choi**

piano

**Beall Concert Hall**  
Thursday, Sept. 28, 2017 | 7:30 p.m.



Another Sleepless Night (2017) Tony Glausi

Saturation (2017) Andrea Reinkemeyer

- I Waiting, worrying, listening
- II (if I say it often enough, does it become true?)
- III the pain travels with you

Le Merle Noir (1952) Olivier Messiaen  
Arr. Shner

Na'ama (2017) נעמא Ziv Slama

Minerva (2016) Evan C. Paul

- I First Recitation
- II First Dance
- III Lamentations
- IV Second Dance
- V Second Recitation

An active performer of both jazz and classical music, **IDIT SHNER** has played in various distinguished venues in the United States and abroad, such as The Kennedy Center in Washington, D.C. and Lincoln Center in New York.

As a classical saxophonist Idit has commissioned and recorded new music and performed solo recitals in the US and Israel. Her third CD, *Le Merle Noir*, featuring music by Messiaen, Bozza, Partos, and Glass, was released on Origin Classics in August 2013. Her previous classical recording, *FISSURES: 20th Century Music* for saxophone and Harp with renowned harpist Yumiko Schläffer, received great acclaim and was played on NPR's *All Things Considered*. Idit has collaborated with *Fireworks*, *Beta Collide* and *Third Angle* (new music ensembles), and performed with the Oregon Symphony and the Eugene Symphony. Other appearances include the Northwest Percussion Festival, Electronic Music Midwest, the Oregon Bach Festival, and many North American Saxophone Alliance Conventions. During March 2006 she played in Israel as a featured soloist with a symphonic orchestra, and performed contemporary music at the national convention of the Society for Electro Acoustic Music in the US. Her last solo recital in Israel was broadcasted live on *Voice of Music*, a national public radio station.

Idit teaches at the University of Oregon, as associate professor of saxophone and jazz studies. She was recently awarded two prestigious teaching awards: The 2015 Thomas F. Herman Award for Excellent in Pedagogy in areas of saxophone technique and chamber music coaching; and the 2016 University of Oregon Faculty Excellence Award.

Current projects include a classical recital of commissioned works (September 2017), a Tribute to Johnny Hodges (October 2017), and playing the part of Eric Dolphy on recreation of the album *Far Cry* in Chicago (November 2017).

**Minerva** (2016) for alto saxophone and piano

The five movements of *Minerva* are in an arch form: the first and last movements are based around ornate solo lines for the saxophone, while the second and fourth are post-minimalist in scope. The central movement is a set of variations, though the variations are less about the simple theme itself than they are about progressively more complicated commentary on the theme. Harmonically, the movements move from complex to simple and back again, moving from octatonic sonorities, to triadic, then to white-key diatonicism in the center. *Minerva* is the Roman goddess of music and intellect; this sonata serves as a sort of devotional liturgy to her.

- Evan C. Paul

**Na'ama** נעמה (2017) for solo alto saxophone

Lots of gestures in the piece come from the perspective of classical Arabic music. I am very influenced by the way Samir Srour<sup>1</sup> uses the instrument, though the piece is informed by contemporary western music just as much. I'd really rather not explain the piece and let the music speak for itself.

- Ziv Slama

**Another Sleepless Night** (2017) for Soprano Saxophone and Piano

We have all experienced the turmoil of a night in which our eyes don't seem to want to close, our heart won't quit pounding, or our mind won't stop racing. For some people this a daily occurrence, a lifelong struggle. In this piece the players metaphorically doze in and out of a wildly riveting sleep, continually stirred by a series of harmonically and rhythmically daring motives, the many demons that keep us from slipping away into unconsciousness . . .

- Tony Glausi

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<sup>1</sup> Samir Srour (1933-2003) was an Egyptian alto saxophonist, a performer in the genre of classical Arabic music. YouTube has lots of good examples of his work. – I.S.

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**Saturation** for Soprano Saxophone and Piano (2017) explores sonic and emotional saturation points, especially those moments when it feels like adding anything to the mix would cause the rest to unravel. In the early months of 2017, tensions were running high, and the winter was wet, even by Oregon standards. The monotonous and continuously driving rain cast a dark pall over everything; eventually, the ground and rivers swelled, unable to absorb even a drop more. In many ways, nature mirrored strain in my life, so the form of this work unfolds similarly over three sections. In the first, Waiting, worrying, listening, the music is slow, bare, and resonant. The second section, Faster (If I say it often enough, does it become true?), processes the opening ideas within a churning rhythmic landscape. The third section, the pain travels with you, transforms the opening ideas into a lament.

- Andrea Reinkemeyer

I first heard **Le Merle Noir** performed by Molly Barth (University of Oregon Professor of Flute) on a faculty recital. I was struck by Messiaen's use of color and texture and wondered if the piece would work for the soprano saxophone. In this arrangement, all performance aspects (tonal level, octaves, flutter tongue) are kept the same as the flute-piano original. Even though the blackbird depicted by the soprano saxophone seems bigger and heavier at times than its flute predecessor, I believe the result is still an effective, programmatic piece, and a fitting addition to the saxophone repertoire.

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