

**UPCOMING CONCERTS AT THE OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY**

Thursday, March 3 at 7:30 p.m.

An Evening of Piano and Percussion

Friday, March 4 at 7:30 p.m.; Saturday, March 5 at 3:00 p.m.

The Morgenstern Trio presented by Chamber Music Concerts

Sunday, March 6 at 3:00 p.m.

Rogue Valley Symphonic Band

Tuesday, March 8 at 8:00 p.m.

One World Performance Series: Jose Gonzales and yMusic

Thursday, March 10 at 7:30 p.m.

SOU Wind Ensemble

Friday, March 11 at 7:30 p.m.

Tutunov Piano Series presents Hugues Leclère

Sunday, March 13 at 3:00 p.m.

SOU Chamber and Concert Choir

Saturday, March 19 at 3:00 p.m. and 7:30 p.m.

Jefferson State Choral Coalition concert

Friday, April 1 at 5:30 p.m.

Organ Concert, Bruce Neswick, American Guild of Organists

Saturday, April 2 at 7:00 p.m.

Christine Eggert and YSSO Strings Concert

Tuesday, April 5 at 7:30 p.m.

Third Coast Percussion Concert

For more info and tickets: 541-552-6348 and oca.sou.edu

Quasar Saxophone Quartet would like to thank their sponsors.



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OREGON CENTER FOR THE ARTS

AT SOUTHERN OREGON UNIVERSITY

Quasar Saxophone Quartet

Marie-Chantal Leclair, Soprano Saxophone

Mathieu Leclair, Alto Saxophone

André Leroux, Tenor Saxophone

Jean-Marc Bouchard, Baritone Saxophone

“Hot Sax, When Jazz Meets with New Music”

Music at SOU
March 1, 2016 ▪ 7:30 p.m.
SOU Music Recital Hall

QUASAR SAXOPHONE QUARTET

Known for their energy and bold innovation, the four members of Quasar – Marie-Chantal Leclair, Mathieu Leclair, André Leroux, Jean-Marc Bouchard – have been exploring the innumerable facets of musical creation since the group's founding in 1994. Their repertoire is vast in range, including chamber music, improvisation, musical theatre, and most particularly over the past ten years mixed music featuring live electronics, an area in which they are now recognized as leaders. Six-time winners of the Québec Music Council's distinguished OPUS awards, Quasar presents an annual concert series in Montréal while performing extensively across Canada, the United States and Europe.

The quartet reserves pride of place for a group of esteemed Canadian and International composers with whom it has formed lasting partnerships. It aims to contribute to the enrichment of our musical heritage and to provide a platform for new music experimentation, exploration and production. Quasar has proudly commissioned over one-hundred works over the course of its twenty years of activity. During that time it has performed as a solo group with, among others, the Montreal Symphony Orchestra and the Winnipeg Symphony Orchestra.

Member of *Le Vivier* and of the *Canadian New Music Network*, Quasar is supported by the *Conseil des arts et des lettres du Québec*, the *Canada Council for the Arts*, the *Conseil des arts de Montréal*, the *Socan Foundation* and Vandoren.

Saxophone Quartet

In my Sax Quartet, my mode of compositional thought was to work with very small 'riffs' (at most three beats in duration) that remain relatively invariant. By juxtaposing these riffs one against the other, as well as by using one 'riff' in a variety of different combinations with itself, I was able to create entirely different textures and syntactical relationships through the use of mostly unchanging material.

Frank Zappa (1940-1993)

Renowned guitarist and composer Frank Zappa was amongst the most influential, innovative, and controversial artists of the past twenty years. His music grew from a variety of musical sources, including rock, jazz, blues, and the classical repertoire. An admirer of Edgar Varèse, Igor Stravinsky, and Anton Webern, Zappa initiated many of his listeners to sounds generally associated with "serious," twentieth-century music such as dissonant harmony, complex rhythms, and novel instrumentation. He consistently treated these aspects of music with a sense of humour and shaped them through a predilection for the absurd. Zappa composed symphonic works that were performed and recorded by various orchestras, including the London Symphony Orchestra, and the Ensemble Inter-Contemporain (conducted by Pierre Boulez).

The Black Page, which first appeared on Zappa in New York (recorded live in 1976), took its name from a comment of a band member to the effect that his chart contained so many notes that the page was black. The work is in fact two distinct pieces (*The Black Page #1* and *#2*). Both are notoriously difficult to perform (though the second is somewhat less so), and *#1* served on occasion as a test piece for Zappa's grueling auditions--he once instructed guitarist Steve Vai to memorize it and play it "as fast as he could," and on another occasion required the drummer Vinnie Colaiuta to sight read the daunting solo percussion prelude.

Andrew Deruchie

Zomby Woof

Over-Nite Sensation, released in the fall of 1973, was one of the records that lifted Frank Zappa out of cult status. It was his first gold album, and while most of the songs retain the musician's characteristic eccentrically satirical tone, they have a greater degree of popular appeal than most of Zappa's previous work. Among the highlights of the album is "Zomby Woof." The song is particularly complicated, and freely mixes the sounds of heavy metal, jazz, 1970s pop electronica, and horn parts that would not be out of place in a Chicago song. As Kelly Fisher Lowe has observed, the lyrics ("I might snatch you up screamin' through the window all nekkid/An' do it to you on the roof, don't mess with the/ZOMBY WOOF") reflect Zappa's "obsession with cheesy fifties horror film references ... neatly juxtaposing them with a story of morning-after regret."

Andrew Deruchie

boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition, *Double Sextet*.

Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird.

New York Counterpoint was originally written for amplified clarinet and tape, or 11 clarinets and bass clarinet. The piece, intended to capture the throbbing vibrancy of Manhattan, is notable for its ability to imitate electronic sounds through acoustic instrumentation. The piece was commissioned by clarinetist Richard Stoltzman. This was the second in Reich's "counterpoint" series, preceded by *Vermont Counterpoint* (1982) for flutes, and followed by *Electric Counterpoint* (1987), for electric guitars. Each of these works are scored for one live performer who plays against up to a dozen recordings of the same instrument. The canonic interplay in the composition creates multiple layers of sound, akin to Reich's earlier phase pieces.

In 1995, Susan Fanher arranged the piece for saxophone quartet and tape for the Vienna Saxophone Quartet.

Philippe Macnab-Séguin (1992-) is a young composer currently pursuing his M.Mus in composition at McGill University under the direction of Denys Bouliane. He began playing electric guitar at a young age, and soon took an interest in writing his own punk, ska, and progressive metal music, which he had the experience of playing and recording in bands throughout his high school years. At the age of 16, he discovered jazz and classical music, and as he began taking the study of this music more seriously, he began his DEC in jazz guitar at Vanier College in 2010. During this period, he began taking composition lessons at the McGill conservatory with Félix Baril, who first introduced him to contemporary music. His first piece in this genre (Ubiquity, for Pierrot ensemble) went on to win a BMI student composer award in 2012. Since then, he has won many awards and scholarships, including The Robert Jones award for music Composition (2012), the Andrew Svoboda award for music composition (both in 2013 and 2014), two McGill ensemble residencies (2013 and 2014), a Schulich School of Music Scholarship (2014), the Maurice Pollack Foundation Scholarship (2014), and two SOCAN young composer awards (2015 - 1st place in chamber music and 3rd place in electronic music).

In addition to his activities as a composer, Philippe Macnab-Séguin directs and sings in a barbershop chorus and quartet, and has had the pleasure of arranging popular tunes for a few high-level American quartets since he began this hobby in 2012.

PROGRAM

<i>High Life</i> (2000)	Will Gregory
<i>Pulau Dewata</i> (1977)	Claude Vivier arr. Walter Boudreau
<i>ROUGE</i> (2012)	Jean Derome
Intermission	
<i>New York Counterpoint</i> (1985)	Steve Reich
<i>Saxophone quartet</i> (2014)	Philippe Macnab-Séguin
<i>Black Page</i> (1976)	Frank Zappa arr. Walter Boudreau
<i>Zomby Woof</i> (1973)	Frank Zappa arr. Walter Boudreau

Ars longa vita brevis

Program Notes

Will Gregory (1959-) is a composer, producer, keyboardist and woodwind player. He studied music at York University. He started out as an oboist and sax player performing in a range of styles from classical to pop, including a spell on baritone saxophone with the Apollo Saxophone Quartet. He worked with artists as diverse as Peter Gabriel, Tori Amos, London Sinfonietta and Portishead. He is best known as the lead keyboardist, producer, and composer of the electronic music duo Goldfrapp.

Will Gregory has written a number of works for silent film, including *The Passion of Joan of Arc*, and *He Who Gets Slapped* as well as BBC Radio 3 commissions for its *Baroque Remixed* series. His opera, *Piccard in Space*, premiered at Queen Elizabeth Hall London in 2011.

High Life features the soprano saxophone in a South African influenced setting. This quartet takes a gentler approach to hocketing on the instruments, and different rhythms have been superimposed in a minimalist way as an underscore for the soloist.

Claude Vivier (1948-1983) was born in Montréal, and studied composition with Gilles Tremblay and piano with Irving Heller at the Conservatory there. He subsequently went to Europe to study composition with Karlheinz Stockhausen and electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert. He obtained several grants from The Canada Council and was named "Composer of the Year" by the Canadian Music Council in 1981.

In 1977 Claude Vivier undertook a long journey to Asia and the Middle East. This trip had a significant influence on his writing. The great variety of musical influences he received had the effect, paradoxically, of purifying his own musical expression. Melody gradually occupies a foremost position in his works and his concept of music as being an integral part of daily life is confirmed. He was writing a piece prophetically titled "Do you believe in the immortality of the soul", when he died in Paris the 7th of March 1983. He left some forty works characterized by one of the most personal and expressive styles in the evolution of Canadian music.

Pulau Dewata (Balinese for "Isle of the Gods") was written after a journey to the Far-East, which in 1977 led Claude Vivier as far as the Island of Bali. Dedicated to the Balinese, the work is described in the composer's own words as a "tribute of love for a wonderful people who taught me so much." Initially written for the McGill percussion ensemble, *Pulau Dewata* does not include specific instrumentation. This is pure, four-part music which can be adapted to "any combination of instruments" following certain instructions determined beforehand by the composer. The work is a succession of nine melodies (comprising from 1 to 9 tones) employing modes and motifs reminiscent of those used by Balinese Gamelans. Although of a repetitive nature, the music develops slowly through the addition of notes to the melodies and by subtle rhythmic inventions of the melodic poles (gruppettos, embellishments, etc.). The work can be divided roughly into four extensive, distinct sections preceded by a

short introduction (melody 1 on tone; B flat) and a "signature " characteristic of Balinese ensembles.

Jean Derome

Since Nébu - one of Québec's first avant-garde jazz combos in the early 1970s - saxophonist, flutist and composer Jean Derome has been one of Canada's creative music scene most active and eclectic voices. His large-scale Musique actuelle projects (*Confitures de gagaku, Je me souviens — Hommage à Georges Perec, Canot-camping, Résistances*); his forays into improvisation (solo and with Joane Héту, Lori Freedman, Pierre Tanguay, Malcolm Goldstein, René Lussier, Lars Hollmer, Fred Frith, Han Bennink, to name a few); his jazz groups (Évidence and the Trio Derome Guilbeault Tanguay); his powerful ensemble Jean Derome et les Dangereux Zhoms; his countless collaborations (Fanfare Pourpour, Ratchet Orchestra, Ensemble SuperMusique, Normand Guilbeault Ensemble) and his compositions for film, theatre and dance have established Derome as a major creative force over decades of dedicated commitment to new music.

Jean Derome performs regularly across Canada, the USA and Europe; his discography features more than 85 records over a 40-year career. His creativity won him several awards, including the prestigious Career Grant (2012-2014) awarded by the Conseil des arts et des lettres du Québec, the 2001 Opus Prize celebrating his international activities and the 1992 Freddie Stone Award in recognition of his commitment to Canada's creative music. Jean Derome is also a founding member of the label Ambiances Magnétiques.

Rouge

Rouge was commissioned by Quasar with the financial assistance of the Canada Council for the Arts. The premiere took place in Rimouski (Quebec) on September 20 2012.

Steve Reich (1936-)

Pulitzer Prize-winning composer Steve Reich has been called "America's greatest living composer" (*The Village VOICE*), "...the most original musical thinker of our time" (*The New Yorker*), and "...among the great composers of the century" (*New York Times*).

His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the "establishment" that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

Different Trains and *Music for 18 Musicians* have each earned him GRAMMY awards, and his "documentary video opera" works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have pushed the