

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

Thursday, December 1 at 7:30 p.m.
SOU Wind Ensemble

Friday, December 2 at 7:30 p.m.
SOU Percussion Ensemble

Saturday, December 3 at 7:30 p.m.
Rogue Valley Symphony – Messiah

Sunday, December 4 at 3:00 p.m.
SOU Chamber and Concert Choirs

Sunday, December 4 at 7:30 p.m. (in band room, #220)
Maraval Steel Pan Band

Friday, December 9 at 7:30 p.m.
Saturday, December 10 at 3:00 p.m.

Sunday, December 11 at 3:00 p.m.
Siskiyou Singers, Haydn, Maria Theresa Mass with Orchestra

Saturday, December 17 at 7:30 p.m.
Sunday, December 18 at 3:00 p.m.
Southern Oregon Repertory Singers

Friday, December 30 at 7:30 p.m.
Chamber Music Concerts – Gabe Young, Oboe, and Jodi French, piano



Thomas Stauffer, cello

Larry Stubson, violin

Margaret R. Evans, organ

An Afternoon of Chamber Music

Music at SOU
November 20, 2016 ▪ 3:00 p.m.
SOU Music Recital Hall

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

PROGRAM

Festival Piece

Organ solo

A Song Without Words

Cello and Organ

Craig Phillips

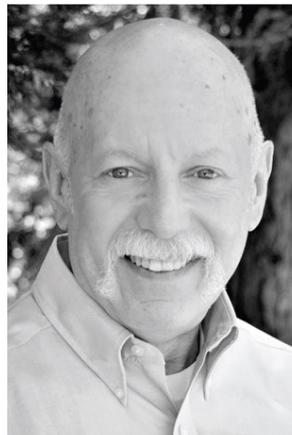
(b. 1961)

Craig Phillips is an American composer and organist. His music has been heard in many venues in the United States and throughout the world. He was named the American Guild of Organists Distinguished Composer for 2012 — the seventeenth recipient of this special award. He has composed for organ, choir, orchestra, and various combinations of individual instruments.

Dr. Phillips has received commissions from such organizations as the American Guild of Organists (for the National Conventions in Washington, DC, 2010, Nashville, 2012, and Seattle, 2000, and for regional conventions in Atlanta, 2007, Lexington, 2011, Boston, 2009, San Diego and Binghamton, 2001), The Episcopal Church (for the 2006 General Convention), The Association of Anglican Musicians, Stellar Brass (USAF Academy Band), The University of Iowa, Syracuse University, Washington National Cathedral and many other churches and institutions. His works have been broadcast on American Public Media's Pipedreams and have been recorded on the Pro Organo, Gothic Records, Arkay, JAV, and Summit labels.

Dr. Phillips holds graduate degrees and the Performer's Certificate from the Eastman School of Music, Rochester, New York, and his Bachelor of Music Degree is from Oklahoma Baptist University. Dr. Phillips has served as Director of Music at All Saints' Church, Beverly Hills since 2009. Before that he served for 20 years as the church's Associate Director of Music and Composer-in-Residence.

"Festival Piece" demonstrates the many resources of the pipe organ. It was commissioned for the centennial celebration of the Manhattan Beach Community Church, Manhattan Beach, CA.



Welcome to the Oregon Center for the Arts at Southern Oregon University.

It is an academic division of the University, but also serves a broader purpose as a community arts presenter, arts partner, and producer. Our unique southern Oregon setting provides a creative catalyst for the mixture of students, educators, and artists from the state, the nation, and the world. This

diverse combination infuses the Oregon cultural landscape with artistic excellence.

The Center proudly presents a season of great music that showcases the work of our brilliant music students.

Thank you for supporting Music at Southern Oregon University through your patronage and special gifts. Your help makes it possible for our students to have an appreciative audience and enhance the levels of our concerts. This is important for the growth of our program and the quality of experience for our students.

Enjoy the concert and let us know what you think!

David R. Humphrey, Ph.D.

Director, Oregon Center for the Arts at Southern Oregon University

BIOGRAPHIES

Violinist **Larry Stubson** is a retired strings specialist for the 549c school district in Medford. He has been a member of the Rogue Valley Symphony and has also served as concertmaster. He now loves to play chamber music.

Cellist **Thomas Stauffer**, Professor Emeritus of Music at San Diego State University, is a noted recitalist, chamber musician and coach. He was both a Fulbright fellow at the Music Academy of Zagreb, Croatia, and a Student extraordinär at the Academy of Music and Dramatic Art, Vienna. He has also served on a number of faculties including those of Stanford and the University of California, Berkeley, and was a member of the Bloch Quartet (in residence at the University of California, Davis) and principal cellist of the San Diego Chamber Orchestra. Mr. Stauffer has resided in Ashland since 2008. He and his wife Cynthia perform as the Stauffer Duo, known not only for performances of the standard repertoire, but also as proponents of new music.

Margaret R. Evans is Professor Emerita of Music at SOU and University Organist. She served as Music Director at St. Mark's Episcopal Church in Medford for over 24 years and as Vice President of the American Guild of Organists for 4 years. She has presented recitals and workshops throughout this country.

The Worth Harvey Organ in the SOU Music Recital Hall was installed in 1974, after a fund raising campaign led by Agnes Flanagan of Medford. Approximately \$85,000 has been invested in the instrument, and its current replacement value is at least \$500,000. It contains 36 ranks of pipes (over 2000 individual pipes) played on three manuals and pedalboard.

"A Song Without Words" was written "in memory of my beloved brother, Brooks Phillips." As the composer states: "The music expresses what William Wordsworth called 'thoughts that do often lie too deep for tears.'"

Three Works for Cello and Organ (2007) Introduction Canzone Allegro	Liv-Benedicte Bjørneboe (b. 1965)
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Ms. Bjørneboe is a Norwegian composer and organist. She studied in Norway and France and has given organ recitals throughout Europe. She lives in Trondheim. The "Allegro" movement was featured in a Norwegian film "De usynlige" (usually translated as "Troubled Water" in English), and the music became wildly popular in Norway.

Prelude and Fugue in e minor, BWV 548 ("The Wedge") Organ Solo	J. S. Bach (1685-1750)
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This music was written in Leipzig in the late 1720s, and the two movements were meant to be played together, forming one of Bach's largest preludes and fugues. The prelude is in ritornello form, with three themes, which contrast. The fugue is called the "Wedge" since the subject widens chromatically as it proceeds, and is one of the longest fugue subjects for organ by Bach. The middle section has virtuosic sections with brief appearances of the fugue subject. The exposition of the fugue is then repeated at the end of the work.

INTERMISSION

Suite, Op. 149 For Violin, Cello, and Organ	Josef Rheinberger (1839-1901)
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1. Con moto (composed in 1890)

2. Thema mit Veränderungen (composed in 1887)
3. Sarabande (composed in 1887)
4. Finale (composed in 1896)

Rheinberger was perhaps the most famous musical prodigy born in Lichtenstein. He spent most of his life in Munich, beginning as a student at age 12. He was a promoter of opera (he was involved with the premieres of Wagner's *Tristan und Isolde* and *Die Meistersinger*) and spent 33 years as Professor of Counterpoint and Organ at what is called today the Hochschule für Musik und Theater München where his students included Humperdinck and Furtwängler.

Prior to his first published work at age 20, he had composed over 100 works. He was known as a virtuoso keyboardist, but his performing career was ended by a disease which permanently affected his right hand. In addition to his teaching duties, he was a dedicated researcher and advocate of old music, particularly for the keyboard. His many works for piano and organ, which were promoted by many virtuosos of the day, reflect the influences of 19th century composers, such as Schubert, Mendelssohn, Schumann, Chopin, Liszt, as well as J. S. Bach.

Rheinberger was one of the few prominent musical figures of his time to successfully avoid the Wagner/Brahms debate and maintain contacts with composers in both camps. His music is well-crafted in a classical vein; it is "absolute" music that generally avoids extramusical programs. This, combined with his fine sense of melody and harmonic development, is what sets him apart from many of his contemporaries.

Rheinberger was an industrious composer, producing 197 opus numbers including orchestral works, chamber music, piano pieces, secular choral music and songs. His sacred output includes Masses, three Requiems and a *Stabat Mater*. He also composed two operas, two stage works for children and incidental music to plays. His twenty organ

sonatas and other shorter compositions for the instrument are an important part of organ repertoire.

The Op. 149 Suite begins with an extended movement in sonata form. The movement begins by the violin's octave leap which is immediately answered by the cello. After presenting several ideas, the section ends with a three-note cadential figure played by the strings in unison. In the development section, the music wanders into the remote key of G flat and develops one of the more lyrical ideas. A move towards G minor, during which the violin and the organ play a duet in thirds and sixths, marks the beginning of the long preparation for the return to the opening ideas. The themes are presented in new juxtapositions in C major. After an impassioned climax the music ends quietly.

The second movement, a theme and seven variations, has a beautiful and uncomplicated theme, first presented by the organ and then repeated by the strings a third lower, a beautiful Schubertian touch. The first variation follows the outline of the theme fairly closely, but by the second variation Rheinberger is beginning to use the details of the theme as ideas for development. The fifth and sixth variations, which are heard continuously in 6/8 meter, can be seen as a miniature development section with the violin spinning a long melody over a pizzicato cello part. After a powerful climax the music relaxes through E flat major but immediately builds again for the return to the home key of G major and the seventh variation, the longest. Brief cadenza-like figures herald the quiet end of this movement.

The Sarabande is in A–B–A form, in C minor, with a contrasting trio section in A flat. The organ comes into its own in the Finale where the writing is virtuosic with much rapid passagework. The movement makes a triumphant ending to a genuinely original work: a piece of chamber music for a rarely explored combination of instruments.